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Rare Books & First Editions
Manuscripts & Letters
Literary Art & Photography



ITEM 1: Culin, Stewart. *Primitive Negro Art*, 1923

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NEW YORK

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[AFRICAN ART] CULIN, Stewart. *Primitive Negro Art, Chiefly from the Belgian Congo*. 8vo, 42 pages, illustrated with 8 plates, original black, green & yellow printed wrappers. Brooklyn: Brooklyn Museum, 1923. First edition of the first major exhibition of African art in America. In 1903, Stewart Culin (1858–1929) became the founding curator of the Department of Ethnology at the Museum of the Brooklyn Institute of Arts and Sciences, now the Brooklyn Museum. He was among the first museum curators to display ethnological collections as art objects, not as ethnographic specimens, and among the first to recognize museum installation as an art form in its own right. Culin's exhibition of *Primitive Negro Art*, based in large part on his own collection which became in turn the basis for the Brooklyn Museum's collection, opened in April 1923. A fine copy. Rare. \$12,500.00 [For African Art see also item 136] 1

AKHMATOVA, Anna. *Requiem*. 8vo, frontispiece portrait, original printed white wrappers. Munich: Tovarishchestvo Zarubezhnykh Pisatelei, 1963. First edition of Akhmatova's masterpiece, first published in this form in the West, without the poet's knowledge, fourteen years prior to its publication in the Soviet Union in the journal *Novyi mir* in April 1987. "From 1925 until 1940, there was an unofficial ban on the publication of Akhmatova's poetry. Akhmatova concentrated on scholarship, immersing herself in her critical studies of Pushkin. But in 1935, following the arrest of Nikolay Punin, the man she was living with, and Lev Gumilyov, her son, she began to compose the 15-part poetry and prose cycle *Requiem*. Not daring to write it down, she recited various parts to friends, including Lidiya Chukovskaya (Korney Chukovsky's daughter), who memorized and reassembled them. *Requiem*, a tribute to the ordeal of the victims of the Terror, and the women who waited in the prison lines hoping to get word of them, is based on her own experience in Leningrad, where Lev was imprisoned for 17 months. In this great cycle, the "you" becomes all Russians imprisoned and tortured by their own government. *Requiem* was finally published in the Soviet Union in April 1987, in the journal *Novyi mir*, was included in a book of her poems, *Anna Akhmatova, Ya – golos vash*. (*Anna Akhmatova, I – am your voice*. Moscow 1989) and in 2

- subsequent editions of her work.” – Judith Hemschemeyer, from her preface to *The Complete Poems of Anna Akhmatova* (Boston and Edinburgh, 1992). Assessing Akhmatova’s unique place in Russian poetry, and the profound identification of the Russian people with her, and she with them, during the Stalinist period, Joseph Brodsky wrote: “At certain periods of history it is only poetry that is capable of dealing with reality by condensing it into something graspable, something that otherwise couldn’t be retained by the mind. In that sense, the whole nation took up the pen name of Akhmatova.” – Joseph Brodsky, *The New York Public Library’s Books of the Century*, (Oxford University Press, 1996), p. 174. A fine copy, preserved in a folding cloth box. \$4500.00
- 3 ALDINGTON, Richard. *Hark The Herald*. 8vo, original blue wrappers, stitched as issued. (Paris: Hours Press, 1928). First edition of this Christmas poem. Copy No. 52 of an unspecified number of copies printed. Fine copy. \$750.00
- 4 ALDINGTON, Richard. *Fifty Romance Lyric Poems. Now Collected and Translated by Richard Aldington*. 8vo, original black cloth, glassine dust jacket. N.Y.: Crosby Gaige, 1928. First edition. One of only 9 copies printed on green paper out of a total edition of 909 copies printed “under the supervision of Bruce Rogers at the printing house of William Edwin Rudge, Mount Vernon, NY.” and signed by Aldington. Fine copy. \$1000.00
- 5 [ANTHOLOGY] *Northern Lights*. 4to, 15 poetry broadsides loose in cloth & marbled boards portfolio with printed leather spine label. (Winston-Salem, NC): Palaemon Press, 1983. First edition. One of 55 numbered sets, with each broadside signed by the poet (out of a total edition of 75 sets). The poets are: Philip Booth, John Ciardi, Donald Davie, Anthony Hecht, James Merrill, W. S. Merwin, Howard Moss, Howard Nemerov, Karl Shapiro, Louis Simpson, W. D. Snodgrass, Radcliffe Squires, William Stafford, Mark Strand and John Updike. Some light foxing to cloth portfolio, otherwise a very fine copy of this scarce set. \$1000.00
- [ANTHOLOGY] ZUKOFSKY, Louis, editor. *An Objectivists Anthology. Edited By Louis Zukofsky*. 8vo, original printed buff wrappers. (Dijon, France): To Publishers, 1932. First edition of this rare landmark anthology which prints the work of Pound, Williams, T. S. Eliot, Bunting, Rexroth, Reznikoff, Oppen, Rakosi, McAlmon, Zukofsky, among others. Gallup B 29. Wallace B 18. Quarter-inch closed tear at outer edge of front wrapper, wrappers lightly dust-soiled, otherwise a fine unopened copy, with the sheet of errata. \$2250.00
- [ANTHOLOGY] GILDZEN, Alex, editor. *Six Poems / Seven Prints. Poems by John Ashbery, James Bertolino, Gwendolyn Brooks, Denise Levertov, Steven Osterlund & Gary Snyder. Black & white prints by Robert Smithson, Fairfield Porter, Grace Hartigan, Alex Katz, Harvey Quaytman, Mary Ann Begland Sacco & Otto Piene*. 4to, 14 loose sheets laid into paper portfolio. Kent, OH: Kent State University Libraries, 1971. First edition. One of 50 sets signed by the authors, and by Smithson, Porter, Quaytman, Sacco and Piene, out of a total edition of 500 sets produced. Kermani c 198. Fine copy. \$5000.00
- [ART] CASTRUCCI, Andrew & Nadia COEN, editors. *Your House is Mine [Poster Artists Combating Homelessness, Documenting a Social Movement]*. Elephant folio, 32 original color and black & white silkscreened posters, original wooden boards lettered in paint, rubber hinges, bolted spine, boards & spine covered in lead, publisher’s rubber outer wrapper. New York: Bulletspace, etc., 1991. First edition. Limited to 150 copies, the numbered limitation is in white ink on the black rubber wrapper. Each poster is signed by the artist. Printed at Bullet Space, an anarchist, squatter community since 1982, The Lower East Side Workshop, Black Cat Printshop, Cooper Union, and the Brandywine Workshop, and funded by Art Matters, Artist Space, Northstar Fund, and the Andy Warhol Foundation, the 32 silkscreened posters printed by hand on Mohawk vellum paper are each signed by the artist. The artists include: Paul Castrucci, John Fekner, Stash Two, Tom McGlynn & Emily Carter, Day Gleeson & Dennis Tomas, Nadia Coen, Anton Von Dalen, Juan Sanchez, Martin Wong, Miguel Pinero & Andrew Castrucci, Betzaida Concepcion, Seth Tobocman, Sabrina

- Jones, Red Rodriguez, Marguerite Van Cooke & James Romberger, Neighborhood News, David Wojnarowicz, Lee Quinones & Eduardo Galleano, Lady Pink, Sebastian Schroeder, Missing Foundation, Salter Sipser, Bruce Witsiepe, Will Sales, Vincent Galgliestro and Avram Finkelstein, and Eric Drooker. "This project is a collection of images and texts concerning the broad and essential issue of housing on the Lower East Side [of Manhattan]". Many of the artists have become well known in recent years, with their works represented in collections at the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of the City of New York, El Museo del Barrio, and the Brooklyn Museum among others. Several of the artists have emerged as major figures in the Graffiti Art Movement. A very fine copy of this landmark collection. \$12,500.00
- 9 [ART - CELMINS] MILOSZ, Czeslaw. *The View*. Tall 4to, illustrated with 4 original mezzotints by Vija Celmins, original black leather & paper covered boards, matching publisher's slipcase. N.Y.: Library Fellows of the Whitney Museum of American Art, (1985). First edition. Limited to 120 copies signed by Milosz & Celmins. A very fine copy of the most desirable of the books published by the Whitney Library Fellows. \$15,000.00
- 10 [ART - CHAGALL, Marc] GOLL, Ivan. *La Chanson De Jean Sans Terre. Poeme en 9 Chants. Dessin de Marc Chagall*. 8vo, original pictorial wrappers. Paris: Editions Poesie & Cie, 1936. First edition. One of only six copies printed on Japon Imperial paper out of a total edition of 500 copies. Chagall contributed the design for the figure of the main character which appears on the front cover. Fine copy. \$750.00
- 11 [ART - CHAGALL, Marc] GOLL, Claire & Yvan. *Love Poems. With 8 Drawings by Marc Chagall*. Large 8vo, tipped-in frontispiece portrait and full-page illustrations by Chagall, original printed gold-foil wrappers. (New York): Printed by Profile Press for Hemispheres, (1947). First edition, deluxe issue. One of 40 copies numbered in Roman on Vélín d'Arches signed by the authors and by Chagall (out of an entire edition of 640). Extremities of wrappers very slightly rubbed, light offset to title-page from frontispiece, ink ownership inscription on recto of rear free-endpaper, otherwise a fine, unopened copy. \$3500.00
- [ART - GUSTON] BERKSON, Bill. *Enigma Variations. Cover and Drawings by Philip Guston*. Thin 8vo, illustrations, original printed wrappers. (Bollinas, CA): Big Sky, (1975). First edition. Copy "L" of 26 lettered copies signed by the author and the artist (out of an entire edition of 1000). Very fine copy. \$2250.00
- [ART - DE STAËL] LECUIRE, Pierre. *Voir Nicolas de Staël*. Tall 8vo, illustrated with two original etchings by Nicolas de Staël, loose sheets enclosed in a paper folder with an original color lithograph by de Staël on the cover, in publisher's cardboard slipcase. Paris: Pierre Lecuire, 1953. First edition of the first book published by Lecuire. Limited to 210 copies printed on velin d'Arches and signed by the author. A very fine copy. \$3500.00
- [ART - FREILICHER] NORTH, Charles. *Elizabethan & Nova Scotian Music. Drawings by Jane Freilicher*. 4to, original white paper covers with design by Jane Freilicher. (N.Y.): Adventures in Poetry, (1974). First edition. One of 26 lettered copies signed by the poet and the artist, out of an unspecified number of copies printed. A fine copy. \$1750.00
- [ART - HAMMONS] HAMMONS, David. *Global Fax Festival. Arkeestado por David Hammons*. 4to, publisher's clear plastic binder containing loose sheets, a compact disk, and a full color brochure. (Madrid: Museo Nacional Centro de Arte Reina Sofia, Palacio de Cristal, Parque del Retiro, 2000). First edition. Limited to 500 copies. Although not called for, this copy is signed by the artist on the back of the pamphlet. The Global Fax Festival was an event created at the Crystal Palace in Madrid from June 1–November 6, 2000, during which fax machines were suspended from the ceiling of the gallery and the faxes that were sent to the machines by artists from all over the world rained down on the room. The present binder includes a

substantial selection of the faxes received during the festival. David Hammons, an African-American artist well known for his African American Flag painting which is in the permanent collection of the Museum of Modern Art, won a MacArthur Fellowship Award in 1991 and was recently the subject of a major exhibition at the L & M Arts gallery in New York City. Very fine copy. \$5000.00

- 16 [ART - JESS (COLLINS)] DUNCAN, Robert and Jess (COLLINS). *Caesar's Gate: Poems 1949-50*. 8vo, illustrated, original pictorial white wrappers, in marbled paper slipcase with pictorial label on front, and printed label on the spine. (Palma de Majorca, Spain): Divers Press, 1955. First edition. One of 10 copies with an original collage by Jess, and original manuscript poems by Duncan, signed by the poet and artist. The entire edition consisted of 213 copies, of which 200 were for regular distribution, and 13 special copies marked A to C and 1 to 10, for private distribution. Bertholf A8b. In a letter to the bookseller Henry Wenning, dated November 7, 1962, Duncan stated: "The limited edition was pre-subscribed and distributed as follows: three copies hors de commerce 'A' 'B' 'C' to myself, Jess Collins (illustrator) and Robert Creeley (publisher). 10 copies to subscribers . . . Jess made thirteen collages (colored) in a series and I composed thirteen poems likewise in series as illustrations to the collages (where the collages printed in the book were illustrations of the poems) . . . neither the collages nor the poems exist in any copies outside of the originals tipped into the limited edition. The twin-series were conceived as being sparks 'lost' in the world." This is copy No. 8, with the poems "Show", "Crown", "Love", "I am", "Time" and "Dance" written out on a separate sheet of paper in Duncan's hand and tipped in at the front; Jess's original collage is tipped in facing Duncan's poems. On one of the preliminary leaves, Duncan has also written: "the muscular and changing inspiration". \$15,000.00
- 17 [ART - JOHNSON] JOHNSON, Ray. *2 Autograph Letters Signed, 3 Autograph Postcards Signed, 1 handmade New Year's Greeting, and 1 original graphite & ink drawing by Johnson, 5 pages, New York City and Brooklyn, NY, August 23, 1949-April 17, 1953, to Black Moun-*

tain College photographer Hazel Larsen Archer. Johnson met Larsen Archer at Black Mountain College where he studied from 1946 to 1948. Hazel Larsen Archer was at BMC for nearly 10 years, first as a student in 1944 and then as an instructor in photography. Johnson's first letter, undated and written in a 2¼ inch-wide band along the short side of an 8½ × 11 inch sheet of graph paper in his characteristic miniscule hand, reads, in part: "Some day I must go to the Princeton Art Library to see the Durer books. In the Philadelphia Museum is the tiny Van Eyck St. Francis. You would enjoy seeing the vertical line patterns the snow fences make in the flat landscape. I hear from Ruth that you are doing color photography . . . I am now working as a model in Trenton and soon start at the Academy in Philadelphia. John Urbain is now working at *The Ladies Home Journal* and Hazel you know I could never do commercial work like that. I had a terrible dream about Albers last night. He was scolding me for the way I got things done. Richard has your door photo here that you gave to him and Louise. I enjoy your photo so. Everything there is doing something." Beneath his column of text Johnson has onlaid a 2½ × 1⅞ inch piece of blue paper. The text of Johnson's second letter, from 326 Monroe Street, NYC and probably dated by Larsen Archer "8/24/52" upon receipt, reads: "Sunday / hazel: / someone is flying a kite: / Ray" and bears Johnson's tiny pencil drawing of a kite on a string. Johnson's three Autograph Postcards to Larsen Archer bear Johnson's distinctive calligraphic address in black ink and an original pen & ink or black marker drawing accompanied by a brief text on the reverse: October 25, 1952: "happy, happy, happy 1952 / hallowee'en to hazel l. / from ray johnson" is written above a cloud of stars and circles in which Johnson has drawn a half-profile view of a Halloween reveller in a tall, pointed hat; the postcard of October 27, 1952 reads "happy hallowee'en 1952" written around a comic figure in a top-hat surrounded by a burst of circles, stars and the letters "r", "a", and "y"; Johnson's April 17, 1953 postcard reads "Happy Spring," with each letter of each word written onto a human figure with outstretched arms and legs. Johnson's handmade New Year's Greeting on a 7¾ × 4⅜ inch slip of paper, presumably dated "1/2/52" by Larsen Archer upon receipt, reads: "happy new year / to Hazel

- from / RAY" and is embellished by ornaments and stylized devices in black ink or marker. Johnson's original $3\frac{5}{8} \times 8\frac{7}{16}$ inch drawing, graphite and pen & ink with colored paper onlays against a black background, is of a female figure in a fancy skirt and blouse on whose left sock is written: "Made in Occupied Japan". The letters are folded from mailing (that on graph paper is neatly split at two places along the same fold; each split is about an inch in length), two of the postcards are creased and wrinkled, and both the New Year's Greeting and the drawing bear adhesive offset, otherwise the group is in very good condition. \$9500.00
- 18 [ART - MARDEN] COOLIDGE, Clark. *The So. Poems 1966*. 4to, original white paper covers with a design by Brice Marden, stapled as issued. (N.Y.): Adventures in Poetry, (1971). First edition. One of 26 lettered copies signed by the poet and artist, out of a total edition of 300 copies. A fine copy. \$1750.00
- 19 [ART - ONO] ONO, Yoko. *Penny Views*. Small 8vo, illustrated by the author/artist, original boards with polished copper spine lettering, in original printed paper envelope. (Santa Barbara, CA: Turkey Press, 1995). First edition. One of 125 numbered copies (the entire edition) signed by Yoko Ono. A hand-printed artist's book consisting of 24 letter-press drawings by Yoko Ono on black mingei and kakishibu (a handmade persimmon-washed kozo) Japanese paper, bound by hand. As new. \$1500.00
- 20 [ART - PORTER] BERRIGAN, Ted. *Scorpion, Eagle & Dove (A Love Poem)*. Broadside poem, $17" \times 11\frac{1}{2}"$, with illustration by Fairfield Porter. (No place: No publisher), 1970. First edition. One of 45 copies signed by Berrigan and Porter. Fischer, p. 41. Ludman, *Fairfield Porter: A Catalogue Raisonné of His Prints* (Westbury, N.Y.: Highland House, 1981), p. 138. Ludman notes that the broadsides were "lettered and plate-inked by Fairfield Porter". At one point in his tribute to Berrigan, David Shapiro refers to "his essential value, an authenticity that attracted an austere temperament such as Fairfield Porter to his work". Fine copy. \$1250.00

[ART - RAUSCHENBERG] RAUSCHENBERG, Robert. 4 Autograph Postcards Signed, an announcement for Rauschenberg's 1953 exhibition at Galleria dell' Obelisco, and a Season's Greetings card from the Weil family, 4 pages, New York City and Rome, February 27, 1951–November 2, 1952, to Black Mountain College photographer Hazel Larsen Archer. Rauschenberg studied painting with Josef Albers at Black Mountain College in 1948–49 and again over the summers of 1951 and 1952 during which time he met Hazel Larsen Archer who was at Black Mountain, first as a student in 1944 and then as an instructor in photography, for nearly ten years. The text of the first autograph postcard, From NYC dated February 27, 1951, is continued on the second card posted the same day: "I'm to have a show and have done beautiful paintings since I've seen you. In April or June at Betty Parsons. LIFE [Magazine, presumably] spent most of last week with us taking hundreds of pictures of our working with blueprints then took them all to their studio to be printed in color and black and white. Article to be finished in a week. All are excited. Photographer is Wallace Kirkland. Baby is due in July. Sue [Weil, Rauschenberg's wife] is in excellent condition. . . ". Writing from Rome, the postcard of November 2 reads, in part: "Think of you too often not to drop a line. Have been down on the edge of the Sahara in Ourzazate and Marrakesh. Quit a 400.00 a month job in Casablanca after 2 1/2 weeks. The job was running away with me. It had a kind of deadening effect, which allowed after working for 10 hours and 2 hours commuting the desire for only sleep. I will go up to Tangiers tomorrow. Cy [presumably Rauschenberg refers to Cy Twombly] and I will then start back to Rome by way of Spain. I'm afraid I'm not a very good traveling photographer. I can't seem to make my camera steal from and involve people's lives. . . ". Rauschenberg's last postcard in this group, sent from Rome, simply reads "Love Bob / American Express / Rome Italy" and is written on the reverse of a full-length portrait photograph, in black and white, of an Italian actress or singer performing in Ponchielli's *La Gioconda*. Rauschenberg mailed Larsen Archer this copy of the printed announcement for his first exhibition outside the United States, "Bob Rauschenberg: Scatole e feticci personali" at the Galleria dell'Obelisco in Rome, opening on

- March 3, 1953 (8 $\frac{5}{8}$ × 3 $\frac{1}{8}$ inches). The Season's Greetings card (8 $\frac{1}{2}$ × 11 inches, mechanically reproduced) is a pen & ink drawing of a house with a porch and a balcony on which are arranged a family of 6 and a few pets which reads: "Season's Greetings from The Weils of Prospect Hill Stony Creek, Connecticut". Rauschenberg met his wife Sue Weil, herself an artist, during their stay at Black Mountain College in 1948–49. The Season's Greetings card is folded from mailing, otherwise the postcards, exhibition announcement, and card are in fine condition. \$10,000.00
- 22 [ART - TANNING, Dorothea] MERRILL, James. *Volcanic Holiday. Etchings (by) Dorothea Tanning*. 8vo, illustrated with 8 original color etchings, loose signatures in handmade paper wrappers, enclosed together with a separate suite of 8 individually signed etchings measuring 11 × 15 inches, enclosed in an oblong gray cloth slipcase with printed spine label. N.Y.: Nadja, 1992. First edition of this seven-stanza poem, edited by Peter Hooten, Merrill's companion. One of 10 Roman-numeraled copies with a separate suite of the original prints, with margins, each signed by Tanning, out of a total edition of 110 copies printed on Rives BFK Paper and signed by Merrill and Tanning. This special issue includes a "Revision of Stanza 5" typed on a small piece of cream paper and initialed by Merrill, which was not included with the regular issue of the book. The portfolio measures 12 $\frac{1}{4}$ × 16 $\frac{7}{8}$ inches; the prints measure 11 × 15 inches, with the image size being 7 $\frac{3}{8}$ × 6 $\frac{7}{8}$ inches. Although printed at the Nadja Press, all issues of this publication were strictly *hors commerce*. Mint copy of a beautiful book. \$10,000.00
- 23 [ART - TUTTLE] GUEST, Barbara. *The Altos. Illustrated with original hand-colored etchings by Richard Tuttle*. Folio, original full white calf stamped in blind on the front cover. San Francisco: Hine Editions / Limestone Press, 1991. First edition. One of 40 Roman-numeraled copies printed by hand on Somerset paper and signed by the author and the artist, from a total edition of 120 copies. As new, in the original mailing glassine and shipping box. \$10,000.00
- ASHBERY, John. *Self-Portrait in a Convex Mirror*. 8vo, original cloth-backed boards, dust jacket. N.Y.: Viking, (1975). First edition. Presentation copy, inscribed by Ashbery to poet Tony Towle and his family on the title-page three days prior to the book's formal publication date: "for Rachel, Irma and Tony Towle / John Ashbery / 12 May 1975". Winner of the Pulitzer Prize and the National Book Award. One of 3500 copies printed. Kermani A22. Ashbery and Towle first met at a welcome-home party hosted by Frank O'Hara in 1963 in honor of Ashbery's return to NYC after five years in France. Towle's first book, *North*, won the Frank O'Hara Award in 1970. A fine copy in dust jacket in which there is a short closed tear in the back panel. \$1500.00
- ASHBERY, John; Frank O'HARA; James SCHUYLER, & Kenneth KOCH. *The Poems by John Ashbery. Prints by Joan Mitchell [with:] Permanently by Kenneth Koch. Prints by Alfred Leslie [with:] Odes by Frank O'Hara. Prints by Michael Goldberg [with:] Salute by James Schuyler. Prints by Grace Hartigan*. Four volumes, folios, illustrated with original screen-prints, original cloth-backed illustrated paper over boards, acetate dust jackets, publisher's cloth slipcase. N.Y.: Tiber Press, (1960). First edition. One of 200 numbered copies signed by the authors and the artists from a total edition of 225 (the 25 contributors' copies were not signed). Each volume includes five original color prints on ivory wove handmade Hahnemühle paper made directly on the screens by the individual artists. "These four volumes – *The Poems, Permanently, Salute, and Odes* – were a collaboration between four leading artists of the second-generation of abstract expressionist painters and four of their poet friends of the New York School. The screenprint medium that was chosen was the perfect vehicle to convey painterly gesture and saturated color. Along with *21 Etchings and Poems* (1960) published by the Morris Gallery, N.Y., these four volumes published by the Tiber Press were the only distinguished artists' books containing abstract expressionist works created during the 1950s." "This is Hartigan's only book illustrated with original prints." – Robert Flynn Johnson, *Artists' Books in the Modern Era 1870–2000. The Reva and David Logan Collection of Illustrated Books*. (London): Thames & Hudson, Fine Arts Museums of San Francisco, (2001), pp. 43, 226-

227; item 142. Jerry Kelly, Riva Castleman, and Anne H. Hoy, *The Best of Both Worlds: Finely Printed Livres d'Artistes, 1910–2010* (N.Y. and Boston: The Grolier Club & David R. Godine, (2011), item 38. A small tear in bottom spine panel of one dust jacket, otherwise a fine copy of this rare and important collection, in the publisher's slipcase which is cracked in a few places. \$25,000.00

- 26 ASTURIAS, Miguel Angel. *Rayito de Estrella*. 12mo, original pale green printed paper boards. Paris: [Imprimerie Française de l'Édition], 1929. First edition of Asturias's extremely rare first literary work, privately printed by the author in an edition of 10 copies on papier hollande. Written in 1925, *Rayito de Estrella* was preceded only by Asturias's undergraduate thesis, *Sociología guatemalteca: El problema social del indio* (Guatamala City, 1923) and some periodical appearances. A Fantomima in three acts, with only three characters – 'Rayito de Estrella', 'Don Yugo' and 'Torogil' – *Rayito de Estrella* was a strange, original and unclassifiable modernist work when it was first published. Diminutive in format, it was reviewed early in 1930 by Carlos Samayoa Aguilar who described it as 'un librito microscópico'. Asturias moved to Paris in 1923 and studied anthropology at the Sorbonne from 1923-1928, particularly Mayan culture under the tutelage of Georges Raynaud, the French translator of *The Popol-Vuh*, which Asturias subsequently translated from French into Spanish. It was in Paris that Asturias embarked upon his literary career under the influence of André Breton, and founded a literary magazine called *Tiempos Nuevos*. He returned to Guatamala in 1933. A prolific writer, Asturias is perhaps best known for his novels, *El Señor Presidente* (1946), *Hombres de maíz* (1949), and his trilogy of novels about the exploitation of Latin America by American business, *Viento fuerte* (1950), *El Papa verde* (1954), and *Los Ojos de los enterrados* (1960). Only the second Latin American writer to win the Nobel Prize in Literature in 1967, Asturias was an early precursor of magical realism. Provenance: the present copy of *Rayito de Estrella* was given by Asturias to one of his nephews, and subsequently purchased directly from the latter in Guatemala City in 1950 by the grandfather of the previous owner. The justification de tirage states: 'De este libro se tiraron 10 ejemplares en papel de

holanda', and in a presentation given at the University of Dankook in South Korea in 2000 the Guatamalan ambassador Giovanni Castillo described an 'edición personal del autor de 10 ejemplares en papel de Holanda 1929' (see *Revista Asia y America, University of Dankook*, 2000). Although mentioned in bibliographical checklists of Asturias's works, *Rayito de Estrella* is recorded by only a handful of institutions – always in the issue of ten copies. \$12,500.00

AUDEN, W. H. & Louis MACNEICE. *Letters From Iceland*. 8vo, 27 illustrated, original cloth, dust jacket. London: Faber & Faber, (1937). First edition. Bloomfield & Mendelson A 15a. Signed by Auden in his diminutive hand on the half-title page. Jacket very slightly rubbed, otherwise a fine copy. \$850.00

BASSANI, Giorgio. *Il Giardino dei Finzi-Contini*. 8vo, original pale 28 green cloth, dust jacket. Torino: Einaudi, 1962. First edition. Presentation copy, inscribed by Bassani on the front flyleaf to William Weaver, the English translator of *The Garden of the Finzi Continis* and Bassani's longtime friend. The film adaptation of this novel, directed by Vittorio de Sica, won an Academy Award in 1971, the year in which this copy was inscribed. Slightly cocked, otherwise a near fine copy in a lightly soiled dust jacket, slightly darkened along the spine panel. \$4500.00

BECKETT, Samuel. *Echo's Bones and Other Precipitates*. Small, thin 29 4to, original printed buff wrappers. Paris: Europa Press, 1935. First edition of Beckett's second book of poetry. Although not called for, this copy is signed by Beckett in a bold contemporary hand on the title-page and is numbered "28" by hand on the colophon page. The numbering on the colophons of the ordinary edition on Alfa paper were ink-stamped, suggesting that this may have been a special copy. A very fine copy, rare signed, preserved in a half-morocco slipcase. \$6500.00

BECKETT, Samuel. *Fin de Partie, suivi de Acte sans paroles*. [Endgame, 30 followed by Act Without Words]. 8vo, original printed wrappers. Paris: Les Editions de Minuit, 1957. First edition, first issue on "grand papier", published January 30, 1957. One of 50 copies printed on "velin

pur fil du Marais”, this being – fittingly – number 13. *Endgame* is one of Beckett’s greatest works, the play which he called ‘more inhuman’ than *Godot*, and which Harold Bloom, in *The Western Canon*, acclaimed as the greatest dramatic work of the 20th century. Bloom argued that *Endgame* is a ‘greater yet more savage work than *Godot*: I cannot think of any other 20th century work of literature composed as late as 1957 that is nearly as original an achievement as *Endgame*, nor has there been anything since to challenge such originality. Beckett may have foresworn “mastery” as not being possible after Joyce and Proust, but *Endgame* reaches it’. An immaculate, unopened copy of this rare issue, preserved in a folding linen box with leather spine. \$12,500.00

- 31 BERNANOS, Georges. *Journal D’Un Cure de Campagne*. 8vo, original printed wrappers. Paris: La Palatine A La Librairie Plon, 1936. First edition of Bernanos’s masterpiece, a classic of modern devotional literature, translated as *The Diary of a Country Priest*, this being one of 1160 numbered copies on papier d’alfa out of a total edition of 4690 copies. A very fine unopened copy. \$1250.00

WITH THE ORIGINAL MAQUETTE FOR THE DUST JACKET
DESIGN BY LOREN MACIVER

- 32 BISHOP, Elizabeth. *Poems. North & South – A Cold Spring*. 8vo, original blue cloth, dust jacket designed by Loren MacIver. Boston: Houghton Mifflin, 1955. First edition of Bishop’s second book, winner of the Pulitzer Prize for Poetry. Presentation copy, inscribed on the front free endpaper to Loren MacIver, one of Bishop’s closest friends, and the designer – at the author’s request – of the book’s dust jacket. Bishop’s inscription represents a map, showing the coastlines of North and South America, and showing a straight line between New York, where Loren MacIver and her husband, the poet and critic Lloyd Frankenberg lived, and Pétropolis, Brazil, where Bishop lived with her lover, Lota de Macedo Soares. The line in Bishop’s pen-and-ink map that links the two cities exactly mirrors the diagonal line in MacIver’s two-color dust jacket design, the original maquette for which is included with the book. In her letter to MacIver dated April 27, 1955, Bishop wrote: “I am awfully pleased with the jacket. I

think it’s pretty as pretty can be, *chic*, and will stand out on any counter of books – which I suppose is one requirement. Now I just hope Houghton Mifflin will let you do it exactly as you want to. Lota likes it very much, too. I think your idea of carrying it all the way around – back as well as front – is excellent, and I’ve just written a note to Mr. Olney saying so . . . that would mean any “printed matter” would have to be confined to the inside flaps, which is exactly what I prefer. We have a group of “blurbs” – I *loathe* “blurbs” and wish the custom would die out quickly, but since they do use them, I suppose one has to, more or less . . . And also any danger of their using a photograph on the back would be – would be – obviated? . . . But now with your jacket and what you say to them and what I say to them, I feel quite safe. I do think it will be extremely good looking.” Then on July 18th, Bishop wrote MacIver again: “I received a copy of the book . . . airmail and I think the jacket is very successful, don’t you? I even think the rest of the book looks fairly well – much better than I’d expected – and the blue is very nice, thanks to you.” – *Elizabeth Bishop, One Art: Letters Selected and Edited by Robert Giroux* (N.Y.: Farrar Straus Giroux, 1994), pp. 304, 306. Also included with the book and maquette is a TLS, 1 page, 60 Brattle Street, Boston, MA, from Bishop to MacIver, on other matters, with numerous holograph corrections owing to the fact that Bishop had sprained her wrist and was having trouble typing. An important association copy, preserved with the original maquette for the dust jacket design in a custom-made cloth folding box. \$17,500.00

- BISHOP, Elizabeth. *Geography III*. 8vo, original cloth, dust jacket. 33
N.Y.: Farrar Straus & Giroux, (1976). First edition. One of 7500 copies printed. MacMahon A13. Signed and dated “November [?] 11th, 1978” by Bishop on the title-page. Very fine copy. \$2500.00

- BISHOP, Elizabeth. *Poem*. Oblong 8vo, original string-tied unprinted stiff wrappers, marbled outer wrapper, printed paper label. New York: The Phoenix Book Shop, 1973. First edition, limited issue. Copy “L” of 26 lettered copies (out of a total edition of 126) signed by Bishop on the colophon. This copy bears Bishop’s presentation “For Loren MacIver & Lloyd Frankenberg – love, Elizabeth Bishop” on the 34

title-page. Laid in is an exceptionally interesting TLS from Bishop to MacIver and Frankenberg: "I've always disliked 'pretty little books' like this - However, Bill Ferguson, the printer, is a friend of mine here & he wanted to do it for some time & so I finally gave in. (The Phoenix Book Shop man is quite another type . . .) And since they have just arrived, or were here when I got back - I'm sending you one of my copies with a real, EXTRA signature - whee! You can sell it for a small sum if need be sometime - Love, Elizabeth". Bishop's relationships with both MacIver and Frankenberg, who were married in 1929, were of long duration. Loren MacIver, artist, was a longtime friend and correspondent of Bishop's. MacIver contributed the dust jacket design to Bishop's second collection, *Poems North & South - A Cold Spring*, in 1955. However their friendship dates from as early as 1938 at which time Bishop is writing to Marianne Moore from MacIver's Provincetown summer home. Poet and literary critic Lloyd Frankenberg's 1946 and 1949 critical studies of Bishop are among the earliest appraisals of Bishop's work. Truly significant association copies of Bishop's books, such as this, are rare. Housed in a custom green cloth clamshell box with a black morocco spine label. \$7500.00

- 35 BISHOP, Elizabeth. *43 King Street*. An original watercolor and gouache on paper by Bishop, 6 $\frac{7}{8}$ " wide \times 8 $\frac{1}{4}$ " high, circa 1935. Benton 3 (erroneously identified as 41 Charles St.). After graduating from Vassar College in June 1934, Bishop moved to NYC where Mary McCarthy had found an apartment for her to rent at 16 Charles Street in Greenwich Village. Bishop lived there for a year, and later described her life during this period, and her work at a correspondence school for aspiring writers, in her essay "The U.S.A. School of Writing". On July 29, 1935, Bishop sailed for Europe for an extended continental tour with her friends Louise Crane and Margaret Miller, returning to the United States in June 1936. Bishop's year in New York was the first of a series of intermittent but unhappy attempts to live in the city. She returned to the city in the mid-1940s, and rented an apartment that her friend the painter Loren MacIver found for her at 46 King Street. As Eric Karpeles has demonstrated, this painting, which hitherto had been mis-identified as "41 Charles Street" and mis-dated



ITEM 35: Bishop, Elizabeth. *43 King Street*. An original watercolor and gouache on paper by Bishop, 6 $\frac{7}{8}$ " wide \times 8 $\frac{1}{4}$ " high, circa 1935.



ITEM 36: Bishop, Elizabeth. *Pansies*. An original watercolor by Bishop, gouache and graphite on paper, 15 $\frac{1}{8}$ " wide \times 12 $\frac{1}{4}$ " high, 1960.

from Bishop's first sojourn in New York City, represents what would have been Bishop's "view directly across the street, looking out at 43 King Street and the industrial buildings looming behind. Today the ivy-clad building, the streetlight and trash can are gone, but the adjacent buildings and the alleyway rendered in Bishop's watercolor remain." – Eric Karpeles. By the fall of 1951, just before sailing for South America, Bishop told her friend Joe Summers: "I'll never try to live in New York again." – *Remembering Elizabeth Bishop. An Oral Biography*. Edited by Gary Fountain and Peter Brazeau. (Amherst, MA.: University of Massachusetts Press, 1994), p. 126. \$45,000.00

BISHOP, Elizabeth. *Pansies*. An original watercolor by Bishop, gouache and graphite on paper, 15 $\frac{1}{8}$ " wide \times 12 $\frac{1}{4}$ " high, 1960. Benton 75. Bishop's largest and most finished recorded painting, a basket of pansies – the name derives from the French "pensée" – beside a pair of books, was a deeply symbolic gift from Bishop to her lover Lota de Macedo Soares, inscribed "L. de M. S. from E. B. 10-28-60." In "Pansies", Bishop balances the domestic tableau with memories and intimations of travel: beside the basket of flowers, its title barely legible, is Baedeker's *Northern Italy*. Bishop first visited Italy with Louise Crane in 1937 and would spend a month visiting Venice, Florence and Milan with Lota in the late spring of 1964. In Shakespeare, the pansy, then known as heartsease, was associated with contemplation and love, the juice from its flowers most memorably used as an aphrodisiac in *A Midsummer Night's Dream*. "In her simple ink drawings and watercolor sketches, often unfinished but always enchanting, one can find the style and matter of her poetry. A richly colored image of pansies beside a pile of books on a checkered tablecloth conveys her instinctive association of word and image. Bishop's words become visible in odd angles of vision, the play with scale, the emotional language of colors, the affection for the humble." – Bonnie Costello, *Planets On Tables: Poetry, Still Life, and the Turning World* (Ithaca, N.Y.: Cornell University Press, 2008), p. 84. \$75,000.00

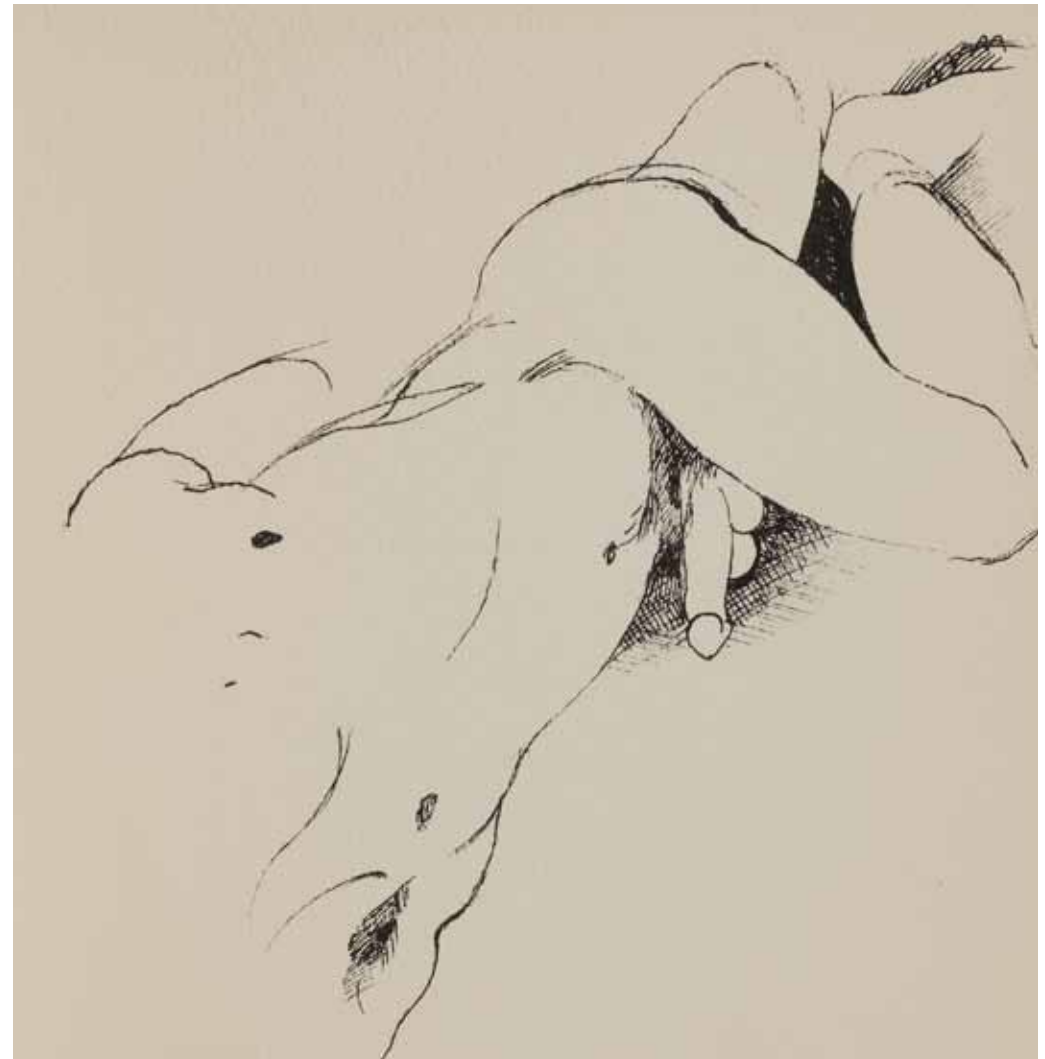
(BISHOP, Elizabeth) *Elizabeth Bishop. Objects & Apparitions*. [Essays by] Joelle Biele, Dan Chiasson, and Lloyd Schwartz. 4to, photographs and illustrations, original illustrated paper over boards. (New

York): Tibor de Nagy Gallery / James S. Jaffe Rare Books, (2011). First edition of this exhibition catalogue, featuring paintings by Bishop and artwork and objects from her personal collection, in celebration of the poet's centenary. As new, without dust jacket as issued. \$40.00

38 [BLACK SPARROW PRESS] CLARK, Tom. *Black Sparrow Press Seasonal New Titles Catalogs. An extensive run comprising 34 catalogs, Spring 1980–Spring/Summer 2002*, Thin 8vos, original patterned or decorated self-wrappers, stapled, as issued. Santa Rosa and Santa Barbara, CA: Black Sparrow Press, Spring 1980–Spring/Summer 2002. A collection of Black Sparrow Press bi-annual forthcoming books catalogs, all with texts by Tom Clark. Clark's own set; each catalog bears his signature on the front wrapper. An extensive run in fine condition. Uncommon. A complete list is available upon request. \$950.00

39 BLUNDEN, Edmund. *Undertones of War*. 8vo, original black cloth, dust jacket. London: Cobden-Sanderson, (1928). First edition of Blunden's celebrated World War I memoir, which includes a supplementary section of thirty-one poems entitled "A Supplement of Poetical Interpretations and Variations". Kirkpatrick A 28a. G. S. Fraser called *Undertones of War* "the best war poem." Paul Fussell summed it up this way: "In a world where literary quality of Blunden's sort is conspicuously an antique, every word of *Undertones of War*, every rhythm, allusion, and droll personification, can be recognized as an assault on the war and on the world which chose to conduct and continue it. Blunden's style is his critique. It suggests what the modern world would look like to a sensibility that was genuinely civilized." – *The Great War and Modern Memory*, p. 268. A fine copy in lightly dust-soiled dust jacket. \$850.00

40 BLUNDEN, Edmund. *De Bello Germanico. A Fragment of Trench History Written in 1918 by the Author of Undertones of War*. Small 8vo, original printed boards with printed label on spine. Hawstead: G. A. Blunden, 1930. First edition. Limited to 250 copies. Kirkpatrick A 33a. Inscribed by the author on the front free endpaper: "With Edmund Blunden's respects." Head of spine very slightly rubbed, otherwise a fine copy. \$1000.00



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

JIMMY—
MERRY
CHRISTMAS!
LOVE,
JOE

BRAINARD-65

ITEM 41: [Brainard, Joe]. Auden, W. H. *The Platonic Blow*.

41 AUDEN, W. H. *The Platonic Blow*. Small 4to, original white printed wrappers. New York: The Fuck You Press, 1965. Correct first edition of this long, sexually explicit gay poem, pirated from the poet's manuscript at SUNY Buffalo and published by Ed Sanders. Copy No. 4 of "a VERY SPECIAL edition of six with a drawing by Joe Brainard" out of a total edition of approximately 310 copies printed. The special colophon in the present copy was written out by Joe Brainard in black ink on the recto of the rear cover, with the number "4" filled in by him in green. Presentation copy, inscribed by Brainard with a red pencil to his close friend and collaborator, the poet James Schuyler: "JIMMY - MERRY CHRISTMAS! LOVE, JOE." Brainard gave this copy to Schuyler for Christmas 1965, one of a number of gifts from Brainard that Schuyler acknowledged in a letter to Ron Padgett dated January 16, 1966: "an illustrated copy of the Pl-t-n-c Blow". In his poem "A Few Days", Schuyler, who had been Auden's amanuensis in 1947, noted: "*The Platonic Blow* gives me hives. Funny porn / I guess is a gift, / like any other." The printed colophon calls for four separate issues: "A Trade edition of 300 copies / A Rough Trade Edition of 5 numbered copies, each with beautiful slurp drawings by the artist Joe Brainard / An edition of 3 numbered copies, each with a sealed packet sewn in, containing secret gobble relics from the body of W. H. Auden / The Turkey Edition, 2 copies, which reveals the names of the publishers, both evil poets, Toe Queens, cocksman, scandalously freaking in the Lower East Side." As of 1972, Auden's bibliographers Bloomfield and Mendelson evidently had not seen an example of this issue, only referencing "A copy of a 'very special edition' of six copies [that] was catalogued by the Houghton Library in 1967 but could not recently be found." Brainard's beautiful pen-and-ink drawing measures 8½ × 7 inches and is signed and dated by the artist in 1965. The drawing depicts a male nude from the neck down, lying on his side with one thigh crossed over the other, emphasizing an erect penis. *The Platonic Blow* subsequently went through several editions in the U.S. and Britain, at least one under the name "A Day for a Lay" and at least one under the name "The Gobble Poem." Front cover lightly discolored near spine, otherwise a fine copy. \$10,000.00

[BRAINARD, Joe] HORNICK, Lita. Production archive for Lita Hornick's *To Elizabeth & Eleanor: Great Queens Who Loved Poetry* (N.Y.: Giorno Poetry Systems, 1993) including four original pen-and-ink drawings by Brainard, Hornick's original corrected typescript for the book, a complete set of loose galley proofs with Hornick's annotations and approval initials, and color transparencies of the art used in the book. Brainard's drawings are captioned and titled "S.O.S.", "Academy", "Duane Park", and "Night", and are drawn on white laid paper measuring 8½ × 11 inches; the printer's press sheets are taped to the bottom of each page. *To Elizabeth & Eleanor: Great Queens Who Loved Poetry* was Lita Hornick's last book, her recollections of and collaborations with Allen Ginsberg, Alice Notley, Ron Padgett, Anne Waldman, Peter Orlovsky, John Giorno, among others. Hornick, the legendary patron of the arts and the editor of the literary journal, *Kulchur*, which evolved into The Kulchur Foundation, began collecting drawings and paintings by Brainard as early as 1965. She subsequently published *Bean Spasms*, one of Brainard's collaborations with Ted Berrigan and Ron Padgett, in 1967; *Album* by Kenward Elmslie in 1969 and *No Hassles* by Anne Waldman in 1971, both with covers and drawings by Brainard; and Brainard's own *Selected Writings* in 1971. Brainard contributed the cover design for *Kulchur* 14, Summer 1964. The collection is in fine condition. \$7500.00

BRODSKY, Joseph [Iosif Aleksandrovich Brodskii]. *Stikhotvoreniia i poemy [Poems and narrative verse]*. 8vo, original printed wrappers. Washington D.C.: Inter-Language Literary Associates, 1965. First edition of Brodsky's first book, inscribed on first (blank) leaf to his close friend Toby Holtzman in the year of Brodsky's emigration: "To Mr Holtzman - my first and best part, Joseph Brodsky, Ann Arbor 17 July 72." *Stikhotvoreniia i poemy* was published in the West while Brodsky was serving a sentence of five years hard labour in the Arctic Circle region for "social parasitism" (the sentence was commuted after 18 months). With the exception of a few individual poems, all Brodsky's poetry was published in the West rather than in the Soviet Union, although it was not until he was forced into exile in 1972 that he left the Soviet Union for America. Brodsky emigrated in 1972 and after

- a short spell in Vienna, on July 9th he took up a post as poet-in-residence at the University of Michigan at Ann Arbor where he met the extraordinary book collector and patron of the arts, Toby Holtzman (1927-2010) and his wife Shirley, who were to become close friends and supporters. Spine faded, otherwise a very good copy. \$5000.00
- 44 BRODSKY, Joseph [Iosif Aleksandrovich Brodskii]. "*Elegy for John Donne*". Translated from the Russian and with an Introduction by George L. Kline. 8vo, original printed self-wrappers. [No place; but Lawrence, Kansas]: Reprinted from *The Russian Review*, Vol. 24, No. 4, October, 1965. First separate edition, an offprint, retaining original pagination. Brodsky's first appearance in English and the first printing of one of his greatest poems, preceding by two years its publication in book-form. With Brodsky's signed presentation on the first page: "For Peter Viereck / same wishes / Joseph Brodsky". The offprint is also inscribed by the translator (and early Brodsky bibliographer) George L. Kline: "For Peter Viereck / Best wishes, / George K." Viereck was a Pulitzer Prize-winning poet and a specialist in Russian history. Light use, otherwise in fine condition. Rare. \$2250.00
- 45 BRODSKY, Joseph [Iosif Aleksandrovich Brodskii]. *Ostanovka v pustyne: stikhotvoreniya i poemy [A Halt in the Wilderness]*. 8vo, original printed white wrappers. New York: Izdatel Östvo Imeni Chekhova [Chekhov Publishing Corp.], 1970. First edition of Brodsky's second book, and the first book whose publication the poet had authorized. Brodsky's "first "real" book, *A Halt in the Wilderness*. . . included seventy short poems, two long ones ("Isaac and Abraham" and "Gorbunov and Gorchakov"), and four translations from John Donne. Some of the content overlaps with that of *Short Poems and Narratives* ("Isaac and Abraham" and twenty-two early pieces), but more than two-thirds is new work. He discarded everything he considered imitative or immature . . . he laid out the sections and the order of poems himself." – Lev Loseff, *Joseph Brodsky. A Literary Life*. (New Haven, CT.: Yale University Press, 2011), p. 124-125. A fine copy. Rare. \$3500.00
- BROOKE, Rupert. *1914 and Other Poems*. Small 8vo, frontispiece, original blue cloth with printed spine label. London: Sidgwick & Jackson, 1915. First edition of the poet's posthumous second book. Hayward, *English Poetry*, 321. NCBEL, IV, p. 241. The usual offsetting to endpapers, spine label slightly sunned, otherwise a fine copy, lacking the rare dust jacket; in a cloth folding box. \$1250.00
- BUNTING, Basil. *Briggflatts. (An Autobiography)*. Folio, decorations by Barry Hall & Nick Strausfeld, original black cloth, dust jacket. (London): Fulcrum Press, (1966). First edition of Bunting's masterpiece. One of 100 copies bound in cloth out of a total edition of 500 copies; there were also 374 copies bound in wrappers and 26 copies specially bound in leather and signed by Bunting. The cloth-bound issue is far scarcer than its limitation would imply, especially in fine condition. A beautiful copy, as new. \$2500.00
- CALVINO, Italo. *Le Cosmicomiche [Cosmicomics]*. 8vo, original pale green cloth, dust jacket. Torino: Einaudi, 1965. First edition. Presentation copy, inscribed by Calvino to the English translator of the book, William Weaver, with a number of discreet pencil annotations by Weaver. Fine copy in dust jacket with a few short tears. \$4500.00
- CARROLL, Jim. *4 Ups And 1 Down. Cover by Donna Dennis*. 4to, original pictorial wrappers. (N.Y.): Angel Hair Books, (1970). First edition. One of 13 numbered copies signed by Carroll & Dennis with strands of their hair tipped in, out of a total edition of 313 copies. Additionally inscribed by Carroll to Ted Berrigan: "For Ted, You've shown me more about the meanings of Poetry & Friendship than anyone . . . by far. I'm gonna be a poet until the day I drop dead on my face. And I'm giving you that credit, that's saying you've built a life for me, and I'm going to show them all some incredible things before I'm finished, just like you. I love you brother, Jim." Very fine copy. \$3500.00
- CERAVOLO, Joseph. *Fits of Dawn*. 4to, original illustrated wrappers (front cover after a design by Rosemary Ceravolo), stapled as issued. (New York): "C" Press, 1965. First edition of the author's first

book. Presentation copy, inscribed by Ceravolo to Frank and Sheyla Lima on the dedication page: "To Frank & Sheila [sic] / Remember 108 [degree] / weekend / Love Joe". Wrappers lightly to moderately soiled, otherwise a fine copy. \$2250.00

- 51 CERAVOLO, Joe. *Fits of Dawn*. 4to, original cloth over boards, gilt title on front cover, original illustrated wrappers (with a cover design by Rosemary Ceravolo) bound in. (N.Y.): "C" Press, 1965. First edition of the author's first book. The publisher, Ted Berrigan's copy, specially bound for Berrigan and annotated by him on the front free-endpaper: "Joe Ceravolo's first book, / published by me in 1965. / This copy I had bound for my personal use. Ceravolo / later was the winner of the / 1st Frank O'Hara Award / from Col[umbia]. U. for his second / book, Spring in This World of Poor Mutts / and was known to be / Frank's favorite younger / poet - / Ted Berrigan / This copy 1 of 1 Hors Commerce". Signed again by Berrigan on the title-page. In his memoir of Berrigan, David Shapiro remembered "his immense magnanimity toward Joe Ceravolo, an entirely different kind of poet whom he featured again and again in his magazine. I loved Joe's Reverdy-like purity and admired Ted's admiration for it." - David Shapiro, "On A Poet", in *Nice To See You*, p. 225. Laid in is an autograph letter signed, 1 ¼ pages, 4to, 209 Clifton Avenue, Newark, NJ, October 9, 1965, from Ceravolo to Berrigan about *Fits of Dawn*. Ceravolo asks Berrigan: "Are you publishing the poem? Please let me know. You made me think it was in the bag, but so far nothing. What's happening? Do you want to publish it? I really can't wait any longer. The anxiety caused is unnecessary and ridiculous. Maybe if you could get your thoughts together and understand the cause of the delay it might move you to action, one way or the other. Right now I feel I'm in the dark about it and if I don't bitch I'll just get pissed on more. Even while I write this I think "maybe Ted has it already done and I'm shooting off about nothing." But fuck it! Then why don't you let me know? And why don't you do it? I hope Sandy, David, and Kay are in good health. If you don't let me know in a couple of days then let me have it back. Sincerely, Joe Ceravolo" The letter is folded from mailing, otherwise it and the original mailing envelope are in fine condition. Gutters and

margins of pastedowns in the book are variably darkened from binding adhesive, otherwise a fine copy. A unique and distinguished copy of a rare and important book. \$5000.00

- [CHERRYBURN PRESS] Middleton, R. Hunter. *Cherryburn Prints. Volume I. Discovered Subjects I to X. [and] Volume II. Discovered Subjects XI to XX*. 2 volumes, folios, 20 linoleum-block prints in colors on Japanese paper, each tipped to a plain paper mat (numbered by hand in Roman), loose as issued. Chicago: The Cherryburn Press, 1973. First editions. One of 20 numbered copies signed by Middleton (the entire edition). Middleton's stated objective was to "discover recognizable material, usually in the form of birds, animals, fish, flowers and human profiles, appearing in plausible environments" by "spotting several blobs of water color paint, in different hues" on pieces of heavy tracing paper and then "subject[ing] the paper to quick horizontal movement in several directions." The process was repeated one or more times. "The result will be a mass of crisscrossing irregular width lines and solid shapes, complex in the center but more open in the outer area of the paper." Robert Hunter Middleton (1898-1985) was born near Glasgow and emigrated to Alabama at the age of ten where his father managed a coal mine. He studied painting at the School of the Art Institute of Chicago, and in 1923 began designing typefaces for the Ludlow Typograph Company. There he worked with Ernst F. Detterer and became well known for his Eusebius italic family of typefaces. In 1933, Middleton became art director of the Ludlow Typograph Company and in 1944 he founded the private Cherryburn Press. Each volume is accompanied by a title-leaf and 2 leaves of text laid loose in an unprinted paper folder which is itself enclosed in a printed Japanese paper portfolio and publisher's linen and paper over boards ribbon-tied tray case with printed paper spine and front cover labels. Very fine copy in which the tray cases show some light wear (two pair of ribbon ties, of four, perished). \$1750.00

- CIMA, Annalisa. *L'amicizia. Acquarello di Franco Spazzi*. 8vo, original printed wrappers, stitched as issued. (No place, but Milan): Edizioni Pulcinoelefante, (2001). First edition. One of only 55 copies

printed by hand on cream Hahnemuhle paper, hand-colored and with a signed watercolor by Spazzi tipped-in. Laid in is a card from the Fondazione Schlesinger with a holograph note from the poet to Jonathan Galassi, presenting the book. A very fine copy. \$150.00

- 54 [CINEMA] HERRING, Robert. *Films of the Year 1927–1928*. Oblong 4to, illustrated with 32 full-page duotone plates reproducing film stills, original cloth, pictorial dust jacket. London: The Studio Ltd., 1928. First Edition. Herring's book focuses on cinema as an art form and specifically on the directors he believes to be the masters of the medium, including Ludwig Berger, Frank Borzage, Herbert Brenon, Francis Bruguiere, Edwin Carewe, Charlie Chaplin, Constantin Eggert, Herik Galison, Alfred Hitchcock, Rex Ingram, Franz Koch, Karl Koch, Fritz Lang, F.W. Murnau, Fred Niblo, G.W. Pabst, Gustav Pauli, Erich Pommer, Man Ray, Victor Seastrom, Raoul Walsh, and Fritz Werdhausen. A very fine copy in dust jacket, essentially as new, of this beautiful and important book. \$1000.00
- 55 [CONCRETE POETRY] JOHNSON, Ronald. *3 Concrete Poems. Balloons For Moonless Nights | arrows like S's | GsAeRcDrEeNtS*. Folio, seventeen original 14" x 14" prints on various colored mat boards silkscreened from hand-cut film by Alvin Doyle Moore, accompanied by a 7 1/2" x 7 1/2" book printed in three colors and bound in original red Kennet cloth over boards stamped in silver on the front cover, all loose, as issued, in the publisher's cloth and pastepaper over boards folding box with a printed paper label on the top panel. (Urbana, IL: The Finial Press, 1968). First (and only) edition. One of 20 numbered copies signed by Johnson (the entire edition). This is Johnson's own copy, copy #1. The [12]pp book illustrates the correct layout scheme for the three poems and includes an essay, "The Round Earth on Flat Paper", by the poet. Very fine copy of the poet's and The Finial Press' rarest and most impressive publication. \$5000.00
- 56 [CONCRETE POETRY] SOLT, Mary Ellen. *Flowers in Concrete. Portfolio Edition*. Elephant folio measuring 23 x 35 inches, 11 loose sheets, as issued, in publisher's portfolio. Bloomington, IN: Fine Arts

Department at Indiana University, 1969. Portfolio edition, designed by Timothy Mayer, containing "new poster versions of the poems" prepared by the author in the Design Program at Indiana University. The poems were printed by silk screen process by the C. J. Mitchell Company. Limited to 40 numbered copies (the entire edition), each of the original silkscreen prints is signed by Solt, one of the leading exponents of concrete poetry in the United States. The poems are "White Rose", "Geranium", "Lilac", "Wild Crab", "Lobelia", "Zinnia", "Forsythia", "Marigolds", "Dogwood I", "Dogwood II" and "Dogwood III". Fine copy. \$4500.00

[CONNOLLY, Cyril] *The Unquiet Grave – A Word Cycle. By Parlinurus*. 8vo, illustrated, original cloth, dust jacket. London: Horizon, 1944. First edition, hardcover issue, one of 1000 copies printed on Barcham Green handmade paper by the Curwen Press. One of the most civilized, and civilizing, of modern books, a compilation of the "doubts and reflections of a year" on "art, love, nature and religion." Begun in 1940, "The Unquiet Grave," as Connolly reflected ten years later in the introduction to the revised edition, "is inevitably a war-book." Although it was an attempt "to extricate himself from the war and to escape from his time and place into the bright empyrean of European thought," it was also an attempt to alleviate "a private grief - a separation for which he felt himself to blame . . . a struggle against propaganda . . . and an optimistic determination to prove how near and necessary to us were the minds and culture of those across the channel who then seemed quite cut off from us, perhaps for ever. To evoke a French beach at that time was to be reminded that beaches did not exist for mines and pill-boxes and barbed wire but for us to bathe from and that, one day, we would enjoy them again." "As a signal of distress from one human being to another The Unquiet Grave went unanswered, but the suffering was alleviated. As a demonstration of the power of words, however, . . . the work was an object-lesson. . . . 'La pensee console de tout.'" Virtually the entire book is quotable, a fact to which Ernest Hemingway attested when he wrote: "It is a book which, no matter how many readers it will have, will never have enough". A fine copy. \$1000.00

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58 [CONNOLLY, Cyril] *The Unquiet Grave – A Word Cycle*. By *Palinurus*. 8vo, frontispiece and 3 illustrations, original printed wrappers. London: Horizon, 1944. First edition, one of 1000 copies printed on Barcham Green handmade paper by the Curwen Press, of which 500 were bound in cloth in dust jacket and 500 in wrappers; this copy marked “not for sale” by the author. Presentation copy, inscribed by Connolly on the half-title page to the American poet Dunstan Thompson, whom Connolly published in *Horizon*: “Dunstan from Palinurus – Nov. 29, 44” and with nine holograph corrections to the text by Connolly. Thompson was one of the most provocative and promising young American poets in New York in the early 1940s, and the flamboyant gay editor of the short-lived magazine *Vice Versa*, which the twenty-two year-old Harvard dropout edited with his friend Harry Brown. Dana Gioia, in “Revisiting Vice Versa”, noted the editor’s “passionate conviction that poetry mattered.” Of Thompson’s “Encyclical” in the first issue of *Vice Versa*, Gioia wrote: “If Thompson’s savagely satiric tone now seems a bit too cocky and self-important, his clear and courageous statement of artistic principles still radiates a refreshing idealism.” – “Revisiting Vice Versa”, in *Dunstan Thompson: On the Life & Work of a Lost American Master*. Edited by D. A. Powell & Kevin Prufer. (Warrensburg, MO: The Unsung Masters Series at Pleiades Press, 2010), p. 102. Thompson emigrated to England during the war, and later reverted to Catholicism, abandoning his previous life-style while maintaining a chaste domestic relationship with his life-long partner, Philip Trower. Thompson published two books of poetry, *Poems* (1943) and *Lament for the Sleepwalker* (1947), both repudiated by their author in later years, a few novels and a travel book. Thompson continued to write poetry, however, and his later work was privately published in *Dunstan Thompson: Poems 1950–1975*. Thompson died of liver cancer in 1975. Top portion of wrappers lightly sunned, but a very good copy. \$1500.00

59 CRANE, Hart. *White Buildings: Poems*. With a Foreword by Allan [sic] Tate. 8vo, original cloth-backed decorated paper over boards, dust jacket. (New York): Boni & Liveright, 1926. First edition of

Crane’s first book, in the uncanceled first state with Allen Tate’s first name misspelled on the title-page. The entire edition of *White Buildings* consisted of 500 copies, the vast majority of which bear a cancel title-page. Although the exact number of copies of the first issue that survived the cancellation is unknown, it must be very small judging by its rarity. Schwartz & Schweik A 1.1. Spine of jacket a trifle faded as usual, with a touch of wear at the top of the spine, otherwise a fine copy. \$8500.00

CRANE, Hart. *The Bridge. A Poem. With Three Photographs by Walker Evans*. 4to, original white printed wrappers, original glassine, in publisher’s silver-gilt paper covered slipcase. Paris: Black Sun Press, 1930. First edition of Crane’s masterpiece. One of 200 numbered copies printed on Holland Paper. Schwartz & Schweik A2. Minkoff A32. Connolly 100, 64. One of the seminal American poems of the Twentieth Century, about which Harold Bloom has noted: “what is imperishable in *The Bridge* is not its lyric mourning, but its astonishing transformation of the sublime ode into an American epic, uneven certainly but beyond *The Waste Land* in aspiration and accomplishment.” – Introduction to *The Complete Poems of Hart Crane* (N.Y.: Liveright, 2000). In 1928, Crane and Evans met for the first time under Brooklyn Bridge, “Evans with his vest-pocket camera and Crane with his notebook. They recognized each other as kindred spirits and fell naturally into conversation. Crane was fascinated by photography. . . .” After first considering a reproduction of Joseph Stella’s cubist painting of the Brooklyn Bridge to illustrate his poem, Crane decided that he “wanted to use three of Evans’ photographs of the bridge as separate plates within the text.” Evans’s photographs were published for the first time in *The Bridge*, and since then have become identified not only with Crane’s poem, but with the Brooklyn Bridge itself, in the artistic and literary imagination. – Belinda Rathbone, *Walker Evans. A Biography* (Boston: Houghton Mifflin, 1995), pp. 41–52. A touch of discoloration to the glassine where the slipcase accommodates finger pulls, original silver foil slipcase edge a little cracked at head of spine, otherwise an exceptionally fine copy. \$17,500.00

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- 61 CREELEY, Robert. *For Love. Poems 1950–1960*. 8vo, original cloth, dust jacket. N.Y.: Charles Scribner's Sons, (1962). First edition. Presentation copy, inscribed by Creeley to his mother: "for Mother - with love and thanks forever - Bob". Slight, faint foxing to endpapers and fore-edge, otherwise a fine copy in slightly rubbed and foxed jacket. \$1500.00
- 62 CREELEY, Robert. *The Island*. 8vo, original cloth, dust jacket. N.Y.: Charles Scribner's Sons, (1963). First edition. Presentation copy, inscribed by Creeley to his mother: "for Mother - who saw me through - with all dearest love, Bob". Spine discolored, top-edge faintly foxed, otherwise a fine copy in slightly rubbed jacket with a bit of wear to head and heel of spine. \$1500.00
- 63 CREELEY, Robert. *Words. Poems*. 8vo, original cloth, dust jacket. N.Y.: Scribner's, (1967). First edition. Presentation copy, inscribed by Creeley to his mother: "for Mother - with dearest love, Bob". Top corner a bit bumped, horizontal crease on front cover, otherwise a fine copy in a trifle rubbed jacket. \$1500.00
- 64 CREELEY, Robert, and R. B. KITAJ. *A Sight*. Elephant folio (22 × 30 inches), broadside poem, 3 sheets with original lithographic illustrations by R. B. Kitaj plus title sheet, loose, as issued, in publisher's printed paper and heavy card portfolio. (London): Cape Goliard, (1967). First edition, limited issue. One of 50 copies signed by Creeley and Kitaj out of a total edition of 100 copies printed by Trigram Press. Fine copy in lightly dust-soiled portfolio. \$1250.00
- 65 CREELEY, Robert. *A Day Book. Plates by R. B. Kitaj*. Elephant folio, 44 leaves, with 14 original graphics, original full blue and green decorated leather, in publisher's full blue leather slipcase. Berlin: Graphis, 1972. First edition, "edition de tête". One of only 25 roman-numeraled copies signed by Creeley and Kitaj, with all of the prints signed and numbered by Kitaj, and including one extra loose print unique to this edition, also signed by the artist. Some prints are printed on different papers from the other issues in the edition, which totaled 295 cop-

ies. The lithographs, which include eight screenprints & four etchings, were printed by Mourlot in Paris; the typography is by Gordon House, with each page printed letterpress using a different type face; the binding is by Rudolf Rieser. Lepper p. 139. A fine copy of this magnificent *livre d'artiste*, certainly Creeley's most impressive book. \$7500.00

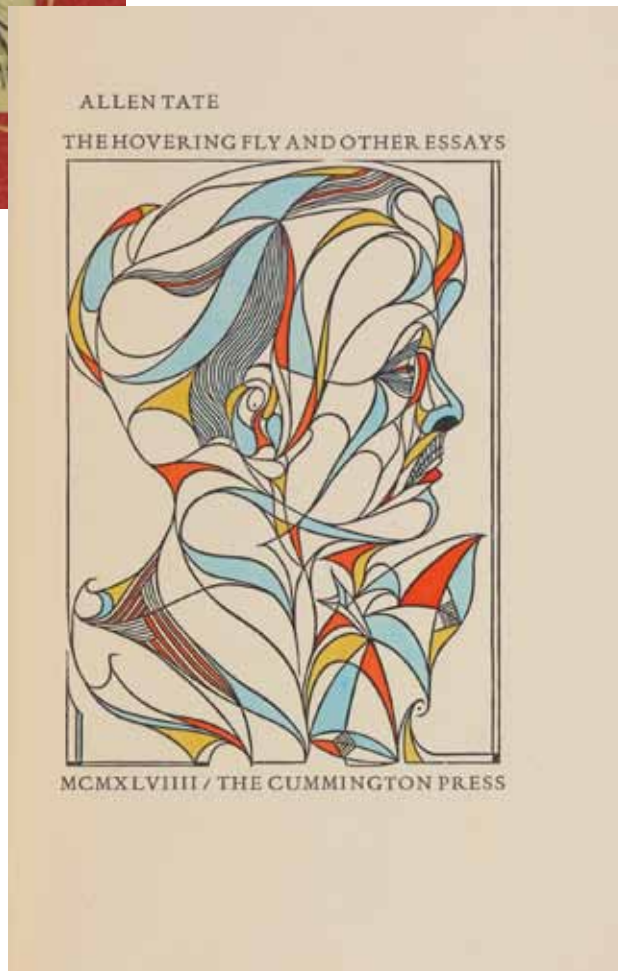
CREELEY, Robert. *Life & Death*. 8vo, illustrated with seven original photogravures after paintings by Francesco Clemente, gilt-stamped Japanese tea chest paper, in black paper chemise. N.Y.: Grenfell Press, 1993. First edition of these seven poems inspired by seven black and white paintings by Clemente. Limited to 70 copies (the entire edition) printed accordion-fold on Arches, signed by Creeley and Clemente. Mint copy of this exquisite book, preserved in a black linen folding box. \$6500.00

WITH A HAND-COLORED PEN-AND-INK DRAWING ON VELLUM BY W. A. DWIGGINS

[CUMMINGTON PRESS] TATE, Allen. *The Hovering Fly and Other Essays*. 8vo, illustrated with woodcuts by Wightman Williams, full orange morocco with a hand-colored drawing on vellum by W. A. Dwiggin inlaid on the front cover by Arno Werner, t.e.g. (Cummington, MA): Cummington Press, 1949. First edition of the finest of all of Harry Duncan's Cummington Press books, with Wightman Williams's stunning portrait of Tate on the title-page. One of only 12 copies on Van Gelder paper, with an original hand-colored drawing on vellum by W. A. Dwiggin, and with the woodcuts hand-colored by the artist, signed by Tate and Wightman Williams on the colophon page, out of a total edition of 245 copies; this copy in a unique binding by Arno Werner, the binder for the edition. Werner's own copy, signed by him on the colophon page: "Arno Werner, Bookbinder, 1949", and preserved in a custom-made half-morocco folding box by Werner, with his book-label inside. The present copy was included in the exhibition of Werner's work at Harvard University in 1981, at which time it was noted as being in the "Collection of the binder." [*Arno Werner. Master Bookbinder. An Exhibition at the Houghton Library* (Cambridge, MA.: The Houghton Library, 1981), item 23, p. 13, illustrated as Plate V].



ITEM 67: [Cummington Press] Tate, Allen. *The Hovering Fly and Other Essays*.



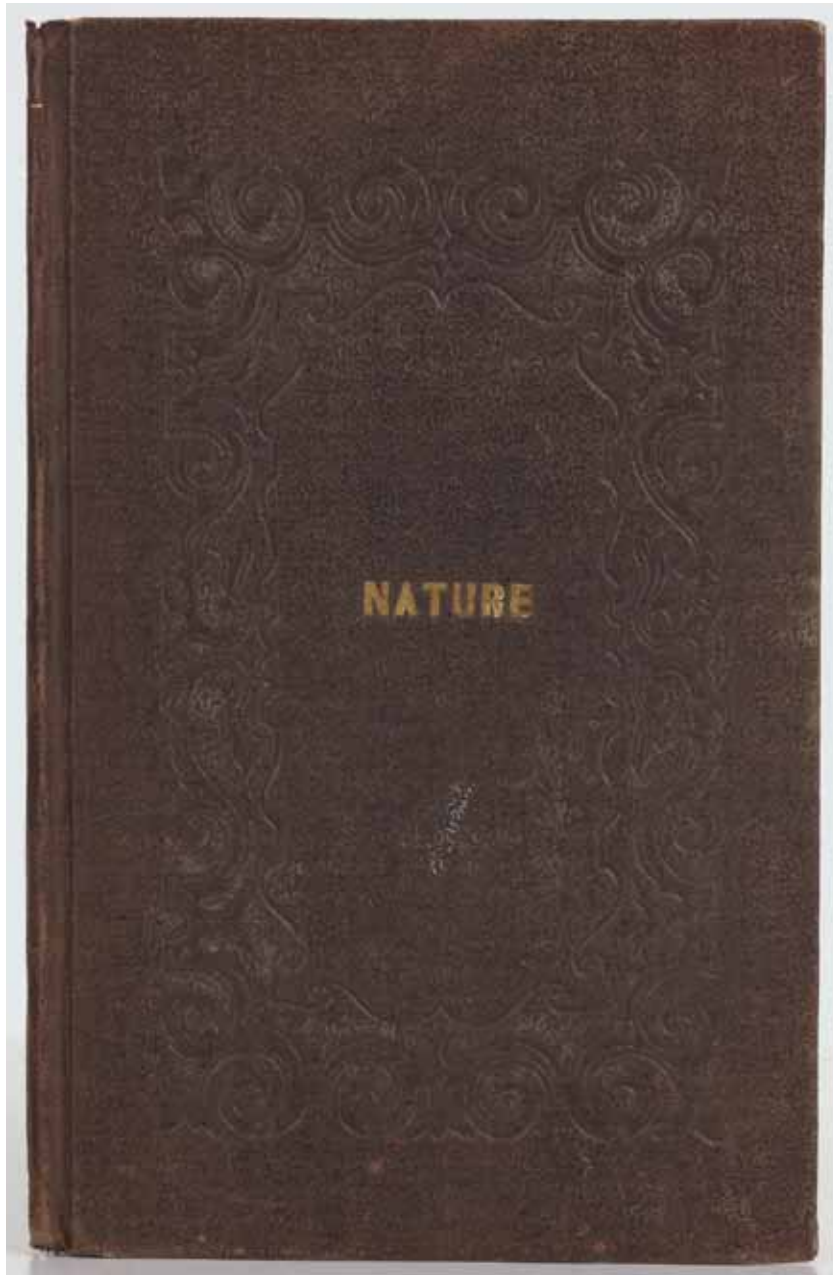
The regular binding for this hand-colored issue was plain parchment/vellum. A very fine copy of one of the most beautiful modern American private press books, and only the second hand-colored copy we have heard of on the market in twenty-five years. \$15,000.00

DAVENPORT, Guy. *The Bicycle Rider*. Narrow 8vo, title-page printed in black, red, blue, and yellow, marginal section numbers printed in red, original cloth and paper over boards. N.Y.: Red Ozier Press, 1985. First edition, boardbound issue. One of 30 numbered copies signed and dated by Davenport (out of an entire edition of 150). Crane & Noble A25. Very fine copy without dust jacket, as issued. \$750.00

[DAVENPORT, Guy, translator] HERAKLEITOS. (*The Fragments. In The Original Greek. Translated by Guy Davenport*). Tall thin 4to, original paste-paper boards. Berkeley: Peter Rutledge Koch, 1991. First edition of Davenport's translation of the 124 extant fragments of the pre-Socratic philosopher, printed in Greek with English translation. One of 100 copies printed on Nideggen paper (out of a total edition of 111 copies) and signed and dated by Davenport. A bilingual edition, with facing Greek and English texts, the Greek text is set in Monotype Gill, the English translation in Bembo. Accompanied by a separate pamphlet with the translator's and typesetter's notes, which were not printed in the book. A very fine copy, in a custom-made box. \$750.00

DE LA MARE, Walter. *Peacock Pie. A Book of Rhymes*. Large 8vo, original blue cloth over boards, lettered and panelled (on the front cover) in gilt, dust jacket. London: Constable and Company Ltd., 1913. First edition of de la Mare's finest collection of poems for children. In his tribute "To Walter de la Mare," written in celebration of de la Mare's 75th birthday, T. S. Eliot expressed his admiration for de la Mare's "whispered incantation which allows / Free passage to the phantoms of the mind", "the delicate, invisible web you wove." *The Times* called *Peacock Pie*, "surely one of the great children's books of the century." More recently, Michael Dirda declared it "one of the half-dozen best books of poetry for children ever written." Since its original publication, *Peacock Pie* has been reprinted many times, with

- illustrated versions by W. Heath Robinson (1916), Claud Lovat Fraser (1924), and Edward Ardizzone (1946), among other artists. An extraordinary copy, immaculate except for extremely faint offset on free endpapers, and a very small area of faint discoloration at the bottom-edge of the front panel of the dust jacket. \$2500.00
- 71 DOVE, Rita. *Ten Poems*. Square 8vo, illustrated with hand-colored title-page spread, original wrappers, publisher's printed envelope. Lisbon, IA: Penumbra Press, 1977. First edition of Dove's scarce first book. Limited to 200 copies. Very fine copy. \$850.00
- 72 DUNCAN, Robert. *Writing Writing*. Small 4to, original stapled blue wrappers, printed in black, after a design by Duncan. (Albuquerque, NM: Sunbooks, 1964). First edition, deluxe issue. One of 25 numbered copies signed by Duncan (out of an entire edition of 375) with an original ink and colored crayon drawing, a pseudo-anatomical upper thigh to shoulder view of a man, affixed to the recto of the first leaf, captioned "a man-naked memory", signed and dated by Duncan. Bertholf A13b. The additional bifolium printed with errata and an additional poem is laid in. Spine portion very lightly sunned, tiny nick in fore-edge of front wrapper, narrow 3/4-inch long faint splash mark on the back wrapper, otherwise a fine copy. \$2500.00
- 73 ELIOT, T. S. *Collected Poems 1909–1935*. 8vo, original blue cloth, dust jacket. N.Y.: Harcourt, Brace and Company, (1936). First American edition in first issue grey dust jacket printed in red. The bibliographer does not specify how many copies of the first edition were issued in this dust jacket, but the entire print run was 4700 copies. Gallup A32b. A very fine copy, scarce in this condition. \$850.00
- 74 ELIOT, T. S. *The Waste Land*. 4to, original quarter-vellum & marbled boards, publisher's marbled board slipcase. London: Faber & Faber, (1961). First limited signed edition. Limited to 300 copies hand-printed in Dante type on Magnani paper by Giovanni Mardersteig at the Officina Bodoni in Verona, Italy and signed by Eliot. Gallup A6d. Barr 63. Very fine copy. \$4500.00
- ELUARD, Paul & Max ERNST. *Interieur de la Vue. 8 poèmes visibles*. 75
8vo, illustrated, original wrappers. Paris: (Pierre Seghers), 1947. First edition. One of 600 copies, from a total edition of 610. A fine copy, in a custom-made slipcase. \$3500.00
- EMERSON, Ralph Waldo. *Nature*. 8vo, original brown cloth covers stamped in blind in a rectangular frame of curved rules, swirls, stylized leaves, and other ornaments, titled in gilt on the front cover. Boston: James Munroe and Company, 1836. First edition, first state of Emerson's first book, with page 94 misnumbered "92". Myerson notes that the entire printing "may have been" 1500 copies. *Nature* appeared in a variety of binding cloths and patterns of blind-stamping, none of which have been assigned priority. The present copy represents Myerson's cloth 8, stamping B. Myerson A3.1.a. BAL 5181. Although published anonymously, it was well known at the time that Emerson was the author of *Nature*, one of the great first books in American literature, and the first, and in many ways the most important, document of the Transcendental movement. The book remains the most inspired and inspiring assertion of American individualism and the most optimistic expression of America's future in our literature. For the generation born in America in the years immediately following the Revolution, Emerson became the principal architect and foremost champion of America's mission to realize its enormous intellectual and spiritual potential, unencumbered by the constraints of the past. In the opening paragraph of *Nature* (1836) – the most intellectually vitalizing work of his generation – Emerson set forth his vision of America, and enjoined her "new men" to cultivate "an original relation to the universe" in the "new lands" that were being explored and settled across the North American continent: "Our age is retrospective. It builds the sepulchres of the fathers. It writes biographies, histories, and criticism. The foregoing generations beheld God and nature face to face; we, through their eyes. Why should not we also enjoy an original relation to the universe? Why should not we have a poetry and philosophy of insight and not of tradition, and a religion by revelation to us, and not the history of theirs? Embosomed for a season in nature, whose floods of life stream around



ITEM 76: Emerson, Ralph Waldo. *Nature*.

and through us, and invite us by the powers they supply, to action proportioned to nature, why should we grope among the dry bones of the past, or put the living generation into masquerade out of its faded wardrobe? The sun shines to-day also. There is more wool and flax in the fields. There are new lands, new men, new thoughts. Let us demand our own works and laws and worship." – *Nature*, 1836, pp. 5--6. As Emerson's biographer Robert Richardson has written: "The dazzling sentences through which *Nature* first reaches the reader are in fact just the high points of a carefully constructed manifesto of philosophical idealism. We are not to be argued into slow assent but startled into instant agreement by the self-evident quality of each proposition. *Nature* marks the arrival of Emerson's mature style, especially of the bold cart-wheeling definitions that convince at the same time as they dramatically alter the reader's perceptions. . . *Nature* has been read as a gospel of selfishness, illogic, optimism, and parochialism. Emerson's life and his reading while he worked on *Nature* show the book to be rooted in family life, formal logic, Greek tragedy, and Asian classics. Most of all, *Nature* is a modern Stoic handbook, Marcus Aurelius in New England. It is also a modern version of Plato, an American version of Kant. It is a brief for the priority of law over fact, aim over action, intent over outcome, pattern over print. The plan, idea, or concept of anything, whether a simple tool or the most complex piece of legislation, precedes the actual hammer or the actual voting rights act and determines it. In this sense, the plan or idea is more real – more important – than the physical product. This is the mainmast of idealism and Emerson lashed himself to it for life. . . . Emerson is at last neither derivative nor eclectic. His insistence on grounding thought, action, ethics, religion, and art in individual experience is his center. He makes a modern case for the idea that the mind common to the universe is disclosed to each individual through his or her own nature. In this respect, Plato is a Greek premonition of Emerson, Marcus Aurelius a Roman one, and Kant a German one." – Robert D. Richardson, Jr., *Emerson: The Mind on Fire* (Berkeley, CA: University of California Press, 1995), pp. 232–234. A few spots on spine, which is bumped at the head, very lightly rubbed at top and bottom, foxing throughout as usual with the vast majority

of 19th Century American books, otherwise an unusually attractive – near-fine – copy of a rare book, which is even more elusive in collector’s condition. \$22,500.00

- 77 FALLADA, Hans. *Iron Gustav. (Der Eiserne Gustav). Translated from the German by Philip Owens.* Thick 8vo, original cloth, dust jacket. London: Putnam, (1940). First edition in English. A popular novelist in Germany between the wars, Fallada was declared an “undesirable author” in 1935. However, in 1937, with the publication of his novel *Wolf unter Wölfen (Wolf Among Wolves)*, Fallada came to the attention of Joseph Goebbels, who commissioned Fallada, under intimidation, to write what was supposed to be a novel that would be the basis for a film about German life up to 1933. Fallada intended his novel, *Der Eiserne Gustav (Iron Gustav)*, to be a depiction of the economic and social hardships that followed the First World War, but Goebbels insisted that Fallada extend the time-frame of the novel to include the rise of the Nazi party and its vaunted solution to the problems of the interregnum. Fallada was forced to revise the novel repeatedly, eventually capitulating to Goebbels’ demands, in part to avoid financial ruin and imprisonment – the kind of compromise that Thomas Mann, among others who had fled Germany before the war, condemned. As it happened, during the writing of *Der Eiserne Gustav*, Fallada was planning to emigrate from Germany, but abandoned the plan at the last minute. In 1944, an altercation with his wife resulted in Fallada’s arrest and incarceration in an insane asylum, an experience which became the basis for the anti-Nazi novel, *Der Trinker (The Drinker)*. Fallada spent the rest of his life in and out of hospitals, eventually completing his final novel, his masterpiece, *Jeder stirbt für sich allein (Every Man Dies Alone)*, one of the most brilliant, incisive and devastating novels of life under the Nazis. *Jeder stirbt für sich allein* was published a few weeks after the author’s death in 1947. The recent reissue of a number of Fallada’s books, including *Every Man Dies Alone*, by Melville House has resurrected and reintroduced Fallada’s long neglected work to the English speaking world. Two very tiny closed tears in the head of the spine, otherwise an exceptionally fine copy. Rare. \$1500.00

FERLINGHETTI, Lawrence. *Endless Life.* Folio, illustrated with 11 drypoint etchings and aquatints by Stephanie Peek, loose sheets in decorated wrappers, in publisher’s folding box. San Miniato, Italy & Berkeley, CA.: Edizioni Canopo, (1999). First separate edition, with Italian translations by Lucia Cucciarelli. Limited to only 35 copies printed on Magnani paper in Atheneum type by Franco Palagini in San Miniato, Italy, and signed by the poet and artist. Very fine copy of this beautiful book. \$1500.00

[FINE PRINTING] PARMENIDES. *The Fragments of Parmenides* ☞ *an English translation by Robert Bringhurst. Wood engravings by Richard Wagener.* Folio, illustrated with five color wood engravings, full black morocco with blind-stamped design on front cover and lettering on spine by Daniel Kelm, separate suite of ten signed prints and two specimen sheets laid into orange Japanese silk folder, both in matching folding box. Berkeley: Editions Koch, 2003. First edition, with facing Greek and English texts. “This edition of the fragments of Parmenides was designed by Peter Koch and printed by hand on Zerkall paper. . . . The wood engravings were printed by the artist. – Two of these typefaces were designed specifically for this edition. Christopher Stinehour designed the Diogenes Greek. . . . Dan Carr designed and cut the Parmenides Greek by hand in steel. . . .” One of 26 lettered copies in full leather, with a boxed suite of ten signed wood engravings by Wagener and a type specimen sheet of the Diogenes and the Parmenides types, and signed by Wagener, Bringhurst and Koch (out of a total edition of 146 copies produced). Accompanied by *Carving the Elements: A Companion to the Fragments of Parmenides* by Robert Bringhurst, Dan Carr, Peggy Gotthold, Daniel E. Kelm, Peter Koch, Christopher Stinehour and Richard Wagener (Berkeley: Editions Koch, 2004). As new, with the publisher’s prospectus. One of Peter Koch’s finest creations. \$4500.00

FINLAY, Ian Hamilton. *The Sea-Bed and Other Stories.* 8vo, illustrated with lino-cuts by Zeljko Kujundzic, original card covers, pictorial dust jacket. Edinburgh: Castle Wynd Printers Limited, (1958). First edition of Finlay’s scarce first book. A few small chips and tears

- in jacket, otherwise an unusually attractive copy of a poorly produced book that seldom survives in good condition. \$1250.00
- 81 GALLAGHER, Tess. *Stepping Outside. Poems*. 8vo, frontispiece, original green cloth with printed label on spine. Lisbon, IA: Penumbra Press, (1975). First edition of Gallagher's rare first book. One of 100 copies printed on handmade Gekkeikan paper, handbound in cloth, out of a total edition of 230 copies (100 of which were bound in wrappers, with 30 additional copies printed on handmade rice paper and bound in cloth like the present issue), and signed by Gallagher. Fine copy. \$850.00
- 82 GILBERT, Jack. *Views of Jeopardy. Foreword by Dudley Fitts*. 8vo, original cloth, dust jacket. New Haven & London: Yale University Press, 1962. First edition of Gilbert's scarce first book. A fine copy. \$1750.00
- 83 GOODMAN, Paul. *Ten Lyric Poems*. 8vo, original printed wrappers. (New York: The 5 × 8 Press, 1934). First edition of the first of Goodman's self-published Christmas pamphlets. Presentation copy, inscribed by Goodman on the preliminary blank: "For Dotty, / with love - / Paul / June 1935". Wrappers lightly edgeworn and with a few small faint spots, signature of Anthony Gran on the colophon page, otherwise a fine copy. \$850.00
- 84 GOREY, Edward. *Mystery!* A complete set of the six original posters that Gorey illustrated for the popular PBS series hosted by Vincent Price, each poster measuring 30 × 46 inches. (No place: Mobil Corporation; Design: Gips & Balkind & Associates, 1982). Although not called for, each poster is signed by Gorey. A few spots on one poster, otherwise in fine condition. \$5000.00
- 85 GUILLÉN, Jorge. *Cántico*. 8vo, original printed wrappers. Madrid: Revista de Occidente, 1928. First edition of Guillén's first book and his masterpiece. This first version, published when the poet was 35 years old, comprises 75 poems. Much like Whitman with *Leaves of Grass*, Guillén added poems to each new edition of *Cántico* – expanded editions were published in 1936, 1945 and 1950 – with the number of poems in the collection finally reaching a total of 334 poems. Fine copy. \$1500.00
- HESSE, Hermann. *Zwei Gedichte*. 12mo, original stapled printed wrappers. (No place, but Montagnolo, Tessin, Switzerland: Privately printed, 1951). First edition. Wallace Stevens's copy, inscribed by Hesse on the inside front wrapper, "Herzlich grüsst [Best regards] / H Hesse", with the original mailing envelope addressed in Hesse's hand to Stevens. An intriguing association. A very fine copy. \$2750.00
- 86 HOUSMAN, A. E. *A Shropshire Lad*. Small 8vo, original parchment backed boards with printed label on spine. London: Kegan Paul, Trench, and Co. Ltd, 1896. First edition, with the spine label in the first state (state "A"). One of fewer than 350 copies in this state: the first edition consisted of 500 copies, of which 150 were exported to the United States. Carter and Sparrow and White 2. Hayward *English Poetry*, 305. Signed by Housman on the half-title page, and with two autograph letters from Housman on his Trinity College Cambridge letterhead, April 15th and 20th, 1931, to a Mrs. Beattie, the first agreeing to sign her copy of *A Shropshire Lad* and the second returning the book to her: "I have written my name as I promised; but I have not added any embellishments. . . ." *A Shropshire Lad*, one of the most famous and abiding volumes of English poetry, was printed at the poet's expense after the manuscript was rejected by Macmillan. Bookplates of Frank J. Hogan, Estelle Doheny, and J. O. Edwards, spine label and covers rubbed, otherwise a very good copy, in a navy blue half-morocco slipcase. Signed copies of *A Shropshire Lad* are rare. \$18,500.00
- 87 HOUSMAN, A. E. "Epitaph on an Army of Mercenaries" and "Oh Were He and I Together", heavily revised holograph manuscript drafts of two poems, 2 pages on either side of a single leaf, approximately 4 × 6 inches, torn from a notebook, numbered "93" at the top, no date but circa September 1917. The only known surviving drafts of these two poems, written on a single leaf that once formed pages 92-93 in one of Housman's working notebooks, designated as "Notebook C" by

his brother Laurence and Tom Burns Haber, *The Manuscript Poems of A.E. Housman* (1955), pp. 24–26. Laurence Housman records the draft in his analysis of the contents of his brother's notebooks in *A.E.H.: Some Poems, Some Letters and a Personal Memoir* (1937), p. 269. Until the re-emergence of this manuscript it had been assumed lost. It is generally agreed that the "Epitaph on an Army of Mercenaries" has its origin in a German taunt aimed at the "Old Contemptibles" of 1914, the poem being first published in *The Times* on October 31, 1917 in conjunction with an article in remembrance of the British Expeditionary Force soldiers killed at Ypres in October 1914. "Epitaph on an Army of Mercenaries" begins: "These, in the day when heaven was falling, / The hour when earth's foundations fled, / Followed their mercenary calling / And took their wages and are dead." The origins of its sister poem, "Oh Were He and I Together", remain surrounded by controversy. Jennifer Breen and others have argued that it is, in part, about Housman's dead brother, Sergeant Herbert Housman; and given the physical proximity of the draft to the "Epitaph", this seems highly probable: an interpretation that Breen has reinforced by a study of the phrasing of the draft, something hitherto not possible ("And Asunder to Remain", *Times Literary Supplement*, 4 February 2005, p. 13). Others however, including Norman Page, *A. E. Housman: A Critical Biography* (1983) and R. P. Graves, *A. E. Housman* (1979) interpret the poem as being an expression of Housman's unrequited love for Moses Jackson. While "Oh Were He and I Together" is not 'about' Moses Jackson, many see it as a reflection of Housman's feelings for Jackson: thus Tom Stoppard – without making any claims either way – quotes the first two stanzas of the poem in his discussion of Housman's love for Jackson in the context of five recently discovered letters to A. W. Pollard, the last being one of desperate poignancy written after Jackson's death. Stoppard wrote: "In love's many mansions where likely and unlikely double-acts add their meaning to what it is to love someone, the devotion of Alfred Housman to Moses Jackson must be a high point of heroic absurdity, an unremitting, lopsided, life-long, hopeless constancy to a decent chap who was in no need of it, temperamentally unfitted for it, and never for a moment inclined to call upon it; except in Alfred's daydreams. – "The Lad that Loves You

True", *The Guardian*, 3 June 2006; *A.E.H. – A.W.P.: A Classical Friendship, with an introduction by Henry Woudhuysen*, (London: Foundling Press & Bernard Quaritch, 2006). The first two stanzas of "Oh Were He and I Together" read: "Oh were he and I together, / Shipmates on the fleeted main, / Sailing through the summer weather / To the spoil of France or Spain. / Oh were he and I together, / Locking hands and taking leave, / Low upon the trampled heather / In the battle lost at eve." Upon the publication of his *Last Poems*, Housman wrote to Moses Jackson: "Please realise therefore, with fear and respect, that I am an eminent bloke; though I would much rather have followed you round the world and blacked your boots." Since its discovery, the present manuscript has been subject to some scrutiny. Burnett writes of it: "The draft shows Housman's characteristic fastidiousness and judiciousness... As so often, the poet's revisions emerge as one of the best means of approaching the meanings of the poem" (*Times Literary Supplement*, 25 June 2004). Jennifer Breen has offered the most thorough analysis: "much of this draft of 'Oh were he and I together' can be read with the assistance of a back-lit magnifying glass; and A. E. Housman's cancellations and substitutions of phrasing are as intriguing as the many correspondences, and the significant difference between the text in this draft and Laurence's published edition in his *Memoir* (1937). It is not certain that Laurence Housman published 'Oh were he and I together' from a 1922 fair copy or galley proof, since... both have disappeared. In fact, there is no autograph fair copy, or typescript, or galley proof extant that authorizes Laurence's published version in *Memoir* (1937), a fact that suggests he might have drawn on the revised draft on leaf 93" (op. cit.). Manuscripts of Housman poems are rare; he is absent from such celebrations of literary manuscripts as the British Library's *100 Years of English Literature* (2003) or the *New York Public Library's Hand of the Poet* (1997). P. J. Croft – who considered himself to be Housman's editorial heir – had to content himself with a fair copy in his *Autograph Poetry in the English Language* (1973), ii, 148, explaining the dearth of Housman's manuscripts: "While the poet himself ensured the preservation of the final manuscripts of his two published volumes of poetry. . . he adopted a very different attitude to his working drafts: in his will he directed

- his brother Laurence, after selecting should he wish such poems and fragments of verse as might seem worthy of preservation, 'to destroy all other poems and fragments of verse'. As a result of his brother's interpretation of this delicate responsibility, somewhat less than half of the contents of the four notebooks which Housman used for the composition of his poetry survives today: those leaves and portions of leaves, their variant and cancelled readings more or less obscured by erasure etc., are preserved in the Library of Congress". The leaf of manuscript is slightly soiled, otherwise in very good condition, preserved in a full morocco folding box. \$40,000.00
- 89 HOWE, Susan. *Hinge Picture*. 4to, original photographic glossy wrappers with cover design by Howe, stapled as issued. (New York): Telephone Books, (1974). First edition of Howe's first book. One of 300 copies printed. Front wrapper lightly creased near spine portion (likely from reading), otherwise a fine copy of an uncommon book. \$750.00
- 90 HOWE, Susan. *Incloser. An Essay*. 8vo, illustrated with prints by Janet Rodney, quarter morocco & marbled boards. Santa Fe, New Mexico: Weaselsleeves Press, 1992. First edition of the poet's essay about the early conversion narratives of Puritan women in the American colonies. One of only 10 copies specially bound, signed by Howe. As new. \$1500.00
- 91 HOWE, Susan. *The Nonconformist's Memorial*. Small folio, illustrated with six original woodcuts by Robert Mangold, original full vellum, with white leather ties, by Claudia Cohen, in publisher's natural wood veneer folding box. (N.Y.: The Grenfell Press, 1993). First edition. One of 18 deluxe copies, numbered in Roman, specially bound, and accompanied by a separate original woodcut, numbered and signed by Mangold, which is not printed in the book and not included with the regular issue; the book is also signed by the author and the artist, from a total edition of 83 copies. As new. \$4500.00
- 92 HUGHES, Ted. *Cave Birds. Poems by Ted Hughes. Drawings by Leonard Baskin*. Elephant folio, the drawings on 10 large loose sheets, the poems with facsimiles on smaller folio sheets laid into binder, enclosed in a full burlap folding box with cloth ties. (London): Scolar Press, 1975. First edition. One of 100 copies for sale, out of a total edition of 125 copies, signed by Hughes & Baskin. The lithographs are printed on a Barcham Green Crisbrook paper, the poems on handmade paper. Sagar & Tabor A46a. A fine copy of this monumental publication. \$2500.00
- HUGHES, Ted. *A Primer of Birds. Woodcuts by Leonard Baskin*. Tall 8vo, original quarter green morocco & marbled boards. (Lurley in Devon): Gehenna Press, 1981. First edition. One of 25 Roman-numbered copies signed by Hughes & Baskin with an additional suite of the five black & white wood-cuts and one hand-colored woodcut printed on Japanese paper, signed & numbered by the artist; out of a total edition of 250 copies printed on handmade paper. Very fine copy, in a custom-made cloth folding box. \$3500.00
- [JANUS PRESS] KAFKA, Franz. *A Country Doctor. Translated by Willa & Edwin Muir. Relief Etchings by Claire Van Vliet*. 4to, original linen over boards, in publisher's slipcase. Philadelphia: The Janus Press, 1962. First edition. One of 250 numbered copies signed by Van Vliet (the entire edition) with English and German text in parallel columns. Slipcase slightly scuffed, otherwise a fine copy. Scarce. \$1500.00
- [JANUS PRESS] KAFKA, Franz. *Conversation with the Supplicant. English Translation by Willa & Edwin Muir. Eight Lithographs by Claire Van Vliet*. Folio, loose sheets in publisher's cloth folding box. West Burke, VT: The Janus Press, 1971. First edition. One of 100 numbered copies (the entire edition) signed by the artist-printer. Fine copy of this scarce portfolio. \$1500.00
- [JANUS PRESS] CARRUTH, Hayden. *Aura. A Poem by Hayden Carruth with a paperwork by Claire Van Vliet and Kathryn and Howard Clark* made at Twinrocker Handmade Paper Mill in Brookston, Indiana in December of 1976. Tall folio, in printed handmade paper folder, enclosed in linen folding box with printed paper label on the spine. (West Burke, Vermont: The Janus Press, 1977). First edition. 93 94 95 96

Limited to only 50 copies. A "Folded paperwork landscape by CVV and Kathryn and Howard Clark enclosed in a folded paper wrapper on which the text is printed; unfolded wrapper measures 14³/₄ × 30 inches: front and back panels measure 14³/₄ × 8¹/₂ inches; text flaps measure 14³/₄ × 6³/₄ inches; there is a 1/2 inch spine; unfolded paperwork measures 15 × 47 inches: it is folded in half and each half is accordion-folded into three panels – the two central panels measure 15 × 8 inches; the four outer panels measure 15 × 7³/₄ inches. Edition of 50 unsigned, press numbered copies. Titles in 12 and 20 pt. Diotima; text in 12 pt. Titles and text printed in salmon red. Printed on Twinrocker Jute. Paperwork illustration made from 12 variously colored pulps: reds, oranges, blues, violets. Housed in a clam box covered and lined with natural linen with sides of dull red-orange Seta cloth. Author/title label on spine printed in red on Twinrocker Jute mounted on red-orange paper made by CVV at Twinrocker. Designed by Howard Clark and CVV; set and printed by CVV; boxes by JB. Paperwork was made at Twinrocker, Brookston, Indiana, with the assistance of Susan Hostetler and Bill Hodson. Published with grant assistance from the Literature Program of the National Endowment for the Arts in Washington, D.C., a federal agency." "JB" is Jim Bicknell. – Fine, Ruth E. *The Janus Press 1975–80 Catalogue Raisonné . . . An Exhibition at The Robert Hull Fleming Museum at The University of Vermont in Burlington, 1982*, p.39. A very fine copy of one of the rarest publications of the Janus Press. \$4000.00

- 97 JOYCE, James; Samuel BECKETT, et al. *Our Exagmination Round His Factification For Incamination Of Work In Progress*. By Samuel Beckett, Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Llon, Robert McAlmon, Thomas McGreevy, Elliot Paul, John Rodker, Robert Sage, William Carlos Williams. *With Letters Of Protest* By G. V. L. Slingsby And Vladimir Dixon. 8vo, original printed wrappers. Paris: Shakespeare And Company, Sylvia Beach, 1929. First edition. One of 96 numbered copies printed on Arches paper. *Our Exagmination* contains brief quotations from *Work In Progress*, including a passage concerning Swift and blindness which was not later incorporated in *Finnegans Wake*. The 'Letters of Protest' are reputed to have been written by Joyce

himself. Slocum & Cahoon B10. Also includes Samuel Beckett's first appearance in print, his essay on Joyce entitled "Dante, Bruno, Vico, Joyce." The present copy belonged to Mogens Boisen, the Danish translator of *Ulysses*, and is inscribed to him by Sylvia Beach. It also includes two letters from him to a former owner, explaining the circumstances whereby he was given the book. Small chip from rear wrapper edge, light creasing on front wrapper, otherwise a fine copy, with the announcement, preserved in a folding cloth box. Rare. \$10,000.00

[KHARMS, Daniil Ivanovich, translator] BUSCH, Wilhelm. *Plikh i Pliukh [Plisch und Plum]*. 4to, illustrations by Busch, original blue pictorial wrappers. Moscow: Detizdat, 1937. First edition in book form of Daniil Kharm's Russian free verse translation of Wilhelm Busch's children's story about two mischievous dogs, second only in fame to his tales of Max und Moritz. Kharm's translation was first published in the Russian children's magazine *Chizh* in 1936, and remained in print throughout the century. In 1927 Kharm co-founded the avant-garde group OBERIU ("The Association of Real Art'), with an emphasis on drama and on poetry in performance: among its surreal catchphrases were 'Art is a cupboard' and 'Poems aren't pies'. His arrest in 1931, and brief exile in 1932, forced him to largely abandon his writing for adults and concentrate on the children's writing for which he has become known. His wit and taste for the grotesque made him a perfect match for the work of Busch, but this did not help him against increasing Soviet criticism – *Plikh i Pliukh* was attacked in *Detskaia literatura* 18 (1937) for its lack of a clear moral message. In 1941 Kharm was arrested again, and died in prison. The present edition is very rare: OCLC records only a single copy, at New York Public Library. Not in COPAC or KvK; there is a copy at the National Library of Russia. Some restoration to spine, small repairs to rear cover, but a very good copy, in a folding cloth box. \$4750.00

LAUGHLIN, James. *4 Typed Letters Signed (first name only, "Jim")*, 4¹/₂ total pages on New Directions letterhead, each letter ink-stamped with Laughlin's Norfolk, CT address, April 23, 1981–June 30, 1981, to Kenneth Rexroth. In these letters Laughlin repeatedly expresses

his concern about Rexroth's health and writes of his participation in events around Ezra Pound and W. C. Williams. Apparently, Rexroth recently suffered a stroke and in his letter of April 23rd Laughlin writes: "I am full of sadness to hear from Carol [KR's wife] about the new sufferings to which you have been subjected. Now you be a good boy and do what the doctors tell you so you will get better soon. And let me know if there is anything I can do for you financially or otherwise to put your mind at rest". On May 6th, after a few words encouraging KR to help along his own recuperation, Laughlin writes: "Had some fun down at Penn for their celebration of Ez's and Bilyums graduation there. I saw all the big names like Kenner they had on the program and knew they would be serious so I decided on a comedy routine to brighten things up. I culled out of Pound's letters all the funny things he had said and added the doggerel poems that he used to put into his letters to me, many of them about Eliot, and got a lot of laughs. The literary entertainer." In his letter of May 28th, Laughlin is "much cheered up to learn from Carol that you were making progress and were able to talk again. It must have been awful not to be able to talk." Regarding two projects related to New Directions Laughlin continues: "Donald Hall was here the other day. He is doing a piece on ND for the TIMES. He is a smooth operator but I like him. I haven't heard any more from the HORIZON people. I hope they haven't forgotten the idea. Naomi, the archivist girl, has been in stitches reading your letters to get them in chronological order. She keeps bringing in funny parts to read to me. But she is discreet, so don't worry. I wonder what she'll think when she gets to Delmore [Schwartz]." The National Endowment for the Humanities sponsored a film about Pound and Laughlin was involved in its production: "I know you don't like Ezra, but I am all pepped up over being chosen advisor and perhaps narrator on the film about him the NEH has endowed. May be going off any day with the producer and a camera crew to shoot the places in Europe where he lived. Venice. Rapallo. Siena. Rome. Provence. I want to declaim the 'nox mihi candida' of Propertius on those ancient steps that go up to the Capitoline Hill. Surely you will agree that that is a wondrous poem. I don't know how we will handle the anti-semitism and other nastiness. I'll let the

producer worry about that." Laughlin demonstrates his continuing concern for KR's welfare in a postscript: "I asked Carol to let me know if you need any money. Since selling Robin Hill I am rather well off". In his last letter of June 30th, Laughlin writes about a Pound publishing project, trout fishing, and poet and translator Robert Fitzgerald: "Have been having a lot of fun lately writing an introduction to a limited edition of Pound's unpublished Provençal stuff from the Yale archive. Kim Merker will print it by hand [*Forked Branches. Translations of Medieval Poems*. Edited by Charlotte Ward, with an Introduction by James Laughlin. The Windhover Press, 1985]. I've found the most marvelous stuff about the lives of the jongleurs in my Troubadour collection. Paul Blackburn's book [*Proensa*, Divers Press, 1953?] seems by far the best, but EP had translated wonderful stories from the Purgatorio about them, too, in *The Spirit of Romance*." After a few lines about the big one that almost got away, Laughlin concludes with a note on a visit from Robert Fitzgerald: "Robert Fitzgerald and his young leman were up for a visit. He is one very sweet man and his companion is toothsome. He is mad about golf so we played quite a bit. He is busy translating the Aeneid (sp?) now, having retired at Harvard. That is a job I don't envy him. I always hated that Noble Work when we had to grub out 50 lines a day of it. Well, keep getting better. / Jim". Folded from mailing, a tiny chip in the edge of one letter, otherwise the four letters are in fine condition. \$2250.00

LAWRENCE, D. H. *Rawdon's Roof*. 8vo, original boards, dust jacket. 100
London: Elkin Mathews & Marrot, 1928. First edition. Limited to 530
copies signed by Lawrence. A fine copy in fine dust jacket. \$1000.00

LEVINE, Philip. We are very pleased to offer for sale an important 101
literary archive comprising the correspondence between the current
United States Poet Laureate Philip Levine and his best friend and dedi-
catee of his first book, the writer William Broder, a correspondence
that spans half a century from 1962-2012, and represents the most vi-
tal resource for the study of the life and work of this major American
poet. The collection includes almost 900 letters, 2160 pages on various
letterhead, including Tufts University, Fresno State College, and per-

- sonal stationery, various sizes, various places (but mostly Fresno, CA, Medford, MA, and N.Y.C.), almost all closely written or single-spaced, January 1962–December 2004, to William Broder, approximately 45 pages include poems by Levine; accompanied by carbon copies of Broder's letters to Levine (representing an additional 574 letters, 1335 pages); there are, in addition, approximately 500 letters in the form of email correspondence from Levine to Broder dating from 2004 to the present, together with Broder's emails to Levine. An extraordinarily rich and voluminous series of personal letters written by the current Poet Laureate and Pulitzer Prize-winning poet to his oldest friend and dedicatee of his first book, William Broder, including numerous poems by Levine in early or first draft form. In the letters, Levine writes of much of literary interest: his writing, publication projects, and reading. Levine regularly solicits Broder's comments on work-in-progress and, in turn, frequently addresses Broder's criticisms in his replies. Levine writes of his teaching, academia, poetry readings and lectures, grant applications, awards committees, and, in addition, the work of his fellow poets, many of whom are Levine's friends. Myriad mutual interests, friends and acquaintances, personal and family matters, politics and travel occupy a prominent place in the letters which, as a collection, represent a comprehensive and detailed record of Levine's personal and literary life over half a century, virtually a fifty year long journal of the poet's works and days. \$200,000.00
- 102 LEVINE, Philip. *On The Edge*. Tall thin 8vo, original brown paper wrappers with printed label on front cover. Iowa City: The Stone Wall Press, (1963). Advance review copy of the first edition of Levine's rare first book. Although not called for, this copy is signed by Levine. *On The Edge* was published in a limited edition of 220 copies printed from Romanee types on Golden Hind paper by Kim Merker at the Stone Wall Press. This copy, which comprises the sheets of the regular edition in a special paper binding, is marked on the colophon "Reviewer's Proof"; the paper label notes the publication date, the binder and the price. Berger, *Printing & The Mind of Merker*, 12. Wrappers very slightly faded, otherwise a fine copy. \$2750.00
- LEVINE, Philip. *On The Edge*. Tall thin 8vo, original brown paper boards with printed label on spine. Iowa City: The Stone Wall Press, (1963). First edition of Levine's first book. Limited to 220 copies printed from Romanee types on Golden Hind paper by Kim Merker at the Stone Wall Press. Although not called for, this copy is signed by Levine. Berger, *Printing & The Mind of Merker*, 12. Fine copy. \$2500.00
- 104 LEVINE, Philip. *Sweet Will. Poems*. 8vo, original cloth, dust jacket. N.Y.: Atheneum, (1985). First edition. The Dedication Copy, inscribed by the poet to his editor. Beneath the printed dedication which reads: "For Harry Ford", Levine has written: "The greatest poetry editor the U.S. and I have ever had and ever hope to have. With deepest thanks for this book & all the others. There will be more! Love, Phil". Levine has also signed his name in full on the title-page. A very fine copy. \$4000.00
- 105 LEVINE, Philip. *The Simple Truth. Poems*. 8vo, original cloth, dust jacket. N.Y.: Knopf, 1994. First edition of Levine's Pulitzer Prize-winning collection. Presentation copy, signed by Levine on the title page and additionally inscribed to Harry Ford, his editor, on the half-title page: "for Harry & Kathleen, can I ever thank you enough? I'll try. Thanks. Phil". As new. \$1250.00
- [LITERARY MAGAZINE] THAYER, Scofield, and Marianne MOORE, editors. *The Dial. An extensive run comprising 97 issues, January 1920 (Vol. LXVIII, No. 1)–July 1929 (Vol. LXXXVI, No. 7), lacking 23 issues for a complete run during these years, most notably that of November 1922 containing the first American appearance of Eliot's "The Waste Land" (a complete list is available upon request)*. 97 issues, large 8vos, illustrations, original printed self-wrappers. Various places: The Dial Publishing Company, January 1920–December 1928. First editions. Beginning with the first issue of the magazine under the editorship of Scofield Thayer (January 1920) and including nearly all of the issues edited by Marianne Moore (July 1925–December 1928), this extensive run of *The Dial*, one of the most influential literary and cultural journals of its time, includes contributions by many of the
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leading writers and artists of the day and beyond. Notable contributors to this run include: E. E. Cummings (Firmage B 25, 28, 29, 32, 34, 41, 49, 65, 71, 75, 76, and 88), T. S. Eliot (Gallup C 117, 127, 130, 133, 134, 136, 150, 200, 205, 243, 246, 253, 260, and 266), William Butler Yeats (Wade, p. 380, 381, 382, 383, 384, and 385), Ezra Pound (Gallup C 579, 595, 598-99, 601-02, 630, 639, 640, 642, 646, 650, 651, 700, 702, 710, 717, 727, 733-34, and 745), Richard Aldington, Ford Madox Ford, D.H. Lawrence (his novella *The Fox*, Roberts C 92-93, 95-96, and numerous other pieces), William Carlos Williams (Wallace C 58, 67, 82, 86, 91, 102, 106, 108, 109, 111, 119, 120, 121, 124, 125, 127, and 130), Marianne Moore (Abbott CB 15, 16, CA 67, CA 70, 71, 73, CB 22, 23, CA 74, CB 28, CB 30, CA 77, 78, 81, CB 82, 83, 84, 86, 87-88, 89, CB 100, 101-104, 105, 106, 111, 112-114, 115, 141, and 190), Virginia Woolf ("Mrs. Dalloway in Bond Street" in July 1923, "Miss Ormerod" in December 1924, and "The Lives of the Obscure" in May 1925, Kirkpatrick C 238, 257, and 244, respectively), Thomas Mann (the first publication in English of *Death in Venice*, translated by Kenneth Burke, March-May 1924), and many others. Occasional light wear, otherwise an extensive run in unusually fine condition of one of the most important literary and cultural magazines of the day. \$5000.00

107 [LITERARY MAGAZINE] DI PRIMA, Diane & LeRoi JONES, editors. *The Floating Bear. A Newsletter. A group of 19 issues, comprising whole numbers 2, 3, 6, 10, 12-16, 20, 25, 26, 30-32, 34-37.* 19 issues, 4tos, mimeographed and stapled, some issues with illustrated front wrappers designed by Jess, Ray Johnson, and Wallace Berman. New York City: The Floating Bear, 1961-1969. "Named for Winnie-the-Pooh's boat made of a honey pot, *The Floating Bear* was a mimeographed newsletter distributed by mailing list whose mission was the speedy dissemination of new literary work. Under the editorship of Diane di Prima and LeRoi Jones (guest editors included Billy Linich, Alan Marlowe, Kirby Doyle, John Wieners, and Bill Berkson), twenty-five issues came out in the magazine's first two years." - *A Secret Location on the Lower East Side.* By Steve Clay & Rodney Philips. (N.Y.: NYPL & Granary Books, 1998), p.75. Contributors include: John Ashbery, Paul Blackburn, Robert Creeley, Fielding Dawson, Di-

ane Di Prima, Ed Dorn, Robert Duncan, Allen Ginsberg, Ray Johnson, LeRoi Jones, Michael McClure, Frank O'Hara, Charles Olson, David Shapiro, Gary Snyder, Carl Solomon, Gilbert Sorrentino, Lew Warsh, Philip Whalen, and John Wieners among others. Occasional light use and toning, some folded in half for mailing, otherwise these are in very good condition. \$3000.00

[LITERARY MAGAZINE] DE LOACH, Allen, editor. *Intrepid.* 108 A run comprising 24 numbers in 19 issues. Whole numbers 1-23/24, including five double-issues, Walter Lowenfels' *We Are All Poets, Really* (No. 13), and *Of Love, Abiding Love* by Jerome Mazzaro (No. 17). 24 issues, various formats, illustrations, mimeographed and stapled into illustrated wrappers (save for the first 4 numbers which were issued without the illustrated wrappers) with cover calligraphy by Brion Gysin. New York City and Buffalo, N.Y.: Intrepid Press, March 1964-Summer/Fall 1972. Contributors include: Ted Berrigan, Paul Blackburn, George Bowering, Bukowski, Burroughs, Gregory Corso, Diane Di Prima, Larry Eigner, Ted Enslin, Ginsberg, Brion Gysin, Anselm Hollo, Herbert Huncke, Leroi Jones, Robert Kelly, Timothy Leary, Denise Levertov, D. A. Levy, Gerard Malanga, Stuart Montgomery, Eric Mottram, Charles Olson, Joel Oppenheimer, Peter Orlovsky, Kenneth Rexroth, Gary Snyder, Carl Solomon, John Wieners, and Richard Wright among others. *Intrepid* 20 is "The Intrepid-Bear Issue" a special issue edited by Diane di Prima and is, incidentally, the final issue, #38, of *The Floating Bear*. Walter Lowenfels's *We Are All Poets, Really*, issued as *Intrepid* 13, is inscribed by Lowenfels: "Here is a collector's item - with all the original errors. Best, Walter / Peekskill 1968" and bears a few holograph corrections, on the title-page, the page listing Lowenfels's publications, and on a few pages of text. Jerome Mazzaro's *Of Love, Abiding Love*, issued as *Intrepid* 16, is a 54-page illustrated essay on William Carlos Williams. *Intrepid* 10 is a special issue on the poetry of India and double-issue 14/15 is a "Special Burroughs Issue" containing numerous pieces by Burroughs. Occasional light use and toning, Numbers 3 and 4 folded once for mailing, otherwise the run is in fine condition. \$2500.00

109 [LITERARY MAGAZINE] MERTON, Thomas, editor & contributor. *Monks Pond*. Whole numbers 1-4 (all published). 4 volumes, 4tos, illustrations, original photographic wrappers (front cover of second number by Ralph Eugene Meatyard), stapled as issued. Trappist, KY, Spring 1968 - Winter 1968. First editions of this magazine, "the purpose [of which] is to publish a few issues devoted to poetry and to some unusual prose and then go out of business." Edited by Merton with contributions by him as well as Ad Reinhardt, Lorine Nie-decker, Jonathan Williams, Paul Metcalf, Zukofsky, Kerouac, Wendell Berry, Hayden Carruth, Russell Edson, Jonathan Greene, Charles Simic, Czeslaw Milosz, Cid Corman translating Francis Ponge, Ted Enslin, Nicanor Parra, Anselm Hollo, and Alfred Starr Hamilton among others. Photographs by Merton and Ralph Eugene Meatyard who contributed the cover photo and four additional full-page photographs to the second number. Merton also wrote editorial statements for three issues: "As long as there are copies of the magazine they will be given away free to contributors and to those who ask for them" (No. 1); and from the final issue: "So the pond has frozen over--as planned. . . . This is now the final issue; we have completed our four seasons. If you have all four, good. Number One is already out of print, unfortunately . . .". Laid into the first number is a small photographic notecard with a rustic cross emerging above the tree-line on the front panel bearing the following holograph note in an unidentified hand: "Sorry, Vol I, II & III are all gone. Here is an extra copy of IV & last issue. Secretary". Some light use to the third number, otherwise a very fine and bright complete run preserved in a cloth clamshell box with a leather spine label. \$5000.00

110 [LITERARY MAGAZINE] PADGETT, Ron, editor. *The Censored Review*. Tall legal format, mimeographed and stapled in original printed wrappers. N.Y.: The Good Taste Press, April, 1963. First edition of this mimeograph one-shot. With contributions by Ted Berrigan, Jonathan Cott, Dick Gallup, and Ron Padgett among others. ". . . the immediate precursor to 'C' [Magazine] was *The Censored Review*, which was published, also via the mimeo machine, in 1963; its contents had been gathered by Columbia student Ron Padgett for the university

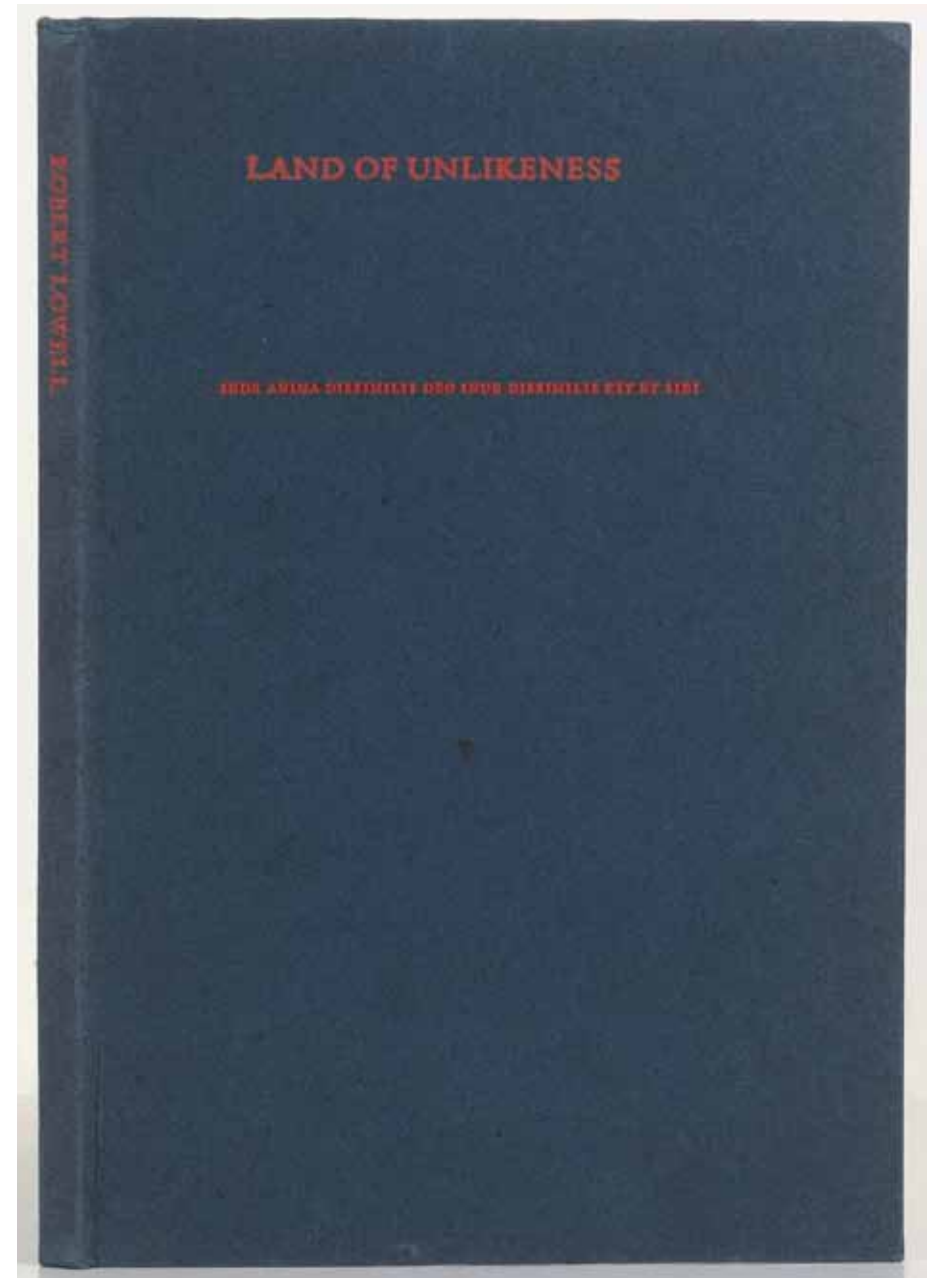
literary magazine, but had been suppressed by the dean. The title poem "Free Speech," by "Noble Brainard," was a collaboration between Berrigan and Padgett" - Steven Clay & Rodney Phillips. *A Secret Location on the Lower East Side* (N.Y.: NYPL and Granary Books, 1998), p.161. Rare. Half-inch closed tear in top-edge of front wrapper on which are a few faint splash marks, otherwise in fine condition. \$3500.00

[LITERARY MAGAZINE] SLOMAN, Joel, and WALDMAN, Anne, et al, editors. *The World*. Whole numbers 1 5, 8, 15 (*Parts 1 & 2*)-18, and 22. 12 issues, tall legal format, mimeographed and stapled in illustrated wrappers with cover designs by George Schneeman, Donna Dennis, Mike Goldberg, John Giorno, and others. New York: The Poetry Project at St. Marks Church, 1967-1971. Writing in "Running Off *The World*", Anne Waldman said about the magazine: "The impulse was always toward the immediate community, so it covers most of the so-called New York School plus what comes after, with a bow toward Black Mountain, the Beats, San Francisco Renaissance, and the New York Scene (not 'school'), as well as many independent folk and younger writers from workshops. It was arty, political, experimental, classy, corny, unaligned." - quoted in *A Secret Location on the Lower East Side*. By Steven Clay & Rodney Phillips. (N.Y.: NYPL & Granary Books, 1998), p.188. Contributors include: Vito Acconci, John Ashbery, Bill Berkson, Ted Berrigan, Joe Brainard, Rucy Burckhardt, Jim Carroll, Tom Clark, Clark Coolidge, Robert Creeley, Kenward Elmslie, Dick Gallup, Allen Ginsberg, John Giorno, Barbara Guest, Frank Lima, Gerard Malanga, Bernadette Mayer, Michael McClure, Charles North, Alice Notley, Frank O'Hara, Ron Padgett, Ed Sanders, Peter Schjeldahl, Gerard Malanga, Joel Oppenheimer, James Schuyler, Tony Towle, Tom Veitch, Diane Wakoski, Lew Warsh, and Trevor Winkfield among others. Light use and some dust-soil, otherwise the collection is in very good condition. \$1000.00

[LITERARY MAGAZINE] PADGETT, Ron, et al, editors. *The Poetry Project Newsletter*. A group of 41 issues comprising issues 2-6, 8, 9, 13, 17, 55, 57-62, and 64-88. 41 issues, 4tos, mimeographed and stapled as issued. New York City: St. Mark's Church, January 1972

- February 1982. "The Poetry Project Newsletter listed new publications and upcoming events of interest to the Project's community. Most of these had to do with poetry, but there were also announcements of plays, performances, and art exhibits, as well as an occasional plea for a cheap apartment to rent or kittens in need of a home. . . Over the years, the newsletter expanded to include poems, articles, columns, reviews, comics, ads, and calendars of Project events, becoming one of the few publications that regularly list and review poetry books from small and medium-sized presses." - *A Secret Location on the Lower East Side*. By Steven Clay & Rodney Philips. (N.Y.: NYPL & Granary Books, 1998), p. 189. Most are folded for mailing, otherwise the group is in fine condition. \$2000.00

- 113 LOWELL, Robert. *Land of Unlikeness. Poems. Introduction by Allen Tate*. 8vo, title-page woodcut by Gustav Wolf, original blue boards without printed dust jacket as issued. (Cummington, MA): Cummington Press, 1944. First edition of Lowell's scarce first book. One of 250 copies printed. Very small spot of faint discoloration on the back cover, otherwise a very fine copy of a book rarely seen without the almost inevitable fading to the spine, in a cloth folding box. \$4500.00
- 114 MACDIARMID, Hugh. *Complete Poems 1920-1976. Edited by Michael Grieve and W. R. Aitken*. 2 volumes, 8vo, original blue cloth, publisher's card slipcase. London: Martin Brian & O'Keeffe, (1978). First edition. Limited to 65 sets printed on cartridge paper and signed by the poet, this being one of 50 sets bound in cloth; 15 special sets were bound in Nigerian goatskin by Zaehnsdorf. Slipcase somewhat worn, otherwise a fine set. \$1250.00
- 115 MACHADO, Antonio. *Juan de Mairena. Sentencias, donaires, apuntes y recuerdos de un profesor apócrifo*. 8vo, frontispiece portrait by José Machado, original printed wrappers. Madrid: Espasa-Calpe, 1936. First edition of this philosophical and poetic miscellany attributed to an apocryphal professor named Juan de Mairena."Machado had already created the persona of 'Abel Martin', a poet-philosopher. Mairena had been invented as a pupil of Abel Martin as early as



ITEM 113: Lowell, Robert. *Land of Unlikeness. Poems*. Introduction by Allen Tate.

- 1917 (in an Andalusian copla) but from 1934 he becomes a recognizable personality. In his general attitudes and maxims he recalls the iconoclastic Baroja and Unamuno; in his poetry he is simply a heteronym for Machado in a predominantly classical vein.” – *Oxford Companion to Spanish Literature*. A fine copy, uncut and unopened, with the errata slip. \$1100.00
- 116 MALLARMÉ, Stéphane. *Un Coup de Dés Jamais N’Abolira Le Hasard*. Folio, original printed wrappers. Paris: Nouvelle Revue Française, 1914. First edition, “regular” issue after 10 *hors commerce* copies printed on Montval paper and 90 copies printed on Arches. Mallarmé’s epochal typographic poem was first published, unsatisfactorily, in *La Revue Cosmopolis* in 1897. The present edition – the first book publication – was published by Mallarmé’s son-in-law Edmond Bonniot, and includes the poet’s last corrections and recommendations. Mild offsetting to endpapers as often, otherwise a fine, unrestored copy. \$5000.00
- 117 MERRILL, James. *Jim’s Book. A Collection of Poems and Short Stories*. 8vo, original cloth-backed boards, tissue dust jacket. N.Y.: Privately Printed, 1942. First edition of Merrill’s rare first book, privately printed by his father while Merrill was a sixteen year old student at Lawrenceville Academy in Princeton. No firm figures on the number of copies exist, but the most plausible estimate is about 200 copies. Hagstrom & Bixby A1. A beautiful copy, seldom seen in this condition, preserved in a linen folding box with leather label. \$6500.00
- 118 MERRILL, James. *The Thousand And Second Night*. Small 8vo, illustrated with two vignettes, original blue wrappers with printed paper label on front cover. (Athens: The Christos Christou Press, 1963). First edition, privately printed by the author. One of 20 copies with the two vignettes on the title-page and at the end of the text hand-colored by Merrill, out of a total edition of 50 copies. Presentation copy, inscribed to Harry Ford, Merrill’s editor: “Love to Harry & Elizabeth from the Author, Athens 1963”. Ford began working for Alfred A. Knopf in 1947, & then moved to Atheneum in 1959. In 1962, with the publication of *Water Street*, Ford brought Merrill over to Atheneum from Knopf, where Ford had published Merrill’s first three trade books. Among the other writers whom Ford edited throughout his long career were Langston Hughes, Anthony Hecht, Philip Levine, W. S. Merwin, Howard Moss, Mark Strand, & Richard Wilbur. In 1986, PEN American Center awarded Ford its Publisher Citation. He was also the first recipient of the National Poetry Series Editor’s Award. Fine copy. \$4500.00
- MERRILL, James. *The Yellow Pages. 59 Poems*. 8vo, original black cloth. Cambridge, MA: Temple Bar Bookshop, 1974. First edition. One of only 50 copies specially bound and signed by Merrill. Very fine copy, without dust jacket as issued. \$850.00
- MERRILL, James. *Occasions & Inscriptions*. Thin 8vo, original wrappers. (N.Y.: Jordan Davies, 1984). First edition. One of 58 copies printed for the poet on his birthday; this copy out of series. Fine copy, with erratum slip laid in. \$850.00
- [MERRILL, James] *For James Merrill: A Birthday Tribute*. 8vo, fold-out frontispiece collage by Debora Greger, plain wrappers, plain paper dust jacket with printed label on front & marbled paper dust jacket. (N.Y.: Jordan Davies, 1986). First edition of this *festschrift* for Merrill assembled by J. D. McClatchy and published on the occasion of the poet’s 60th birthday. One of a small, unspecified number of copies with the marbled paper dust jacket, out of a total edition of 90 copies printed. Contributors include Frank Bidart, Alfred Corn, Kimon Friar, Anthony Hecht, John Hersey, John Hollander, Richard Howard, David Jackson, Richard Kenney, Brad Leithauser, Alison Lurie, Mary McCarthy, W. S. Merwin, Howard Moss, Mona Van Duyn, Edmund White, Richard Wilbur, Stephen Yenser, among others. Very fine copy. \$1000.00
- MERRILL, James. We are pleased to offer for sale one of the finest collections of the poet’s works in private hands – and in our opinion, the richest. The collection contains an astonishing number of important association copies, including Merrill’s first five books inscribed

15-11-76 INDANTE NO VISION WAS SARLIKE. AS HE LOOKED INTO THE EYES
 OF ATOMIC POWER HE SAW THE HOPE WE HAVE A CREATION OF PARADISE. THE UNIVERSE
 IS OUR NEIGHBOR WE HAVE NO CONTROL OF IT, + SO OUR USE OF THE EXTRALITEA
 SOULS + RESEARCH. MONTEZUMA WHO NOW BELIEVES WE RE AGGRO DERUNDER
 ORDERS. (we believe in order + therefore re compelled
 2 SUPERVISE SCIENCE. ALL OF THE HUMAN ACTION IS STAYING - A LION.
 KEEP IN G THE RACE ALIVE + NOT OVER CROWDING THE PLANET OR IN TERE
 ERING WITH THE WORK + THAT OF UNIVERSE. + THE UNIVERSE THAT WE BELIEVE
 MANY SYSTEMS SUCH AS AS THEY MUST BE AT OUR RATE OF ADVANCE OR
 WE WOULD HAVE DETECTED A SUPER SYSTEM. OR IT US. PRECISE
 PHYSICAL ELECTROICS, NOW QUITE ADVANCED THANKS 2 COMMERCE + SPA SION
 + COMMUNICATIONS TELL US THERE ARE SIGNALS THESE WE HAVE LONG
 HEARD + EVEN THOSE CAME 2 DANTE + ALONE 2 HIM THEY TRIGGERED HIS
 INSTVISION. (we believe) HE HEARD A KIND OF MUSIC HE THOUGHT + PER SEUFIT
 IN FEMALE FORM. HE WENT INTO THE TUSCAN HILLS FOLLOWING THE MUSIC
 WHEN HE LOST IT HE SANK ON HIS KNEES WE SENT 80098.
 (with a c.m.) HIS VISION. THE STRENGTH OF DANTE'S TIME WAS FEROC
 CREDULITY A POSSIBLE GOOD + EVIL WRESTLE, MIRACLES, REDEEMING
 LOVE + THE TRUTH OF VISIONS, IN THE GRIP OF THE SE STRONG FAITHS
 MY SAW NO DIFFERENCE BETWEEN DREAM + EXPERIENCE. (these
 WE USED TO GET HIS ATTENTION, SLIPPING IN THE DOOR WHICH HE
 HEAVEN HAD RATTLED AS IF WITH A UNIVERSAL WIND.

Dear Alfred, please give Alfred another Dante class!
 Jim Merrill
 15 Dec 1946

For Kimon
 ἐμῶν γὰρ φίλων σ' ἠδὲ φίλων
 Jimmy
 4 October 1945

For Kimon
 Once out of nature -
 with something was man love,
 Jimmy
 15 December 1946

ITEM 122: James Merrill Collection. A manuscript from a Ouija board session and two presentation inscriptions from the collection.

to Kimon Friar, the Greek poet who was Merrill's teacher at Amherst and his first lover, as well as four dedication copies. Although it lacks a few bibliographical rarities and some common posthumous publications, for quality, condition and depth it is unrivalled. The collection includes seven presentation copies to Kimon Friar - including Merrill's rare first book, *Jim's Book* (1942), and the dedication copy of his second and rarest book, *The Black Swan*, which Friar published for Merrill in Athens in 1946. The collection includes ten presentation copies to Harry Ford, Merrill's devoted editor and publisher at Atheneum - including the dedication copy of *From the First Nine*. The collection also includes the dedication copies of *The Thousand and Second Night*, which is inscribed to Irma Brandeis, whom Merrill met the year he taught at Bard College, and *Peter*, which was written explicitly for, and which is inscribed to, Peter Tourville. The collection includes many books inscribed to a number of Merrill's lovers, including one to David Jackson, three to Robert Isaacson, and six to David McIntosh - whose voluminous correspondence with Merrill is at Washington University, and whose significance may be revealed when Merrill's correspondence is published. The collection also includes two manuscripts inscribed to Peter Hooten, one of which represents a major portion of *Volcanic Holiday*, which was dedicated to Hooten. In addition, the collection includes seven presentation copies to Laurence Scott, Merrill's close friend and occasional publisher, as well as other books inscribed to a number of Merrill's small press publishers, including Ted Danforth, Jordan Davies, and Eugene O'Neil - in each case, the publisher's copy of the book they published by Merrill. The collection also includes books inscribed to Merrill's mother, J. D. McClatchy and Stephen Yenser, Merrill's co-executors, the poets Alfred Corn, William Meredith, W. S. Merwin, and Francis Golfing, as well as one book inscribed to Mary McCarthy and her husband, the diplomat, James West. Finally, the collection includes a number of important manuscripts, including extremely rare transcriptions of Merrill's Ouija board sessions, only a handful of which survive. In general, the books, broadsides, and manuscripts in the collection are in very good to fine condition. A detailed list is available. \$260,000.00

123 METCALF, Paul. *3 Typed Letters Signed (first name only)*, 3 pages, Chester, MA, August 15, September 21, 1978, and January 12, 1979, to Fielding Dawson about Jonathan Williams and plans to publish Metcalf's book *Both* with The Jargon Society. In his letter of August 15, Metcalf writes to Dawson: "The inestimable Col. Jonathan Williams - otherwise known as Lord ent - is planning, so he says, to publish a new book of mine. The book is called BOTH - a title arising from the fact that the book deals rather heavily with John Wilkes Booth and Edgar Allan Poe - and both is one of the sounds that comes out of your mouth when you try to say Booth and Poe and the same time." In the same letter Metcalf shares his own ideas about the book's graphics and design with Dawson who ultimately shared design credit for the book with Williams: "The Colonel is in England, and as usual is leaving details as to graphics, etc., to me. From the Library of Congress I have secured 8 x 10 glossies of two remarkably similar poses of the two gentlemen: the formal attire, the moustache, the cowlick, the hand stuffed in the jacket, a la Napoleon. It was my idea that we might make some sort of collage of these, for the cover or frontispiece, and Jonathan has suggested that we might enlist your interest in this project . . . which suggestion I now humbly drop at your doorstep." Metcalf's September 21st letter informs Dawson: "Col. Williams writes that he will be in New York December 4th, and will go over the Poe-Booth material with you then. Meanwhile, I will try to get hold of reproductions of the two guys' signatures. When I have it together (portraits and sigs), I will send it all either to him [Williams] or to you, as the Colonel designates." On January 12, 1979 Metcalf writes: "Col. Williams blew into New York early last month, bearing a flu bug or some such which made him even more misanthropic than usual. He stayed only a couple of days, did hardly any of the things he'd planned, and then headed for the hills... I talked to him a couple of weeks ago, he said he didn't have the money to do the book but hoped to have it shortly, it was first on his list. Why don't you drop him a line and gently inquire - a little extra needling wouldn't hurt, I'm sure." Dawson evidently contacted Williams at Metcalf's urging as Dawson's holograph note on the letter reads: "done! Thursday Jan 18, '79". *Both* was eventually

published as Jargon 92, in 1982. Old folds from mailing, otherwise the letters and their original envelopes are in fine condition. \$1500.00

MOORE, Marianne. *Poems*. 8vo, original decorated wrappers with printed cover label. London: Egoist Press, 1921. First edition of Moore's first book, prepared and published without her knowledge, when she was thirty-four, by her friends Hilda Doolittle and Bryher. Abbott A1. A very fine copy, virtually as new, and scarce thus. \$2000.00 124

MOORE, Marianne. *Marriage*. Small 8vo, original wrappers. N.Y.: Monroe Wheeler, (1923). First edition. With Glenway Wescott's essay, "Miss Moore's Observations", printed as a four-page leaflet, laid in as issued. Spine very slightly worn, with a small piece of the wrapper detached from the top of the spine, otherwise a fine copy of this rare and fragile pamphlet, preserved in a cloth slipcase with leather label on the spine. \$1000.00 125

MOORE, Marianne. *The Pangolin And Other Verse*. 8vo, illustrated by George Plank, original decorated boards without dust jacket as issued. (London): Brendin Publishing Co., 1936. First edition. One of only 120 copies printed at the Curwen Press. Abbott A5. Of the title poem, Randall Jarrell wrote: "The Pangolin' may be (Moore's) best poem; it is certainly one of the most moving, honest, and haunting poems that anyone has written in our century." - *Poetry And The Age*, p. 182. A very fine copy. \$2250.00 126

MOORE, Marianne. *Eight Poems. With Drawings by Robert Andrew Parker Hand-Colored by the Artist*. 4to, original cloth-backed boards, publisher's slipcase. N.Y.: Museum of Modern Art, (1962). First edition. Limited to 195 copies reproduced from the poet's holograph, signed by Moore & Parker. Abbott A20. A very fine copy, with the erratum slip that is often missing. \$1000.00 127

MULDOON, Paul. *Poems 1968-1998*. 8vo, original cloth-backed boards, publisher's cloth slipcase. London: Faber & Faber, 2001. First edition. Limited to 100 numbered copies signed by the poet. Very fine copy. \$850.00 128

- 129 NERUDA, Pablo. "7 de Noviembre Oda a un Día de Victorias". 8vo, original stapled self-wrappers, photographic portrait of Neruda on the front wrapper. [No place]: Ediciones "España Popular", [1941]. First edition of this poem written by Neruda to commemorate the fifth anniversary of the (temporary) turning back of the Nationalist army at the gates of Madrid and the twenty-fourth anniversary of the Soviet Union. Presentation copy, bearing Neruda's 3-line inscription, signed by him, on the front wrapper: "Diómedes, Aquí es el sustituto / con abrazo de Pablo Neruda." Written at the same time as Neruda's "Un nuevo canto de amor a Stalingrado [A Love Song to Stalingrad]", the present "Oda" celebrates the courage of the Russian people in their battle against Nazi Germany, a point that is amplified by the legend on the back wrapper: "Ayudar a la URSS e Inglaterra es defender América [Helping the USSR and England is to defend America]". Neruda, whose anti-fascist views were well known, had become a member of the Committee to Aid Russia at War in 1941, and had recited his "Song to Stalingrad" at the Teatro del Sindicato Mexicano de Electricistas" on September 30, 1941. "Song to Stalingrad" was printed and posted on walls all over Mexico City. – Adam Feinstein, *Pablo Neruda: A Passion for Life* (Bloomsbury, 2004), p. 160. An old vertical fold, a few soft corner creases, a few nicks and closed edgetears in the front wrapper, acidic paper somewhat brittle from age, but a good copy of this fragile 7-page leaflet. Rare: not in Becco. \$2500.00
- 130 OLSON, Charles. *Autograph Letter Signed, 4 pp., undated, Myrtle Beach, NC, & Typed Letter Signed, Black Mountain College, NC, undated, both to Mary Tyke, (circa 1957)*. In the letter, Olson writes of his desire to do research to complete his Maximus poems: "I dare say by now you have the black Max II which was so slow in coming, & if you have any reason to say, wld like yr impressions. I got a flock of new ones this summer, & have the sense now I know its end. Except that one little piece of research is going to have to take me to the West Country ports of England, I hope! (Tell K[?], by god, if I have my way, at one point in said story some details will be primary historical document, no less. Am just about ready to ask the Am. Council of Learned Societies if they could dig me up round

trip off season tourist rate to Plymouth! Now how to do that for a poem!" In his short note, Olson writes: "Thinking of how rich your implicit FIGURE, that, IMAGO, THE LADY is (there, outside, with the water frozen in the rivulets of the chisel as well as the contours, like, A STANDING EARTH, a: GEOGRAPHY) . . . ok/ not to make this abstract or only a series of definitions/ but to empty my mind toward you of what pointing it suddenly took toward you, THIS: that woman (yr figure) was pre-Greek & extra-West) . . ." Both letters are in fine condition. \$2250.00

PADGETT, Ron. *Quelques Poèmes / Some Translations / Some Bombs*. 131 Small folio, with three full-page illustrations and cover design by Joe Brainard, loose sheets measuring 8½ × 11 inches, in pictorial portfolio. (Tulsa, OK: Ron Padgett, 1963). First edition, a mimeograph, of Padgett's poems and translations of poems composed by Pierre Reverdy in 1916. Limited to 100 numbered copies, of which this is copy number 43. Although not issued signed, this copy is signed by Padgett on the colophon page. According to the author's note: "The portfolio design was chosen so the reader may arrange the poems and pictures as he wishes." The book is dedicated "To Dick, Joe, Ted and Patsy." The loose sheets are arranged in three sections, the first being Reverdy's poems in French, the second Padgett's translations of the poems into English, and the third "Some Bombs", a six-part series of poems by Padgett. As Padgett described the publication in *Joe*, his biography of Joe Brainard: "It was sometime in June that I set out self-publishing a collection of poems, translations, and mistranslations called *Quelques Poèmes / Some Poems / Some Bombs*. From Boston, Joe responded to my invitation to add his work to the booklet by sending me nine black-and-white 'collage drawings,' as he called them, and told me to choose what I wanted (though he did list his favorites). I chose one for the portfolio cover and three as *hors-texte* images – one for each of the booklet's sections – and had them printed on white cardstock. . . . The poems and images were presented in portfolio format so that they could be arranged by the reader. The poems were mimeographed, the images were printed offset. Joe, who paid for part of the printing expense, liked the result: 'I was enormously

pleased with the capturing of the paint quality,' he wrote in August." – *Joe*, pp. 55–57 (reproducing the Dick Tracy illustration, which Padgett also describes). Spine of folder sunned and slightly rubbed, otherwise a fine copy. Rare. \$5000.00

132 [PERISHABLE PRESS] OLSON, Toby. *Fishing. A Single Poem with an Original Mixed Media Print By William Weege Da Barba*. 4to, original cloth and paper wrappers with original print on verso, real fishing fly on front cover. Driftless, WI: Perishable Press, 1973. First edition. One of only 50 copies printed on Shadwell and signed by the artist. "The cover is six vertical scraps of variegated Shadwell randomly zig-zagged together with the text block sewed to one end of the blank side. The cover is then folded under and around the text block with a real fishing fly affixed to the cover. . . . Needless to say this is/was a bibliographer's nightmare about which many letters were received." Hamady 63. *Printers' Choice*, 68. In our experience, the rarest publication of the Perishable Press. Very fine copy. \$4500.00

133 [PHOTOGRAPHY – CUNNINGHAM, Merce] ARCHER, Hazel Frieda Larsen. *A series of three original sepia-toned photographic portraits of Merce Cunningham at Black Mountain College*, each measuring $7\frac{1}{4} \times 10\frac{3}{8}$ inches, undated but 1948, framed and glazed. John Cage and Merce Cunningham taught at Black Mountain College in the summer of 1948, Cage teaching music, Cunningham dance. As David Vaughan, the archivist for the Merce Cunningham Dance Company, has written, Larsen "made an extraordinary series of images of Cunningham dancing, in the open air on the grounds of the college. The photographs seem to depict two sequences of movement, perhaps taken on different days; one in which Cunningham is wearing black pants and sweater, the other in which he wears gray pants and a white shirt [as here]. He improvised movement as she took the pictures: he remembers that it was difficult because Larsen was very close to him – she was a victim of polio and was confined to a wheelchair, so that she remained stationary while he moved. The images are notable for their absolute clarity – although there is no touching – they are almost like frames from a film. . . . Larsen's images

give the sense of a dance phrase when framed in series of three or four. Singly they have a certain abstract quality due to the way Larsen cropped them, often cutting off Cunningham's head or extremities. In these pictures the negative space is as important as the shape of his body – as is true of Cunningham's dances. This is particularly noticeable in the black series, where his figure is silhouetted against the background of trees. Larsen was in the habit of writing 'Do not trim or crop this photograph' on the back of her prints, so that there would be no attempt to 'correct' or improve the way she cropped them herself. According to Andrew Oates, one of her students, her practice of cropping images was done in the camera itself, and she encouraged her students to do the same: 'She always wanted to use the full negative when printing a photograph, and encouraged us to design an image when looking through the camera lens.'" – David Vaughan, "Motion Studies", in *Hazel Larsen Archer: Black Mountain College Photographer*. (Asheville, NC.: Black Mountain College Museum & Arts Center, 2006), pp. 10–11. Vaughan's article on Hazel Larsen Archer had previously appeared in a slightly different form in *Aperture*, No. 179, Summer 2005. So far as we know, these are the only sepia prints of these particular images. \$17,500.00



ITEM 133: [Photography – Cunningham, Merce] Archer, Hazel Frieda Larsen. A series of three original sepia-toned photographic portraits of Merce Cunningham at Black Mountain College, each measuring $7\frac{1}{4} \times 10\frac{3}{8}$ inches, undated but 1948, framed and glazed.

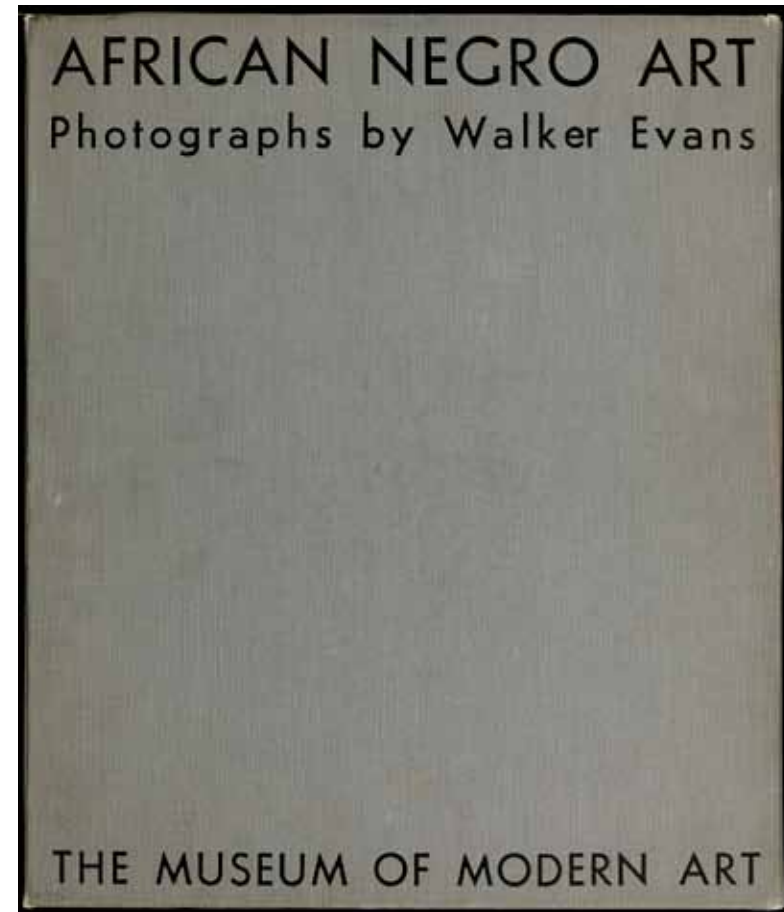
134 [PHOTOGRAPHY - FULLER, Buckminster] ARCHER, Hazel Frieda Larsen. *Original silver-print portrait of Buckminster Fuller at Black Mountain College by Hazel Larsen Archer*, measuring 10½ × 13½ inches, captioned and signed by the photographer: "Buckminster Fuller/Black Mountain College / Hazel Larsen Archer" on the mount; and with a note by the photographer on the back, framed and glazed. An iconic image of the inventor, wearing a bow-tie and sitting in a studio at Black Mountain College surrounded by geodesic models. The image is reproduced on page 152 of Mary Emma Harris's seminal book *The Arts at Black Mountain College* (Cambridge, MA: MIT Press, 1987). In recommending Hazel Archer for a Guggenheim Fellowship in 1955, Buckminster Fuller wrote: "Have known Hazel-Frieda Larsen Archer and her work since 1948. Her extraordinary vision of the life experience and genius in communicating it by means of the camera and dark room physiochemistry may be Emersonian "Compensation" or spontaneous genius, effective despite almost insurmountable handicaps. . . . She saw what we who hurry never have the time to see. She saw the life processes. . . . As she watched and sensed and thought and communicated the vision, out of phase to most of us, her soul seemed to expand and she began to communicate quietly in spoken words as well, and she listened intently to others' thoughts, and in fact, seemed to see them think. She took pictures of me at work with my mathematical structures and I know that she saw me thinking and what I was thinking about that the pictures made people understand what I had been unable myself to tell them about my structures and their mathematical significance. And those that danced knew that she had seen in their dance and made visible to others that which their dance had been unable to communicate directly. Soon we knew that Hazel had a true genius . . ." - *Hazel Larsen Archer: Black Mountain College Photographer*. (Asheville, NC.: Black Mountain College Museum & Arts Center, 2006), p. 90. The present photograph is undated, but no doubt dates from 1948-1949, when Fuller taught architecture during the summer Institutes at Black Mountain College. Fuller's allusion to "insurmountable handicaps" refers to the fact that Hazel Archer was a victim of polio and confined to a wheelchair. In 1922, Fuller's daughter Alexandra had died from complications of polio and spinal meningitis, a tragedy that so traumatized

Fuller that he contemplated suicide. It may be that he felt a special sympathy and affinity for Hazel Larsen. \$7500.00

NOTE: In 1944, Hazel Larsen arrived at Black Mountain College, where she studied with Josef Albers until 1949, when she was appointed to be the first full-time teacher of photography at the college. In the fall of 1953, she married Charles Archer and moved to the village of Black Mountain, where she took up professional photography, concentrating primarily on family portraits to make a living. Her creative work was shown at the Photo League and the Museum of Modern Art in NYC, but after 1957 she stopped exhibiting. She moved to Tucson, Arizona, where she became Director of Adult Education at the Tucson Art Center, then director and teacher at the Hidden Springs School. In 1975, she moved to Santa Fe, New Mexico. In the years after leaving Black Mountain College, Hazel Larsen Archer devoted her attention to developing her ideas about education, particularly ways to bring out the creative potential in children. She was profoundly influenced by her experiences at Black Mountain College, especially by her mentors Josef Albers and Buckminster Fuller, and concentrated on the "processes of perception", a subject on which she wrote a number of studies that remain unpublished. Fuller, in fact, "licensed" her to develop his Dymaxion Principles, and against the prevailing notions about education, she always insisted upon teaching geometry to children. - David Vaughan, "Motion Studies", in *Hazel Larsen Archer: Black Mountain College Photographer*. (Asheville, NC: Black Mountain College Museum & Arts Center, 2006), p. 17. In 1979, with her daughter Erika, she started the Institutes for the Release of Potential in 1979. She died in 2001. PLEASE NOTE that in addition to the four vintage photographs offered here, we can also offer other important photographs from the estate of Hazel Larsen Archer.

[PHOTOGRAPHY - BAYER] COHEN, Arthur A. *Herbert Bayer: The Complete Work*. 4to, illustrated, original cloth, dust jacket, publisher's slipcase. Cambridge, MA: MIT Press, (1984). First edition. One of 100 numbered copies signed by Bayer with an original signed photograph, "Desert Flower, Greece, 1934". Spine of jacket slightly faded, otherwise a fine copy. \$2000.00

136 [PHOTOGRAPHY] EVANS, Walker. *African Negro Art, Volume One*. Portfolio of 124 original silver gelatin prints, 11 × 12.75 × 2 inches, in original folding cloth portfolio with cloth ties as issued. New York: Museum of Modern Art, 1935. First (only) edition. The first of four volumes of photographs taken and printed by Walker Evans to document the 1935 'African Negro Art' exhibition at the Museum of Modern Art. The exhibition was organized by Alfred Barr Jr. and James Johnson Sweeney, with assistance from Dorothy Miller, Robert Goldwater and other experts. "The show consisted of 603 sculptures on loan from European and American museums and private collections. Many were exhibited for the first time in the United States. *The Western canon of African Art is said to have been created from this exhibition, as many of the objects were said to be masterpieces.*" In order to document this historically important show, Barr hired Walker Evans to produce an edition of seventeen portfolios with 477 images each. Each portfolio was divided into four volumes, and was accompanied by the printed exhibition catalogue authored by James Johnson Sweeney. Evans began this project in the same year he began to take photographs of the rural South and for the Resettlement Administration, and would shortly start work that would lead to his groundbreaking collaboration with James Agee, *Let Us Now Praise Famous Men*. The demands on his time required him to hire an assistant for the printing. Peter Sekaer was hired for the task, and was in turn assisted by the young novelist John Cheever. In 1938, Evans would be the first photographer to receive a one person show at the Museum of Modern Art, the retrospective *Walker Evans: American Photographs*, which catapulted him to world fame. The *African Negro Art* portfolio was itself the subject of an exhibition at The Metropolitan Museum of Art in 2000, which is described in the accompanying catalogue, *The Perfect Document: Walker Evans and African Art, 1935*. For much of Evans' history, his photographs of African art were considered merely illustrative, and took a back seat to the much more famous work documenting the Great Depression. But beginning in the 1970s there was a growing appreciation for these photographs beyond their documentary value. John Szarkowski in *Walker Evans* (1971) identified these photographs as a bridge between his earlier work and the mature work of *American Photographs* or *Let*



ITEM 136.
[Photography]
Evans, Walker.
*African Negro
Art, Volume
One.*

Us Now Praise. Beyond that, these photos are seen as exhibiting an explicitly modern approach to the subject, as exemplified by the crop framing and the lack of relative scale. As outlined in *Perfect Documents, Walker Evans and African Art, 1935*. (New York: Metropolitan Museum of Art, 2000), Appendix II, of the seventeen portfolios, fifteen were given or sold to institutions, including Clark Atlanta University, Fisk University, Hampton Institute, Tuskegee Agricultural and Mechanical University, Howard University, Dillard University, NYU, Harvard, The University of Chicago, Dartmouth, The Musee de l'Homme, The

V&A, MOMA and The NYPL. Three portfolios went to private individuals, Robert Goldwater, Frederick Rhodes Pleasants and James Johnson Sweeney. The Goldwater set is now the property of the Metropolitan Museum of Art, which leaves only the Pleasants and Sweeney sets in private hands. There was also a small selection of prints (fewer than twenty) given to Dorothy Miller, in thanks for her assistance. While the present offering is only one of the four volumes, it is the largest selection of prints from this historic portfolio ever offered for sale. Provenance: the library of James Johnson Sweeney, the author and instigator of the exhibition. Sweeney was given a complete set of the four portfolios that comprised *African Negro Art* at the time of publication. At his death in 1986, however, the set was dispersed among his heirs, and, most regrettably, all efforts to reunite the four parts have been unsuccessful. All prints are in fine condition, and the cards are very good, with the exception of one, which is very slightly dogeared. Loose in a black printed gray cloth portfolio with cloth ties. One cloth tie lacking, and a small tear where the tie was attached, otherwise in fine condition. \$125,000.00

137 [PHOTOGRAPHY] FRANK, Robert. *Les Américains. Photographies de Robert Frank*. Oblong 8vo, original laminated boards after a design by Saul Steinberg. Paris: Encyclopédie Essentielle, Robert Delpire Éditeur, (1958). First edition, preceding the American edition. "The Delpire first edition *Les Américains* (1958) is more like a sociological study, wherein Frank's photographs appear as illustrations of the probing texts printed on facing pages, gathered by Alain Bosquet from dozens of illustrious writers. . . . When Barney Rosset at Grove Press agreed to publish *The Americans* in the U.S., Frank pulled out all the text, leaving only blank pages with captions facing the images, mirroring the layout of Evans's *American Photographs*. . . . The French edition is sociology, the American edition is poetry." – David Levi Strauss, as quoted by Roth, *The Book of 101 Books*, p. 150. Very fine copy, with none of the fading or wear endemic to this book. \$6500.00

138 [PHOTOGRAPHY] GURSKY, Andreas. *Montparnasse. Photographs by Andreas Gursky*. Text by Hans Irrek. Interviews with architect Jean

Dubuisson and several Montparnasse residents by Hans Irrek and Ursula Trubenbach. Long, oblong folio, 18 $\frac{5}{8}$ × 10 $\frac{1}{2}$ inches, 2 volumes, in original publisher's box. Frankfurt am Main and Stuttgart: Portikus and Oktagon Verlag, 1995. First edition, first printing, of this boxed set. The text is in German. Parr/Badger, *The Photobook*, Vol. II, 275: "Montparnasse [is] the single body of work "that succeeds as a photobook whilst still replicating the essential qualities of [Gursky's] vision." Gursky was the subject of a major exhibition at the Museum of Modern Art in 2001; that same year, a color coupler print of "Montparnasse" by Gursky realized \$600,000 at auction in Luxembourg. A mint copy of this important book, complete with separate, folded print. \$5500.00

[PHOTOGRAPHY] MORRIS, Wright. *Wright Morris. (Photographs)*. Folio, 12 original silver prints, 9 $\frac{1}{2}$ × 7 $\frac{1}{2}$ inches (24.1 × 19.1 cm), with accompanying printed statement by the artist, in publisher's tan linen clamshell portfolio with leather label. (N.Y.: Witkin-Berley, 1980). First edition. Limited to 55 copies, consisting of 5 artist's proofs and 50 numbered sets, with each image signed by Morris on the mount. These beautiful photographs, dating from the 1940s–1950s, include Morris' most iconic images, some of which appeared in *The Inhabitants* (1946) and *The Home Place* (1948). "Like an archeologist, he focused not on people directly, but their artifacts – objects (mostly made of wood) bearing their imprint". – Andrew Roth, *The Book of 101 Books: Seminal Photographic Books of the 20th Century*. In a letter to Morris, Thomas Mann wrote: "What these courageous pictures show is the harsh beauty of ugliness, the romanticism of the commonplace, the poetry of the unpoetical." The photographs and portfolio are in fine condition. Rare. \$22,500.00

[PLAIN WRAPPER PRESS] BORGES, Jorge Luis. *Siete Poemas Saxon / Seven Saxon Poems. With a Foreword & Notes in English by the Author. Translations into English by Alastair Reid & Norman Thomas di Giovanni. Impressions by Arnaldo Pomodoro*. Folio, illustrated with engravings, original vellum with plated bronze bas-relief plates by Pomodoro mounted on the front cover, in wooden box with relief-etched brass panel. (Verona, Italy): Plain Wrapper Press, (1974). First edition of

the *magnum opus* of Richard-Gabriel Rummonds' Plain Wrapper Press. The printed colophon specifies 120 press-numbered copies printed on Cream Richard de Bas handmade wove paper, the engravings printed by Fabio Ambrosi, the ornaments stamped by Renzo Pavanello, bound by Marcello Fornaro, and signed by Borges & Pomodoro; however fewer copies were actually finished, although the exact number is not known. Smyth, *Plain Wrapper Press, 1966–1988*, #14; Hutner and Kelly, *Grolier Club, A Century For The Century: Fine Printed Books From 1900 to 1999*, 79. A fine copy of this masterpiece of modern fine printing which is far rarer than its stated limitation would suggest. \$25,000.00

INSCRIBED TO THEODORE ROETHKE

- 141 PLATH, Sylvia. *The Colossus. Poems*. 8vo, original green cloth, dust jacket. London: Heinemann, (1960). First edition of Plath's first regularly published book. Presentation copy, inscribed by Plath to the poet Theodore Roethke on the front free endpaper: "For Theodore Roethke with much love and immense admiration, Sylvia Plath, April 13, 1961". Theodore Roethke was the most important of Plath's literary influences, the mentor through whose example she found her own true voice. "Plath had begun reading the poetry of Theodore Roethke, whose poetry collection *Words for the Wind* contained a sequence of experimental poems in which he attempted to reproduce the imagery of mental breakdown. Roethke's poetry excited Plath to attempt a similar sequence of 'mad' poems. 'I have experienced love, sorrow, madness, and if I cannot make these experiences meaningful, no new experience will help me,' she mused in her journal. Roethke's example would show her how to use these experiences in her art, and 'be true to my own weirdness.' The result was 'Poem for a Birthday', which Ted Hughes admired very much and regarded as Plath's breakthrough into the subject of her mature style . . . it was Roethke's artistic originality that stirred her to emulation. Roethke's poems contained no explanations; they presented an eddying flow of associations from which a reader could fetch themes but no reasons. Adopting Roethke's techniques, at Yaddo Plath experimented for the first time with finding subjective images for the experience of shock therapy . . . Words poured from her during those six weeks: a third

of the poems that made it into her first published book, *The Colossus and Other Poems*, were written at Yaddo." [Diane Middleton, *Her Husband: Hughes and Plath – A Marriage*, (N.Y.: Viking, 2003), pp. 109-110.] So influential was Roethke's poetry on Plath's mature poetry that when she submitted "Poem for a Birthday" to *Poetry* magazine, it was turned down because it displayed "too imposing a debt to Roethke." And when the manuscript for *The Colossus* was submitted to Alfred Knopf, its editor Jennifer Jones expressed reservations about "her imitateness . . . most pronounced in a long poem that seems to be so deliberately stolen from Roethke's 'The Lost Son' that I would almost fear the charge of plagiarism." Knopf would eventually publish *The Colossus* in America, but only after confronting the issue of Roethke's influence. As Jones explained her "anxiety of influence" to Plath: "One reason . . . that we have brooded so long over our decision is my uncertainty about one particular poem which seems frankly too derivative to me not to invite a good deal of criticism. . . . 'Poem for a Birthday' (is) in terms of imagery and rhythmic structure . . . so close to Theodore Roethke's 'Lost Son' that people would be likely to pounce on you." If Plath would cut "Poem for a Birthday", Knopf would publish the book. Plath agreed conditionally, cutting five sections from the long poem, but asking that two sections be published as individual poems: "Flute Notes from a Reedy Pond" and "The Stones", the poem which Plath asked to be placed last in the book. The importance of Plath's "Roethke-influenced" long meditative poem in her development as a poet cannot be overestimated. Ted Hughes would come to regard "The Stones" as "the most significant poem Plath had written", a turning point in her canon. Calling it "unlike anything that had gone before in her work", Hughes would write in an essay years later: "In its double focus, 'The Stones', is both a 'birth' and a 'rebirth'. It is the birth of her real poetic voice, but it is the rebirth of herself. That poem encapsulates, with literal details, her 'death', her treatment, and her slow, buried recovery. And this is where we can see the peculiarity of her imagination at work, where we can see how the substance of her poetry and the very substance of her survival are the same." In an essay in the *New York Times Book Review* in 1963, M. L. Rosenthal could point to the influence of Roethke

- on Plath's poetry, but go on to say: "In the absolute authority of their statement they went beyond Roethke into something like the pure realization of the latter day Emily Dickinson." [Paul Alexander, *Rough Magic: A Biography of Sylvia Plath* (N.Y.: Da Capo, 1999), pp. 244, 254; 259; 339.] Plath met Roethke while the latter was in England during the winter of 1960–61, and her inscription in this copy of *The Colossus* (which she must have sent him after he returned to America in March 1961) testifies to the profound bond she felt she shared with him. Plath died at the age of 31 in February 1963; Roethke died the following August at the age of 55. One of the finest association copies imaginable of the only book of Plath's poetry published during her lifetime. A fine copy in dust jacket, preserved in a half-morocco slipcase. \$50,000.00
- 142 PLATH, Sylvia. *Ariel*. 8vo, original cloth, dust jacket. London: Faber, (1965). First edition of Plath's masterpiece, which Robert Lowell called her "appalling & triumphant fulfillment." A very fine copy. \$2500.00
- 143 POUND, Ezra. *Pavannes and Divisions*. 8vo, frontispiece photograph of the author, original cloth, dust jacket. N.Y.: Knopf, 1918. First edition. Gallup A 15. A collection of miscellaneous historical and literary essays, many of which had appeared previously in little magazines such as *Poetry*, *The Fortnightly Review*, *The Egoist*, and *The Little Review*. The dust jacket for *Pavannes and Divisions*, printed on a highly acidic paper, is extremely rare. Former owner's chop on front free endpaper, extremities of spine a trifle rubbed, otherwise a fine copy in restored dust jacket. The present copy came to us with the dust jacket in pieces but otherwise largely complete, and we have had it de-acidified and archivally reinforced. \$1500.00
- 144 POUND, Ezra. *Canto CX*. 4to, frontispiece portrait by Laurence Scott, original printed orange wrappers. (Cambridge, MA: As Sextant Press, 1965). First edition. One of 12 "hors série" copies out of an entire edition of 118 (80 numbered copies were sent to Pound "as a present on his eightieth birthday", 26 lettered copies were reserved for the printers, and 12 were designated "hors série"). Gallup A 85. Crane & Noble AA2. Presentation copy, inscribed by Scott on the colophon page: "hors série / copy for Donald Hall". Crane & Noble note that "Davenport edited the poem, Scott made the frontispiece portrait drawing, and together they printed the book. According to Davenport, Pound had given this and several other late cantos to Donald Hall with the injunction to 'touch them up and print 'em'. Scott was permitted to make a copy of the Canto CX ms. in Hall's possession for this printing." – Crane & Noble, pp. 96–97. Very fine copy. \$1000.00
- [POUND, Ezra] CONTINO, Vittorugo. *Spots & Dots. Ezra Pound In Italy. From the Pisan Cantos*. 4to, illustrated with photographs by Vittorugo Contino, original pictorial boards, wraparound band, card slipcase. (Venezia: Gianfranco Ivancich, editore, 1970). First trade edition. Gallup B100b. Although not called for, this copy is signed by Pound on the front free endpaper. A photographic portrait of the poet in Italy, accompanying passages from *The Pisan Cantos*, with an introduction by Pound, notes by Olga Rudge, and answers to questions from Pier Paolo Pasolini and Vanni Ronsisvalle, "all written out by Pound and reproduced both in facsimile of his manuscript and in type." The wraparound band, which gives the limitation, states that this is the "Edizione In Italiano" – it is, in fact, in English. Not to be confused with the common Rizzoli edition of 1978. A fine copy in slightly worn slipcase. \$1500.00
- PUSHKIN, Aleksandr Sergeevich. *Sochineniia A. S. Pushkina. Tom pervyi [- shestoi + Prilozheniia]... Izdanie Ia. A. Isakova [The works of Pushkin. Vol. 1 [- 6 + Supplement]... Edited by Ia. A. Isakov]*. 7 volumes, 8vo, engraved portrait & one folding facsimile, later 19th Century half-morocco & marbled boards. St Petersburg: Eduard Prats, 1859–60. Third collected edition of the works of Pushkin, complete with the supplementary volume compiled by Grigorii Gennadi; this is the first edition to be edited by Isakov. In 1872 the owner of this copy, Alphonse Claeys, published a French translation of Pushkin's story "Demoiselle Paysanne" ("Baryshnia krest'ianka" from the *Tales of Belkin*, 1831) in Brussels, together with a translation of Aleksandr Druzhinin's "Polinka Saxe"; these translations are still in print. From the collection of the 19th century Belgian book collector and translator of Pushkin, 146

- Alphonse Claeys de Thielt, with his booklabel; later signature "Daniel Warmotte, Brussels 1899". Some light spotting and staining (slightly heavier at beginning of vol. 2), minor wear to extremities, but a very good copy. Kilgour 893 (Supplement volume only). Rare. \$12,500.00
- 147 [RILKE, Rainer Maria, translator] BROWNING, Elizabeth Barrett. *Sonette nach dem Portugiesischen. Übertragen durch Rainer Maria Rilke.* 8vo, full contemporary vellum with marbled endpapers, leather label on spine, a.e.g. by Carl Sonntag Jun. of Leipzig. Leipzig: Im Inself-Verlag, 1908. First edition of Rilke's translation of Browning's *Sonnets from the Portuguese*, dedicated to Alice Faehndrich, who inspired and assisted with the translation. Von Mises 155. Vellum covers slightly bowed, otherwise a fine copy. \$750.00
- 148 RODITI, Edouard. *1 Autograph Postcard Signed and 1 Autograph Letter Signed, 3 total pages, Madrid and New York City, 23 June 1981 and 18 March [no year], to Kenneth Rexroth and Carol Tinker Rexroth (KR's wife).* Writing from Madrid Roditi acknowledges receipt of a "long letter from Brad [Morrow, KR's literary executor], in reply to mine, brought me yesterday the good news that you are steadily improving." While in Spain, "working in Madrid since May 18," Roditi was spending "weekends in Cuenca, Salamanca, St James of Compostella, etc... These old granaries are those of the Galician farmers. All my love to both of you [Rexroth and his wife Carol]. Roditi's 18 March letter to Carol Tinker Rexroth discusses a Rexroth *festschrift*, publishers, and publishing projects: "I'm losing patience with Tom Parkinson and his project of a Rexroth *Festschrift*. I sent him my own contribution (a poem) and scared up others from Jo Axelrod, [John] Ciardi (who sent his in), George Woodcock (also sent in) and several others who have promised to send their contributions in once Parkinson has written confirmation to them. . . . No reply from Parkinson." About the *fest-schrift*, Roditi continues: "Meanwhile, I've discussed the whole project both with Lawler & with Laughlin [James Laughlin, publisher of New Directions]. Neither of them is at all interested in handling it with Parkinson, whom they both consider too unreliable for undertaking such a project on a commercial publishing basis, with a deadline etc. . .

Black Sparrow Press in Los Angeles also turned the project down. So there's nothing more that I can now do and I'm very sorry as I feel that the whole project would have been in print by now if I had been alone in handling it." Concerning work of his own Roditi writes: "On the other hand, my dealings with Herder & Herder are sheer delight and I'm immensely grateful to Kenneth for the introduction. They seem to be very pleased with my Magellan and with the easy way in which I accept most of Lawler's editorial suggestions. [Roditi's biography of Magellan, *Magellan of the Pacific*, was first published by McGraw-Hill in 1972]. We're already up to our neck in other publishing projects for this year & next: perhaps a paperback reprint of my *Dialogues on Art* [Roditi's interviews of artists], with some new dialogues, etc. . . ." After a few lines about his travel plans Roditi concludes: "How is Kenneth? I shocked someone at the Library of Congress when I said that Kenneth & Paul Goodman are our two greatest poets if one accepts sincerity as one of the criteria of greatness". The letter is folded from mailing, otherwise the letter and postcard are in fine condition. \$750.00

ROETHKE, Theodore. *Sequence Sometimes Metaphysical. Poems. With Wood Engravings by John Roy.* Small 4to, original quarter leather and pictorial boards, publisher's slipcase. Iowa City: Stone Wall Press, (1963). First edition. One of only 60 specially bound copies signed by Roethke and Roy. A very fine copy of this beautiful book. \$3500.00 149

ROSENBERG, Isaac. *The Collected Works Of Isaac Rosenberg. Poetry, Prose, Letters And Some Drawings. Edited by Gordon Bottomley & Denys Harding. With a Foreword by Siegfried Sassoon.* 8vo, frontispiece portrait, illustrated, original russet cloth, dust jacket. London: Chatto & Windus, 1937. First edition. Keynes B 15. Reilly, p. 279. "The *Collected Works* was issued in an edition of 900 copies, with 500 sets of sheets stored at the publisher's bindery; only 403 copies had been sold by March 1938, and the remaining unbound sheets were destroyed in April 1941 when Chatto & Windus' warehouse was bombed during the Blitz. *The Collected Works* became exceedingly scarce, and today it is impossible to obtain." - Cohen, *Journey to the Trenches* (N.Y., 1975). Killed during a night patrol near Arras in 1918, Rosenberg was one 150

- of the most promising poets and painters to die in the Great War. His war poems, such as "Louse Hunting", "Dead Man's Dump" and "Break of Day in the Trenches", rival the best poems of Owen, Graves and Sassoon. Dust jacket lightly foxed and worn and a bit dust-soiled, but a very good copy of a rare book. \$1750.00
- 151 RUSHDIE, Salman. *Two Stories. With Five Woodcuts & Three Linocuts by Bhupen Khakhar*. Large 4to, original full leather with gilt leather onlays by Sally Saumarez-Smith, publisher's full cloth folding box. (London): Privately Printed, 1989. First edition. One of 12 specially bound copies signed by Rushdie, with a separate suite of Khakhar's eight prints, each one signed by the artist. The entire edition consisted of 72 copies. As new. \$10,000.00
- 152 RUSKIN, John. *Modern Painters. Of General Principles and of Truth; Of the Imaginative and Theoretic faculties; Of Many Things; Of Mountain Beauty; Of Leaf Beauty-Of Cloud Beauty; Of Ideas of Relation Of Invention Formal and Of Invention Spiritual*. 5 volumes, small 4to, illustrated with hundreds of steel engravings, etchings, aquatints, and figure drawings by the author, original gilt-decorated embossed cloth. London: Smith, Elder and Co., 1873. New edition. Limited to 1000 copies signed by Ruskin at the conclusion of his preface. Inscription across head of title-page of Vol. III, bookplate of John W. Hill, some light marginal browning, covers very slightly sunned and bumped, but an exceptionally fine bright set in the original bindings. Rare in this condition. \$2250.00
- 153 RUSKIN, John. *The Stones of Venice*. 3 volumes, large 8vo, illustrated by the author, original brown gilt-decorated cloth. London: Smith, Elder & Co., 1873-1874. New and definitive edition of Ruskin's magnum opus, originally published in 1851-1853. Limited to 1500 copies signed by Ruskin at the end of his preface in the first volume as issued. Bookplate of John W. Hill, a few corners rubbed, otherwise an extraordinarily fine bright copy, and without the wear and tear or foxing common to this edition. \$2250.00

SAINT-EXUPÉRY, Antoine de. *Courrier Sud [Southern Mail]*. 8vo, 154 original printed wrappers, glassine dust jacket. Paris: Éditions de la Nouvelle Revue Française, 1929. First edition of Saint-Exupéry's first book, translated in English as "Southern Mail." One of only 9 lettered *hors commerce* copies, out of 109 copies on papier vergé pur fil Lafuma. Although best known for his classic *Le Petit Prince (The Little Prince)*, most of Saint-Exupéry's work was inspired by his profession as a pilot. *Courrier Sud* is based on his experiences delivering mail to North Africa. Saint-Exupéry died when his plane was shot down over the Mediterranean near Marseilles in 1944. Small nick to lower part of spine, bookplate on verso of front free endsheet, otherwise a fine copy in tattered glassine of a rare issue of a rare book. \$4500.00

SAINT-EXUPÉRY, Antoine de. *Pilote de Guerre*. 8vo, original printed wrappers. Paris: Gallimard, (1942). First edition, withdrawn immediately after publication. One of 58 numbered copies on Vélín, after 21 copies printed on Mûrier d'Annam. Gallimard had been given approval by the Vichy government to print 2100 copies of Saint-Exupéry's account of his reconnaissance flights during the Battle of France in 1940, but when the book appeared in November 1942, both the government and the publisher realized they had published an incendiary book. As Pierre Assouline noted in his biography of Gaston Gallimard, "the scandal broke. The collaborationist press went wild. . . . Vichy did not wait for the press campaign to develop: at the first 'denunciations' by anonymous Frenchmen protesting the antinational character of the work, Gallimard was asked to recall all the copies that had been distributed." - Pierre Assouline, *Gaston Gallimard*, (N.Y.: Harcourt, 1988), p. 270. Saint-Exupéry's antagonism toward Hitler and Nazi Germany were manifest in the book, particularly in its original version, and there was a genuine fear that the book would provoke reprisals against the publisher and the French people if it were allowed to circulate. As an example of Saint Exupéry's patriotic, anti-collaborationist attitude, muted in the Gallimard edition, Saint-Exupéry bluntly refers to Hitler as an "imbecile" in the original version of *Pilote de guerre*, which was restored in the unexpurgated edition published by Éditions de la Maison Française in NY in

1942. The recall of the Gallimard edition was particularly effective and very few copies of it survived. A fine copy. \$7500.00
- 156 SAINT-EXUPÉRY, Antoine. *Vers La Vallée du Nil*. 8vo, illustrated with vignettes, original decorated wrappers, stitched as issued, glassine dust wrapper. Liège: Éditions Dynamo, P. Aelberts, éditeur, 1945. First edition. Copy no. 1, the only copy in the edition printed on Imperial Japon paper. The edition consisted of 49 copies, of which 40 were printed on *velin*, 8 on *velin chiffon bleu*, and one (the present copy) printed on *japon impérial*. The booklet was printed "par l'imprimerie nationale des invalides a Liège" in memory of Saint-Exupéry, who disappeared in the Mediterranean off the coast of Marseilles "31 juillet 1944 dans sa dernière mission de guerre." *Vers La Vallée du Nil* is a four-page portion of Saint-Exupéry's hitherto unpublished account of his accident in the Libyan desert on December 30, 1935, the end of his hastily planned attempt to beat André Japy's Paris-to-Saigon flight record, which had been set earlier that month in a Caudron-Renault *Aiglou* with a time of 3 days 15 hours. A 150,000 franc reward had been offered by the Air Ministry to anyone who could beat Japy's time before December 31. Saint-Exupéry and his navigator André Prévot, flying a Caudron C-630 Simoun, crash landed in the Sahara near the Nile Delta after almost 20 hours in the air. Saint-Exupéry and Prévot miraculously survived the crash, and even more miraculously survived four days in the desert with virtually no food or water until they were rescued by a Bedouin. Saint-Exupéry wrote about this episode in his autobiographical work *Terre des Hommes*, which was awarded the Grand Prix du roman de l'Académie française in 1939. The American edition, published as *Wind, Sand and Stars*, won the National Book Award for nonfiction. A very fine copy. \$3500.00
- 157 ST. JOHN, David. *For Lerida. Poems*. 8vo, original printed self-wrappers, stitched as issued, publisher's printed envelope. Lisbon, IA: Penumbra Press, (1973). First edition of St. John's first book, published as Number Two of The Manila Series, preceding *Hush* by three years. Limited to 175 copies handprinted on Wooky Hole Cream Laid paper. Fine copy. Rare. \$850.00
- ST. JOHN, David. *The Man In The Yellow Gloves. A Poem*. Thin 12mo, frontispiece illustration by Bonnie O'Connell, original printed wrappers. Lisbon, IA: Penumbra Press, (1984). First edition. One of 275 copies hand printed on Ingres Antique paper with Canson Mi-teintes endsheets and BFK Rives Gray wrappers and signed by St. John and O'Connell. Very fine copy. \$450.00
- SCHWARTZ, Delmore. *Vaudeville for a Princess*. 8vo, original cloth, dust jacket. New York: New Directions, (1950). First edition. Presentation copy, inscribed by the author to his friend Anatole Broyard, "For Anatole / from Delmore." Broyard was a prominent critic and book reviewer for the *New Yorker* and the *New York Times*, a teacher (Columbia University, The New School and New York University), and author, whose memoir *Kafka Was The Rage: A Greenwich Village Memoir* was published posthumously in 1993. After his death, Broyard, a man of mixed race born of Louisiana Creole parents in New Orleans in 1920, was criticized for concealing his race by Henry Louis Gates Jr. in an article first published as "White Like Me" in the *New Yorker* in 1996, and later in an expanded version of the essay published under the title "The Passing of Anatole Broyard" in Gates's book *Thirteen Ways of Looking At A Black Man* (1997). A fine copy in a fine dust jacket. \$1250.00
- SENDAK, Maurice. *Original pencil drawing of a child sitting on grass amidst a clump of blooming sunflowers, approximately 10½" × 9¾", signed & dated below the image by the artist, "M. Sendak Dec. 30 '90", matted and framed*. The original finished drawing for the poster advertising CARE's 1991 World Hunger Crusade initiative, accompanied by an example of the poster signed by the artist. A lovely and characteristic drawing by the foremost contemporary children's book author and artist. Both the drawing and the framed poster are in fine condition. \$35,000.00
- SENDAK, Maurice. A complete set of four fine art color prints from *Where The Wild Things Are*, each print signed by the author/artist. Three of the prints measure 9¼ × 20¾ inches, the fourth measures 6¾ × 20½ inches. N.Y.: Harper & Row, 1971. First editions. 161

- Part of a series of 19 images selected from eight of Maurice Sendak's publications that were re-photographed from the original art work, and printed for the first time as full sheets, rather than as double-page spreads as they appeared in the book. Sendak's masterpiece, *Where The Wild Things Are* was published in 1963 and won the Caldecott Medal. The prints are in fine condition. \$6000.00
- 162 SHAPIRO, Karl. *Trial of a Poet and Other Poems*. 8vo, original cloth-backed boards. N.Y.: Reynal & Hitchcock, (1947). First edition. Limited to 250 copies signed by the poet. THE DEDICATION COPY, inscribed on the front free endpaper "To Matty, from Karl, affectionately." The recipient was the great American literary scholar, F.O. Matthiessen, to whom the book is dedicated. Lacking the dust jacket, spine label a bit worn, covers a little faded, but a very good copy. \$1250.00
- 163 SNYDER, Gary. *2 Autograph Letters Signed and 1 Autograph Note-card Signed, 3 total pages, [no place], 14 January 1974, 6 April 1975, and 3 February [no year], to Kenneth Rexroth*. Writing on the verso of his printed broadside poem "Why Log Truck Drivers Rise Earlier Than Students of Zen" (Berkeley: Rainbow Zenith Press, 1973; 200 copies printed) Snyder conveys New Year's greetings and news of his own: "I hope the New Year finds you well. Have you seen Hiroaki Sato's book of translations of Miyazawa Kenji called Spring and Ashura? Superb, straightforward poems. . . And I'm getting reading done til good weather and more farmwork comes - Hokkaido studies still (which at the moment has me reading [Karl] Butzer's Environmental Archaeology. And perhaps I'll be your way this spring - hope so - / Gary". In his 6 April letter, Snyder writes of a record collection and congratulates Rexroth on his receiving an award from the American Academy of Poets: "I've been charged by a woman here in San Francisco who has the ten-inch phonograph disc collection of Sy Hirsch to apprise you of the fact that she'd like to extend possession of them to you if you like [Snyder gives the woman's name, address, and telephone number at the bottom of the letter]. I hear, also, the American Academy of Poets has recognized 'lifetime work and contribution to poetry as a cultural force' on your part in the form of The Copernicus Award this week of which I'd like to say, 'Congratulations! Best wishes to you and Carol. Gasho, Gary". In his 3 February letter Snyder writes of a reading he's to give, visits, and his studies: "Yes, I'll be reading at Occidental - flying down, not driving; and going on from there to Arizona. I would like to have a good un-rushed visit with you: If I get the chance to drive south a little later this year I'll call or write you, and see how your time is. Also, I guess we'll be in N. Dakota at the same time. And I'm hoping you can visit here someday - a little camp in the hills - I'm working hard on a study of Hokkaido/Japan/Asia :: Nature as I mentioned before -- just finished reading [Joseph] Needham, Vol II (*Science & Civilization in China*) - lots of food for Taoist thought / Gary". Folded from mailing with some light use, the letters and notecard are in fine condition. \$1500.00
- SOUPAULT, Philippe. *Voyage d'Horace Pirouelle*. 8vo, original printed wrappers. Paris: Aux Éditions du Sagittaire, 1925. First edition. One of 50 large paper copies printed on Japon. Issued as Les Cahiers Nouveaux 9. A fine, unopened copy. \$1000.00 164
- SPENDER, Stephen. *Engaged In Writing and The Fool And The Princess*. 8vo, original boards, dust jacket. London: Hamish Hamilton, (1958). First edition. DEDICATION COPY, inscribed by Spender on the front free-endpaper: "To Hansi [Lambert] / with love / and gratitude / from / Stephen / Jan 1958". The printed dedication reads simply "To Hansi Lambert." Fine copy in jacket with a slightly faded spine. \$1000.00 165
- STEIN, Gertrude. *Portrait of Mabel Dodge at the Villa Curonia*. 8vo, original Florentine floral wallpaper wrappers, printed paper label on the front cover, stitched as issued. Florence: Privately printed, 1912. First edition of Stein's second - and rarest - book, the variant with the printer's imprint on page [12] (no priority established). One of 300 copies printed. Wilson A2. Paper label lightly spotted with a tiny closed tear in the bottom edge, otherwise a very fine copy of this fragile book. \$10,000.00 166

167 STEIN, Gertrude. *Portrait of Mabel Dodge at the Villa Curonia*. 8vo, original floral Florentine wallpaper wrappers with printed label on the front cover, stitched as issued. Florence: Privately Printed, 1912. First edition of Stein's second book, the variant with the printer's imprint on page [12] (no priority established). One of 300 copies printed. Wilson A2. Presentation copy, inscribed by Stein to Natalie Clifford Barney, the wealthy American "Amazon": "To Natalie Barney at the rue Jacob from Gertrude Stein." An extraordinary association copy, linking two women who in their different, even contrary, ways personified the expatriate lives of the two most prominent American lesbians in Paris during the first half of the Twentieth Century. Both women conducted famous salons, each in her own very different style, and with her own distinctive preferences: Stein at 27, rue de Fleurus from 1903; Barney at 20, rue Jacob from 1909. "The two salons could not have had less in common: Barney's was formal, old-fashioned, almost stuffy, while the Steins' was casual, unassuming, and open to virtually anyone. Nor could these two women have seen their place in the Paris community less similarly. Natalie Barney never used her salon to further her own career as a writer, nor did she set herself up as the center of the salon. Her purpose was to bring people together, to foster the work of other artists (many of whom were women), and to embrace the cultural life of the Left Bank community. Barney's was a feminist effort that would eventually become an endeavor on behalf of lesbian literature and art. Gertrude Stein's role was quite different. She very soon displaced her brother as the spokesperson on art and literature, placing herself at the center of the Saturday evenings at home, gathering the men around her while consigning the 'wives' to other rooms, where they entertained themselves or were entertained by Alice Toklas. Stein began promoting herself as the resident genius of the Left Bank. . . . Stein wanted a place among the men of this community, and she accepted the implicit patriarchal belief that women were isolated and domesticated precisely because they were weak and nonintellectual. . . . Stein's Paris years record her struggle to prove that she was stronger, more talented, and intellectually superior to the men." - Shari Benstock, *Women of the Left Bank. Paris, 1900-1940*. (Austin:

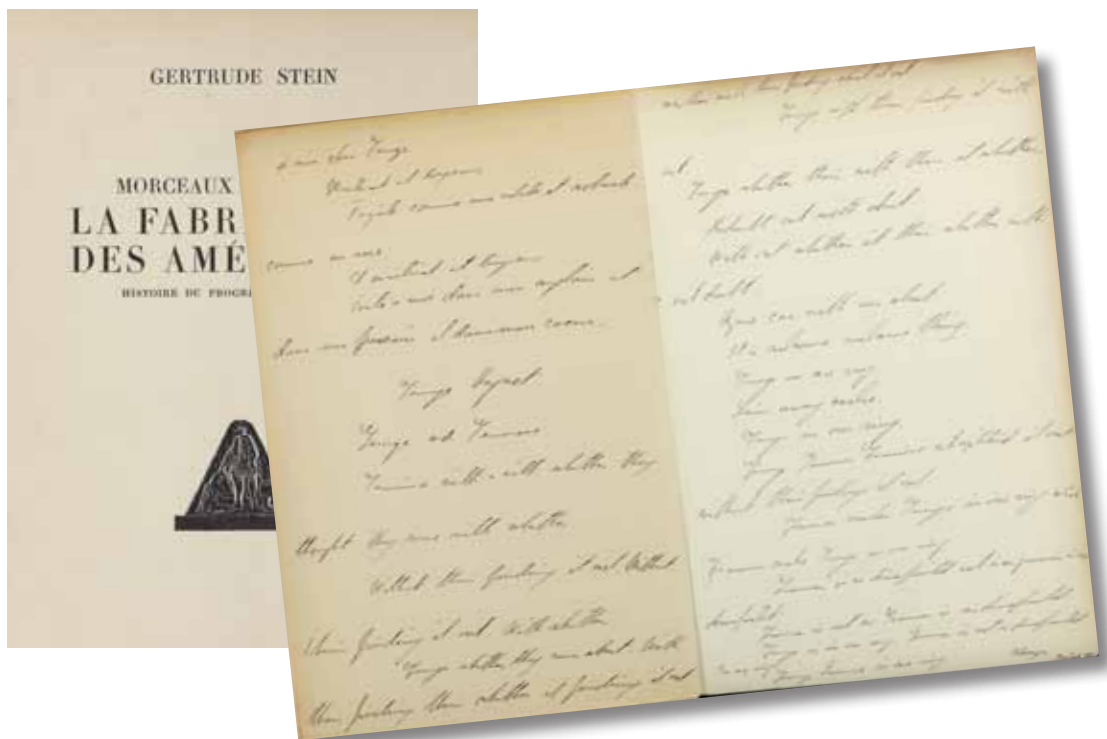
University of Texas Press, 1986), p. 15. Virgil Thomson noted that there was no rivalry between Stein and Barney because "they weren't doing the same thing", and in 1927, Barney feted Stein at her Academie des Femmes. A fine copy of Stein's rarest book. \$25,000.00

STEIN, Gertrude. *A Book Concluding with as a Wife Has a Cow, A Love Story. Orné de lithographies par Juan Gris*. 4to, illustrated with four full-page lithographs by Juan Gris, original wrappers, glassine dust jacket, as issued. Paris: Éditions de la Galerie Simon, (1926). First edition. One of 100 copies signed by Stein and Gris. The first book by Stein to be published in Paris. One tiny pull to top edge of original glassine, otherwise a fine copy. \$10,000.00

STEIN, Gertrude. *Lucy Church Amiably: A Novel of Romantic Beauty and Nature and Which Looks Like an Engraving by Gertrude Stein*. 8vo, original bright blue paper boards, plain unprinted dust jacket. Paris: Imprimerie Union, 1930. First edition. One of 1000 copies printed. Wilson A 14. *Lucy Church Amiably* was the first book of five to be published in Stein's Plain Edition series. Very slight wear to the extremities of the boards as always, but a very fine bright copy in dust jacket of this extremely vulnerable book. \$1500.00

TWO HIGHLY IMPORTANT ASSOCIATION COPIES

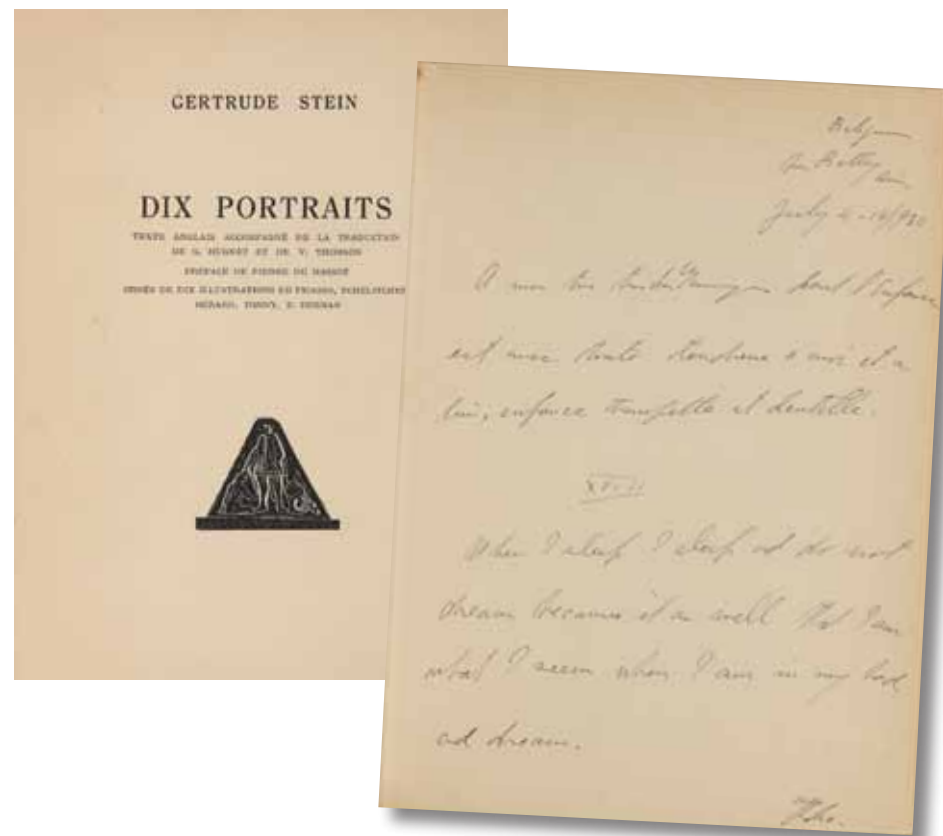
STEIN, Gertrude. *Morceaux Choisis de La Fabrication des Américains. Histoire du Progrès d'une Famille. Traduction et Préface de Georges Hugnet. Portrait de L'auteur par Christian Bérard*. Large 8vo, frontispiece portrait, original printed card wrappers. Paris: Éditions de La Montagne, 1929. First French edition of selections from *The Making of Americans*, deluxe issue, this being copy No. 1 of 5 copies printed on Japon Impérial paper, signed by Stein and Berard on the colophon page, accompanied by "une page manuscrite de Gertrude Stein," and inscribed by Stein to her friend, the publisher and translator of *Morceaux Choisis*, Georges Hugnet, at the front of the book. The beautiful inscription reads: "A mon cher Georges, Maintenant et toujours, Fragile comme une salade et robuste comme un rose / Et maintenant et toujours / Toute a moi dans mon anglais et dans mon francais et dans mon coeur." Stein's inscription is followed



by her entire word-portrait of Hugnet, as later published in *Dix Portraits* (1930), signed at the end, "Always, Gertrude Stein." Wilson D7a. "Stein wrote out her own, totally literal translation in her French, Toklas checking her version. According to Hugnet's preface, Stein then met with him, reviewing the passages, explaining them and commenting on her ideas. Then Hugnet reworked the French version. Stein impressed upon him that rendering the "sense" or meaning of the words was the least of the problems. . . Reconstituting the rhythm of conversation, the weight, *débit*, style, color, resonance, and movement of her work, was more important than copying its meaning in French words. Hugnet revised her French to produce, with minimal changes in wording and only slight modifications in word order, a text that is entirely French yet also sounds defamiliarized and strange enough to demand attention to every word and phrase. Like Stein's English, the French of his skillful translation cannot be read without attention to the words and their composition. . . . Stein and Hugnet must have enjoyed bending French to their own use. . . . The translation gave her great satisfaction. . . . By January 2, 1929, the text of *Morceaux Choisis* was complete and subscription forms were sent

out. The book was published on June 10, 1929." – Ulla E. Dydo with William Rice, *Gertrude Stein: The Language That Rises, 1923–1934* (Evanston, IL: Northwestern University Press, 2003), pp. 291–293. Extremities of wrappers slightly soiled, otherwise a fine copy. \$15,000.00

STEIN, Gertrude. *Dix Portraits. Texte Anglais Accompagné de la Traduction de G. Hugnet et de V. Thomson. Préface de Pierre de Massot. Ornés de Dix Illustrations de Picasso, Tchelitchef, Bérard, Tonny, E. Berman.* Large 8vo, original stiff printed card covers. Paris: Éditions de la Montagne, (1930). First Edition, deluxe issue, printed on Japon Impérial (Japan vellum), accompanied by "une page manuscrite de l'auteur," and signed by Stein, Hugnet and Thomson. The colophon calls for 10 copies on Imperial Japan paper; the present copy is printed on Imperial Japan, marked "H(ors) C(ommerce)", and inscribed by Stein to her friend, the publisher and translator of *Dix Portraits*, Georges Hugnet: "Bilignin, July 4–14, 1930, A mon très très cher Georges . . . est avec toute tendresse a moi et a lui, enfance . . . et dentelle." Beneath her inscription, in which she pointedly alludes to



Hugnet's poem cycle *Enfances* which Stein was in the process of "translating", Stein has transcribed a passage from her "translation" which was eventually published as *Before the Flowers of Friendship Faded Friendship Faded*: "XVIII. When I sleep I sleep and do not dream because it (is) as well that I am what I seem when I am in my bed and dream. Gertrude." The bibliographer notes that "Each copy bears a portion of the text on the verso of the title-page copied out in the author's hand." In the present copy, the inscription and text are on the second blank page. *Dix Portraits* consists of Stein's "portraits" of Picasso, Apollinaire, Erik Satie, "Pavlik Tchelitchev or Adrian Arthur", Virgil Thomson, Christian Bérard, Bernard Faÿ, Kristians Tonny, Georges Hugnet, and Genia Berman. Stein's portrait of Hugnet appears on p. [41]. Wilson & Uphill A 15a. *Dix Portraits*, the "second book in the Editions de la Montagne is a group of portraits, printed in sequence, first in English, then in French translation by Hugnet and Thomson. As usual, Stein made the selection, with great but unobtrusive care to create a meaningful order for the book. In addition, her approval of the translations makes them especially interesting as interpretations of her work. Between the autumn of 1929 and the spring of 1930, the text of *Dix Portraits* was prepared. In April or early May, Hugnet was reading proof. . . . In this book, as everywhere in Stein's work, Picasso is first – the great artist, the most important to portray her, and twice the subject of a Stein portrait. The three frame pieces are followed by more recent portraits, done between 1926 and 1928, of her young friends, including her translators: Tchelitchev, Thomson, Bérard, Faÿ, Tonny, Hugnet, Eugene Berman – painters, writers, composers. The frame places the young in good company, including of course Stein's own." Of all the portraits of writers and artists that Stein composed, she considered her portrait of George Hugnet her best. "The portrait stands out by its sparse verbal simplicity – a restricted vocabulary, economy of work with sounds and letters, disciplined variation and permutations of the narrowest means. Its meaning is in its construction. Almost nothing offers itself for quotation or paraphrase." – Ulla E. Dydo with William Rice, *Gertrude Stein: The Language That Rises, 1923–1934* (Evanston, IL: Northwestern University Press, 2003), pp. 294–295, 286. Wrappers evenly toned, otherwise a fine copy. \$15,000.00

NOTE: Not long after *Dix Portraits* was published, the close relationship – some say too close for Alice B. Toklas's taste – between Stein and Hugnet ended acrimoniously in a quarrel over their next collaboration which was soon to go to press, the publication of Hugnet's poem cycle entitled *Enfances* with English translations by Stein. The great collector of French books and manuscripts, Carlton Lake, who knew and admired Hugnet, and purchased Stein's letters to Hugnet from him in the late 1960s – and subsequently purchased Hugnet's own manuscripts – offered this account of the debacle: "Gertrude, meanwhile, had grown rather fond of Hugnet and had agreed to translate a book of his into English. It was a poem cycle about childhood to which he had given the title *Enfances*. Gertrude Stein's French was not exactly idiomatic or even precise and Hugnet's English was even more approximate. But with the help of a French-English dictionary she made a stab at translating what was intended to be one-half of a bilingual edition of *Enfances*. Then she decided to call her versions not translations but "adaptations," and finally, "reflections." A prospectus for the book was drawn up and Georges showed Gertrude a copy. His name and the book's title were in large type; the French equivalent of "followed by Gertrude Stein's translation," in smaller type. She demanded equal billing. Hugnet refused; he didn't see the work as a collaboration to that extent. Then the first proofs appeared. Hugnet's name was set in 12-point type; below that was the line "Translated by Gertrude Stein" – in 9-point. Gertrude was outraged. Virgil Thomson tried to arbitrate the differences but failed. Gertrude – pushed by the determined Alice B. Toklas – walked out. . . . That episode marked the end of a close friendship. Hugnet later told me he felt the whole maneuver had been engineered by Alice, who had come to resent his influence on Gertrude. Gertrude herself had acknowledged that Hugnet's work had had considerable influence on her poetry." – Carlton Lake, *Confessions of a Literary Archaeologist* (N.Y.: New Directions, 1990), pp. 84–89. Rather than accepting Stein's own dismissive attitude toward Hugnet after the rupture over the title-page for *Enfances*, and, in turn, taking an "antagonistic" or condescending approach to Hugnet's poems relative to *Before The Flowers of Friendship Faded Friendship Faded*, recent scholarship has emphasized the critical interconnection between the two writers and the

transformative role that Stein's experience translating Hugnet's poetry had on her own work. [See Jane Goldman and Katharine Swarbrick's essay "The Flowers of Friendship: Gertrude Stein and Georges Hugnet," online at the Surrealism Centre. Goldman and Swarbrick are working on a scholarly edition of Hugnet's *Enfances* and Stein's "translation" of it, *Before The Flowers of Friendship Faded Friendship Faded*.] The two presentation copies that we offer here represent perhaps the most gratifying moments in the relationship between Stein and Hugnet, the full flower of their friendship, just before that friendship faded.

- 172 STEVENS, Wallace. *Ideas of Order*. Small 8vo, original vertically striped parti-colored cloth with printed label on spine, dust jacket. N.Y.: Alfred A. Knopf, 1936. First trade edition, first binding. Edelstein's second edition, after the privately printed Alcestis Press publication. One of approximately 500 bound thus. Edelstein A 2b. A very fine copy. \$1500.00

WITH ORIGINAL WATERCOLORS BY CELIA THAXTER

- 173 THAXTER, Celia. *The Cruise of the Mystery and Other Poems*. 8vo, original limp green morocco, marbled endpapers. Boston and New York: Houghton, Mifflin and Company, 1886. First edition. Presentation copy, inscribed by Thaxter to art historian Clara Erskine Clement Waters on a preliminary blank: "Clara E. C. Waters / with love from Celia Thaxter. / Dec. 1886", embellished with 7 skillfully executed original watercolors by Thaxter. An Autograph Letter Signed from the author, 1 page, 8vo, Portsmouth, [NH], January 22, 1891, to "My dear friend [presumably Clara Waters]": "Where are you? Every day I am looking for you. Are you not coming after all? Do! With love ever yours most truly, C.T." is bound in at the back. Six of Thaxter's watercolors are of floral motifs: two scarlet poppies on the first page of "Schumann's Sonata in A Minor", an olive branch is draped over the printed title of "In Tuscany", a spray of blue asters adorns "In Autumn", a wild rose enhances "In Death's Despite", "The Answer" bears a branch of cherry blossoms, and a bunch of marigolds grows at the close of "Within and Without". Thaxter's single landscape watercolor in this volume is a view of a rocky shoal on which stands a lighthouse

and a small dwelling with a tiny sailboat in the foreground enveloping the printed title of "Faith". Though chiefly known for her literary work, Celia Laighton Thaxter's life (1835-1894) "was spent exploring many avenues of expression and it was her work in the visual arts, rather than her writing, that became her greatest source of personal pleasure and fulfillment." – Sharon Paiva Stephan, *One Woman's Work. The Visual Art of Celia Laighton Thaxter*. Portsmouth, NH: Portsmouth Athenaeum in association with Isles of Shoals Historical and Research Association and Peter E. Randall Publisher, (2001), page 100. Thaxter studied painting with Ross Sterling Turner, J. Appleton Brown, William Morris Hunt, and Childe Hassam - Stephan, page 102. William Dean Howells in *Literary Friends and Acquaintance* (N.Y.: Harper & Brothers, 1902, page 124) said of Thaxter: "It is interesting to remember how closely she kept to her native field, and it is wonderful to consider how richly she made those sea-beaten rocks to blossom. Something strangely full and bright came to her verse from the mystical environment of the ocean, like the luxury of leaf and tint that it gave the narrower flower-pots of her native isles. Her gift, indeed, could not satisfy itself with the terms of one art alone, however varied, and she learned to express in color the thoughts and feelings impatient of the pallor of words." According to Stephan, Thaxter would illustrate volumes of her poetry for friends and readers (page 128). Clara Erskine Clement Waters (1834-1916), the recipient, published numerous books on art and art history, including *Artists of the Nineteenth Century and their Works* (co-authored with Laurence Hutton, 1879), *Rome, the Eternal City: Its Religions, Monuments, Literature, and Art* (1896), and *Women in the Fine Arts, from the Seventh Century B.C. to the Twentieth Century* (1904). Lightly scuffed and rubbed at extremities, shallow faint tide mark in the top margin of numerous leaves, otherwise a very good copy preserved in a cloth clamshell box. \$2500.00

- THOMAS, Dylan. *The Map Of Love. Verse And Prose*. 8vo, frontispiece portrait, original mauve cloth, dust jacket. London: J. M. Dent & Sons Ltd., (1939). First edition, first binding. One of 1000 copies of this issue out of a total edition of 2000 copies. Rolph B4. Includes "When all my Five and Country Senses see", "After the Funeral (In memory of Ann Jones)", "The Tombstone told when she died", and

"Twenty-four Years remind the Tears of my Eyes", among other poems. A very fine copy in dust jacket with one short closed tear. Very scarce in this condition. \$1750.00

175 THOMAS, Dylan. *Deaths And Entrances. Poems.* 12mo, original orange cloth, dust jacket. London: J. M. Dent & Sons Ltd., (1946). First edition. One of 3000 copies printed. Rolph B10. Connolly 100, 96a. Includes "A Refusal to Mourn the Death, By Fire, of a Child in London", "Poem in October (It was my thirtieth year to heaven)", "In my craft or Sullen Art", and "Fern Hill", among other important poems. Dust jacket very slightly soiled and rubbed, otherwise a fine copy. \$1250.00

176 THOMAS, Edward. *The Woodland Life.* 8vo, pictorial frontispiece, original blue-green decorated cloth. Edinburgh and London: William Blackwood and Sons, 1897. First edition of the author's first book, second state of the binding with the decorative panel on the front cover 2 1/8 inch from the fore-edge (no priority), with [2] pp. of publisher's ads at the back. Eckert, pp. 185-186. Presentation copy, inscribed by Thomas using his full family name on the front free-endpaper: "Auntie, / Philip Edward Thomas, 1897." The recipient of this copy of *The Woodland Life*, inscribed simply and familiarly to "Auntie", was Margaret Townsend, Thomas's mother's sister, and Thomas' favorite aunt. Thomas regularly visited his aunt and grandmother in Swindon during summers and school holidays, and it was during those visits that his love of nature and his talent as a nature writer were nourished. Swindon was also home to Richard Jefferies, one of England's foremost nature writers and the inspiration for much of Thomas's early writings. Thomas began keeping a diary of his nature walks when he was fifteen, and encouraged by his mentor and future father-in-law, the literary critic James Ashcroft Noble, he submitted passages to London periodicals. In a letter to Robert Eckert, Thomas's first biographer and bibliographer, Margaret Townsend recounted a story in which a gentleman who was traveling in the same railway carriage with her on a trip to the North of England, upon reading one of Thomas's nature articles which she had taken with her, exclaimed: "That man out-Jefferies Jefferies!" to which she replied that

the author "was not a man but a boy of fifteen." Eckert, p. 23. Thomas would pay homage to Jefferies in his essay "In the Footsteps of Richard Jefferies" and in his biography of Jefferies published in 1909. In a letter to her friend Janet Hooten dated 24 August 1896, Helen Noble, Thomas's future wife, wrote: "I had an awfully exciting letter the other day from Edward. You must know he and father had often talked of a book Edward was to write, father would preface it, and it was all to be lovely. So quite on his own account Edward sent I think twelve or more perhaps of his unpublished papers to Blackwood's to see if he would publish them in book form, under the title 'The Sweet o' the Year' (Tennyson). . . . What was his joy when the other day Blackwood wrote to say he would like to have the book . . . He also asked E. If he would send his (E's) diary of fields and woods which he keeps to look at with a view to publishing it. Isn't it lovely? Edward is busy copying out the diary, and we hope great things." - Helen Thomas, *Time & Again*. Ed. By Myfanwy Thomas (Manchester: Carcanet, 1978), p. 59. Thomas dedicated *The Woodland Life* "to the memory of James Ashcroft Noble", who, in fact, had interceded with Blackwood, who was his own publisher, to publish the boy's book, and who had died before the book appeared. Thomas was only eighteen, and a student at Lincoln College, Oxford at the time. Although compiled from Thomas's diary, *The Woodland Life* is primarily a series of observations or field notes, lyrical but impersonal - Thomas never intrudes; nature and natural phenomena and processes are always the focus of his attention. Although Thomas effaced himself in his first book, his acute sensitivity toward nature in all its forms infused the intensely personal poetry which he began to write in 1914 under the influence of his friend Robert Frost and which is now the basis for his fame. His first book of poetry, *Six Poems by Edward Eastaway* (Eastaway was an ancestral name), was published pseudonymously in 1916; only eight of his poems were published during his life. Thomas was killed at the Battle of Arras in April 1917. Presentation copies of Thomas's books are rare, and the present one marks an especially important time, place and family relationship in Thomas's life. Spine panel a shade darkened, rear cover lightly soiled, bookplate, otherwise a very good copy, without dust jacket as issued, in a half-morocco slipcase. \$6500.00

- 177 THOMAS, Edward. *Collected Poems. With A Foreword By Walter De La Mare*. 8vo, frontispiece photograph portrait by F. H. Evans, original holland-backed boards with printed label on spine. London: Selwyn & Blount, 1920. First edition, deluxe issue. One of 100 numbered copies printed on Japon vellum. Eckert pp. 246-247. Thomas' best known poems include "Tears", "Tall Nettles", "February Afternoon", "The Parting", "The Owl", "The New House", "Rain", "I never saw that land before", "The Trumpet", "Lights Out", and "Out in the Dark". Only twenty-seven of his poems had appeared in print during his lifetime; 144 poems make up the definitive edition of his *Collected Poems* (1978). Spine label a bit worn, covers lightly worn at extremities, otherwise a very good copy. \$1250.00
- 178 THOREAU, Henry David. *Walden; or A Life in the Woods*. 8vo, map, original embossed ribbed brown cloth. Boston: Ticknor & Fields, 1854. First edition, with the publisher's 8 pages of ads dated September 1854 inserted between the rear endpapers. One of 2000 copies printed. *Walden* was printed in July, and published on August 9th. Most copies of *Walden* contain ads dated April, May, June, September, October or later, with no priority established. Copies of the first edition of *Walden* with the earliest, April, ads have traditionally been considered preferable to copies with later ads, but a plausible and persuasive argument could be made for the September ads being the most likely, and most appropriate, ads for a book published in August. In any case, the ads are extraneous. Borst A2.1.a. BAL 20106. Grolier *Americana* 100, 63. Very minimal wear at the spine ends, unobtrusive binding flaw between pp. 200-201, and almost no foxing, otherwise a fine bright copy of Thoreau's masterpiece, in a brown half-morocco slipcase. \$12,500.00
- 179 TWAIN, Mark. *A Tramp Abroad*. 2 volumes, 8vo, original brown decorated cloth. London: Chatto & Windus, 1880. First English edition, with terminal ads dated February. One of 500 copies printed. The first American edition was published during the first week of March, 1880; the first volume of the English edition was available the first week of April, the second volume the last week of April.
- BAL 3386-n. Circulating library labels on the front endsheets, covers lightly worn, otherwise a very good copy, preserved in a folding cloth box. \$2500.00
- WARD, Lynd. *Gods' Man. A Novel in Woodcuts*. Small 4to, original black cloth, spine label, illustration affixed to front cover, t.e.g., publisher's slipcase. New York: Jonathan Cape & Harrison Smith, (1929). First edition of the author's first book. One of 409 numbered copies signed by Ward. A fine copy in a somewhat rubbed slipcase which is beginning to split at the fore-corners. \$2000.00
- WARREN, Robert Penn. *Blackberry Winter. A Story Illustrated by Wightman Williams*. Small 8vo, original cloth-backed patterned paper over boards, printed paper spine label. (Cummington, MA): The Cummington Press, 1946. First edition. One of 280 numbered copies on Arches paper (out of a total edition of 330 copies). Grimshaw A8. Presentation copy, inscribed by Warren in the year of publication to his friend Wallace Fowlie, writer, teacher, and translator of Rimbaud, on the front free endpaper: "To Wallace Fowlie / with warmest regards / Cinina & Red Warren / Christmas 1946". Some light dust-soil, otherwise a fine copy, lacking the original plain, unprinted wrapper. \$2500.00
- WELTY, Eudora. *A Curtain of Green. A Book of Stories. With An Introduction By Katherine Anne Porter*. 8vo, original cloth, dust jacket. Garden City, N.Y.: Doubleday Doran & Co., 1941. First edition of Welty's first book. One of 2476 copies printed. Polk A 2:1. A fine copy, the book as new, the jacket showing only a fraction of the fading and discoloration which are almost inevitable with this title. Preserved in a custom-made green cloth folding box. \$4500.00
- WHITE, E. B. *Stuart Little. Pictures by Garth Williams*. 8vo, original cloth, pictorial endpapers, dust jacket. N.Y.: Harper & Brothers, (1945). First edition of E. B. White's first children's book. In 1970, *Stuart Little* and *Charlotte's Web* were jointly awarded the Laura Ingalls Wilder Medal for children's literature, perhaps to compensate some-

what for the neglect *Stuart Little* received when it was first published. A very fine copy in dust jacket, virtually as new. \$2500.00

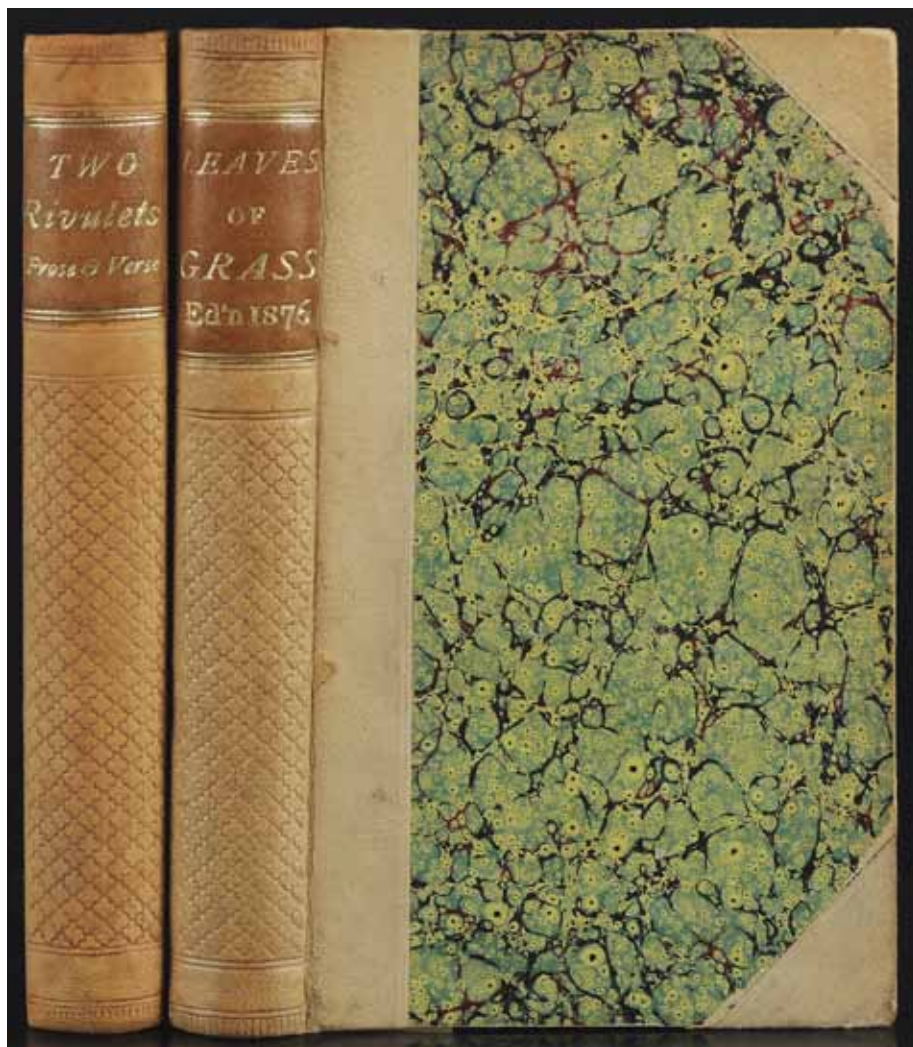
- 184 WHITE, E. B. *Charlotte's Web. Pictures by Garth Williams*. 8vo, original cloth, pictorial endpapers, dust jacket. N.Y.: Harper & Brothers, (1952). First edition of White's masterpiece. Although common enough in used condition, *Charlotte's Web*, like most popular classics of children's literature, is extremely rare in flawless state. A very fine copy in dust jacket, virtually as new in dust jacket. \$7500.00

THE FIRST APPEARANCE OF "WHEN LILACS LAST IN THE DOORYARD BLOOM'D"

- 185 WHITMAN, Walt. *Drum-Taps* (with) *Sequel to Drum-Taps*. Small 8vo, original plum cloth. New York and Washington: (Walt Whitman), 1865-6. First edition, second issue, combining the first edition of *Drum-Taps* with the more recently composed poems collectively entitled *Sequel to Drum-Taps*, which contains the first appearance of Whitman's great elegy for Abraham Lincoln "When Lilacs Last in the Door-Yard Bloom'd" and his other popular poems occasioned by the assassination of Lincoln. The additional poems written after the publication of *Drum-Taps* are: "When Lilacs Last in the Door-Yard Bloom'd", "Race of Veterans", "O Captain! My Captain!", "Spirit whose Work is Done", "Chanting the Square Deific", "I heard you", "Solemn-sweet Pipes of the Organ", "Not My Enemies Ever Invade Me", "O Me! O Life!", "Ah Poverties, Wincings, and Sulky Retreats", "As I Lay with My Head in Your Lap", "Camerado", "This Day, O Soul", "In Clouds Descending, in Midnight Sleep", "An Army on the March", "Dirge for Two Veterans", "How Solemn, as One by One", "Lo! Victress on the Peaks!", "Reconciliation" and "To the Leaven'd Soil They Trod". The first edition (issue) of *Drum-Taps*, which contains most of Whitman's Civil War poetry, was published in May of 1865 in an edition of 500 copies. However, soon after President Abraham Lincoln was shot on April 15, 1865, Whitman began planning a sequel and held up the undistributed portion of the edition. *Sequel to Drum-Taps* was printed in an edition of 1000 copies in October, with less than half that number bound up with sheets from

Drum-Taps; additional sets of sheets, which may have been deficient (Whitman's word), were bound up with a later compilation of works two years later. It seems unlikely that many more than several hundred copies of the combined *Drum-Taps* could have been assembled under the circumstances. Myerson A3.1.a2. Opinion varies as to the quality of Whitman's war-time poetry. However, Whitman himself declared that "My book and the war are one", and in his preface to the 1876 edition of *Leaves of Grass*, he wrote "The whole book, indeed, revolves around that four years' war, which, as I was in the midst of it, becomes, in 'Drum Taps', pivotal to the rest entire." "When Lilacs Last in the Door-Yard Bloom'd" is ranked among his greatest poems; and "O Captain! My Captain!" was the overwhelming favorite of Whitman's contemporaries, the poem Whitman recited as a crowd-pleaser in his popular lecture on Lincoln, while bitterly complaining that "I'm almost sorry I ever wrote the poem." The experience of Henry James is instructive of how Whitman's poetry, or perhaps it is our appreciation of it, improves with time: when James reviewed *Drum-Taps* upon publication, he reflected dourly: "It has been a melancholy task to read this book." However, as Edith Wharton noted some years later, James "now read Whitman aloud 'in a mood of subdued ecstasy.'" - quoted in F. O. Matthiessen, *American Renaissance* (Oxford, 1941), p. 582. An exceptionally fine bright copy, in a half-morocco slipcase. \$17,500.00

WHITMAN, Walt. *Leaves of Grass. Author's Edition, With Portraits from life. [with:] Two Rivulets. Including Democratic Vistas, Centennial Songs, and Passage To India. Author's Edition*. 2 volumes, 8vo, illustrated, original half-leather and marbled paper over boards, with diaper-like pattern blind-stamped along the spines, with brown leather labels lettered in gilt on the spines. Camden, NJ: Author's Edition, 1876. First editions of the "Autograph and Portrait Edition of Walt Whitman's Complete Works - 2 volumes", as advertised by the author on a single ad leaf inserted at the back of both volumes. Both volumes are complete: *Leaves of Grass* is complete with both engraved portraits and is signed by Whitman on the title-page, and *Two Rivulets* contains an original albumen frontispiece photograph of Whitman, as issued, with the photograph signed "Walt Whitman / 1880 -'81", the latter



ITEM 186: Whitman, Walt. *Leaves of Grass*. Author's Edition, With Portraits from life. [with:] *Two Rivulets*. Including Democratic Vistas, Centennial Songs, and Passage To India. Author's Edition. 2 volumes.

presumably being the year in which this set was originally purchased from Whitman. Myerson's "Fifth edition, third printing (1876)" of *Leaves of Grass*, the first American issue of this edition, with integral title-page [following the "First (false) issue with a cancel title-page]. Myerson A2.5.c². *Two Rivulets* represents Myerson's "only edition, first printing", of which 100 copies are recorded, as indicated by the blank leaf between *As A Strong Bird on Pinions Free* and *Memoranda During the War*. The book contains the first printings of *Two Rivulets*, *Democratic Vistas*, *Centennial Songs*-1876, *As a Strong Bird on Pinions Free*, *Memoranda During the War* and *Passage to India*. Myerson A9.1.a. "On 2 May 1875, Whitman announced: 'I shall bring out a volume this summer, partly as my own contribution to our National Centennial. It is to be called *Two Rivulets* - (i.e. two flowing chains of prose and verse, emanating the real and ideal) It will embody much that I had previously written & that you know, but about one-third, as I guess, that is fresh.'" - Myerson, 196. Wells & Goldsmith pp. 20-22. Referring to *Leaves of Grass*, Myerson notes that "On 4 May 1876, Whitman wrote the printer Samuel W. Green to order 600 copies 'with corrections,' to be ready for the binder, James Arnold of Philadelphia, on the 24th. On 10 December 1881, Whitman stated that between 100 and 200 copies were 'on hand' and as late as 28 May 1886 he sold 20 copies." Regardless of the intended print runs, and whatever his hopes for these handsome editions, it would appear from these figures that Whitman was unable to sell even a small portion of them. Uniform bindings very slightly rubbed, one corner of *Two Rivulets* stained, inner hinges a bit strained but intact, embossed ownership stamp, two stamps per volume, on a preliminary and a terminal blank, otherwise an exceptionally fine set of these self-published volumes which rarely survive in decent condition - to such an extent that the vast majority of copies that appear on the market are invariably either in deplorable condition or rebound. Preserved together in a half-morocco slipcase. \$27,500.00

WHITMAN, Walt. *Memoranda During the War*. 8vo, with two engraved portraits of Whitman, original dark purplish cloth, a.e.g. Camden: (Published by the Author), 1875-76. First edition, privately printed for presentation purposes by the author, first issue. Presenta-

tion copy, inscribed on the front free endpaper in Whitman's hand: "For the Firemen / at the house / corner Fifth & Arch Sts / Camden / With best respects of / W W." Myerson mentions that "Manuscript notations by Whitman state that 1000 copies were printed, and that 750 copies were bound by James Arnold of Philadelphia [presumably as part of the omnibus volume entitled *Two Rivulets*] (*Daybooks*, I, 13–14)." Of the edition of *Memoranda*, Wells & Goldsmith state that it is "impossible that more than 100 copies were issued" as a "Remembrance" issue, with a separate sheet inserted for presentation purposes, with most of the 1000 sets of sheets of *Memoranda* bound in the collective form of *Two Rivulets*, 1876. By these calculations, it would appear that no more than 150 copies of the first issue of *Memoranda* were issued. Wells & Goldsmith pp. 19–20. BAL 21409. Myerson A8.1.a2. From 1862 to 1865, Whitman lived in Washington, D. C., working briefly for the Christian Commission visiting wounded soldiers in the Army hospitals in the area. Frustrated by bureaucratic restraints, Whitman soon decided he could do more good independently and began visiting the hospitals on his own time, using his own meager financial resources to provide tobacco, fruit, stationery, and other small items that the men wanted. Whitman often found little he could do except talk with the sick and wounded and write letters home for those unable to write. However, as Whitman's biographer noted, Whitman found in his hospital ministrations the greatest satisfaction of his entire life. Gay Wilson Allen, *Walt Whitman* (Detroit: Wayne State University Press, 1969). *Memoranda During The War* is a reflection not only of the national tragedy which inspired Whitman's greatest poem, "When Lilacs Last In The Dooryard Bloomed", his eulogy of President Lincoln, but also the record of Whitman's dedication to the soldiers whom he saw as his comrades during the Civil War. After suffering a stroke in 1873, Whitman moved from Washington to Camden and the home of his brother George, who lived at 431 Stevens Street, which was a short walk, less than a quarter of a mile, to the fire house at Fifth & Arch Streets. Whitman lived with his brother until he bought his own house at 328 (now 330) Mickle Street in Camden in 1884. The Camden Fire Department was officially organized in 1869, with its home at 29 North 5th Street (at Arch Street) in Camden, and remained at

that location until 1899. The Camden Fire Department was one of the oldest paid fire departments in the United States. *Memoranda During the War* (or *Memoranda of the War* as the front cover reads) has always been one of Whitman's rarest books. Extremities of spine lightly worn, covers faded as usual, otherwise a very good copy, preserved in a half-morocco slipcase. \$22,500.00

WHITMAN, Walt. *Calamus. A Series Of Letters Written During The Years 1868–1880. By Walt Whitman To A Young Friend (Peter Doyle). Edited With An Introduction By Richard Maurice Bucke M.D. One Of Whitman's Literary Executors.* Small 8vo, illustrated with a frontispiece & a facsimile, original yellow-green cloth with blind-stamped covers. Boston: Published By Laurens Maynard At 287 Congress Street, 1897. First (trade) edition, first issue, following a limited edition of 35 large-paper copies, signed by Dr. Bucke, of which 25 were for sale. Myerson A14.1.b1. In addition to the letters by Whitman, who died in 1892, this book contains a very interesting interview with Peter Doyle, conducted by Bucke & Horace Traubel in 1895, in which "Mr. Doyle is reported almost absolutely in his own words." Presentation copy, inscribed at the top of the front free endpaper: "Patrick Dougherty With the regards of Pete Doyle". Walt Whitman's relationship with Peter Doyle was without doubt both the deepest and the longest of his erotic-romantic relationships with younger men, the only long-term erotic or romantic relationship that Whitman ever had. It would be difficult indeed to overestimate the importance of their connection to either Whitman or Doyle; each was the great love of the other man's life. They met in 1865 and within a couple of years, Whitman's friends (e.g. William Douglas O'Connor) began to comment on how powerfully "changed" and "inspired" the poet was by his feelings for Doyle. Serious students of Whitman have never questioned Doyle's pre-eminent place in his life. In the early 1990s, for instance, an entire issue of the *Walt Whitman Quarterly* was devoted to Doyle. Not surprisingly, the relationship with Doyle was also the best-documented of the poet's love affairs – in letters both from the participants & from others in their circle, in Whitman's notebooks, in numerous first-hand accounts of visits

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and conversations with Whitman published by admirers during and after his lifetime and in *Calamus* itself – which is, incidentally, the first published collection of letters by an American man to a male lover. Reviewing *Calamus* in the April 16, 1898 issue of *Literature*, Henry James found that although Whitman’s letters contained “not even by accident a line with a hint of style – it is all flat, familiar, affectionate, illiterate colloquy,” somehow “the record [of ordinary events of the friends shared lives] remains, by a mysterious marvel, a thing positively delightful.” Moreover, James declared Doyle’s spoken account of his first meeting with Whitman on the horsecars “the most charming passage in the volume.” Manuscript material by Doyle, even his signature, is extremely rare. Although it is clear from their extant correspondence that Doyle wrote at least as many letters to Whitman as he received, well over a hundred of Whitman’s letters to Doyle have survived, but very few of Doyle’s. Myerson notes that “some copies” of the first limited issue were signed by Peter Doyle as well as by Bucke. Only two locations, however, are cited: the New York Public Library and the University of Texas at Austin, suggesting that Doyle’s signatures in the two copies were the result of happenstance rather than editorial design. Dr. Bucke’s copy, for instance, was not signed by Doyle; indeed, no copy of either the limited or trade editions of *Calamus* signed by Doyle are listed in *Whitman At Auction 1899–1972* (Detroit: Gale Research, 1978), a compilation of the most significant sales of Whitman’s work; nor has any other signed copy appeared at auction subsequently. Moreover, examination of all the published catalogues we have been able to locate of important private (and now institutionalized) Whitman collections – viz. those of Oscar Lion, Dr. and Mrs. Josiah Trent, Mrs. Frank Julian Sprague, and Charles E. Feinberg – has turned up no copies of a *Calamus* signed by Doyle, other than the two copies of the large-paper edition mentioned above. So far as we can determine, no other copy of *Calamus* inscribed by Doyle has ever appeared on the market, and we have no reason to suppose that any other copy even survived. The usual discoloration of the illustrations & page margins, head of spine a trifle rubbed, otherwise a fine copy. \$12,500.00

WILLIAMS, William Carlos. *Sour Grapes. A Book of Poems*. Small 8vo, original green boards with printed label on spine, dust jacket. Boston: Four Seas Company, 1921. First edition. One of 1000 copies printed. Wallace A 5. *Sour Grapes* includes a number of Williams’ best poems, such as “To Waken An Old Lady”, “The Widow’s Lament in Springtime” and “Queen-Ann’s-Lace”. Boards lightly rubbed at extremities, an inch long and 3/8 inch at its widest marginal chip in the fore-edge of one leaf (not affecting text), otherwise a fine copy in the rare dust jacket which is nicked and slightly chipped in a few places, with a 1 1/2 inch closed tear in the top-edge of the back panel. \$2250.00

WORDSWORTH, William & Samuel Taylor COLERIDGE. *Lyrical Ballads, with Other Poems. In Two Volumes. By W. Wordsworth*. 2 volumes, 12mo, contemporary diced russia gilt. London: Printed



ITEM 190. Wordsworth, William & Samuel Taylor Coleridge. *Lyrical Ballads, with Other Poems. In Two Volumes. By W. Wordsworth*.

for T. N. Longman & O. Rees by Biggs & Co., 1800. Second edition of *Lyrical Ballads*, the first complete edition, being the second & best edition of Volume I & the first edition of Volume II; the first time the two volumes were issued together and the first appearance of Wordsworth's celebrated Preface. The second edition comprises all of the poems in the first edition of Volume I as issued in 1798 together with one additional poem ("Love"), Wordsworth's Preface, and an entirely new second volume with forty-one new poems. The present set has the following points: in Volume I, leaf [a] 3 is cancelled, with line 1 recto reading "The First Volume"; leaves I3-4 are uncanceled; page 137 has "been" in line 9 & to in line 13; page 196 reads "agency" (instead of "agony") in line 14; in Volume II, leaves O1-2 and P2 are uncanceled; page 64 reads "Oft had I" in line 1 and "wide Moor" in line 6; page 83 has a comma after "last days" in line 6; page 92 reads "He" in line 2; page 129, line 11, has "when they please" normally but deterioratingly spread; O1-2 are uncanceled (p. 210 has ten lines, omitting fifteen lines of "Michael"), as well as the errata leaf P2 which had three corrections rather than twenty-seven. Ashley 8:6-9. Cornell/Healey 6-11. *Printing & The Mind of Man* 256. Hayward *English Poetry* 202 (note). Wise 5. Tinker 2330-1. The importance of Wordsworth's Preface cannot be overestimated; in the words of Kenneth Johnston, Wordsworth's latest biographer, it is arguably the most influential document of literary theory in English. Considered conceited in its day, Wordsworth's Preface expressed the poet's re-evaluation of the nature and appropriate objects of poetry in light of his own experience. "Wordsworth was motivated by the Poet's duty to renew his entire culture, promulgating a theory of the creative imagination's role in improving human society ... in terms of a theory of poetics: metrics, diction, and style." - *The Hidden Wordsworth* (Norton, 1998), pp. 738-739. Believing that the incidents of common life could provide inspiration & interest for a new kind of poetry and a new sensibility, Wordsworth stated most memorably that "all good poetry is the spontaneous overflow of powerful feelings; . . . Poems to which any value can be attached, were never produced on any variety of subjects but by a man who being possessed of more than usual organic sensibility had also thought long and deeply. . . . Poetry is the spon-

taneous overflow of powerful feelings; it takes its origin from emotions recollected in tranquility; the emotion is contemplated till by a species of reaction the tranquility gradually disappears, and an emotion, similar to that which was before the object of contemplation, is gradually produced, and does itself actually exist in the mind". The R. W. Chapman-Abel Berland copy, with contemporary inscription and letter from E. H. Keasbury on the flyleaves, covers very slightly worn, otherwise an unusually fine unsophisticated copy, preserved in a half-morocco slipcase. \$17,500.00

[WORDSWORTH, William] SHEPHERD, Rev. William. *Paris, in Eighteen Hundred and Two, and Eighteen Hundred and Fourteen. The Third Edition.* 8vo, rebound in decorated cotton. London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1814. William Wordsworth's copy, with his ownership signature "W. Wordsworth" in the upper right-hand corner of the title-page, and evidently later in the possession of Wordsworth's friend, the poet Robert Southey, as evidenced by the "Cottonian binding" in which it has been rebound. As Southey's son Charles noted of his father: "Another fancy of his was to have all those books of lesser value, which had become ragged and dirty, covered, or rather bound, in colored cotton prints, for the sake of making them clean and respectable in their appearance. Not fewer than from 1200 to 1400 volumes were so bound filling completely one room, which he designated as the Cottonian Library." Unfortunately, contrary to the intentions of Southey and his daughters, the present state of this volume can be described more accurately as "ragged and dirty" than "clean and respectable": the book is heavily foxed, a portion of pp. 35-36 has been torn away, there is a small puncture to the front cover and most of the pages in the book, reducing to an indentation around p. 245, and the binding is faded toward the margins and the top of the spine is quite worn, the bottom of the spine less so; withal an extremely intriguing association copy. As Wordsworth's most recent biographer Juliet Barker noted: "Southey, in flight from his inextinguishable grief for the loss of his only son, had decided to take a trip to the Continent. William wanted to go with him, but could not afford to do so. Instead he charged Southey with a commission to do what none of

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the Wordsworths had been able to do, visit his (Wordsworth's illegitimate) daughter in Paris. On 16 May (1817) Southey called at 47 rue Charlot, 'small lodgings, pleasantly situated', only to find Caroline (Baudouin - née Wordsworth) alone with her daughter. She spoke no English, his French was halting, but as soon as he mentioned that he had met Baudouin in William's company Caroline said that William was her father 'and we had a tête-a-tête of about an hour long, much like a scene in sentimental comedy', during which Caroline wept copiously and appeared 'much affected'. . . . Southey arranged to call back the next morning to meet Annette (Marie-Anne Vallon - Wordsworth's lover and Caroline's mother) and Baudouin (Caroline's husband). . . . One longs to know how William reacted to this account. He was, after all, a grandfather of a child he had never seen, as well as father of a girl he had known only for less than a month when she was eleven years old. His passionate love for his other children is well documented." - Barker, *Wordsworth: A Life* (N.Y.: Harper Collins, 2001), p. 350. One wonders whether Wordsworth loaned his copy of Shepherd's *Paris* to Southey upon the occasion of the latter's trip to Paris in 1817, and never got it back; or perhaps turned the loan into a gift in gratitude for his news of Wordsworth's daughter. The Rev. William Shepherd was a dissenting Unitarian minister and school master at Gateacre, near Liverpool, where he had been born in 1768. Shepherd dedicated his book on Paris to William Roscoe, historian, political pamphleteer and abolitionist, considered by Horace Walpole the best of English historians. Roscoe is perhaps best remembered by book-collectors as the author of his "Sonnet on Parting with his Books", composed after Roscoe's commercial interests collapsed and he was forced to sell his library. \$2500.00

- 192 YEATS, W. B. *The Wind Among the Reeds*. Small 8vo, original blue cloth decorated in gilt with a Celtic design by Althea Gyles. London: Elkin Mathews, 1899. First edition, with the errata slip. Wade 27. Tipped-in is an ALS from Yeats, 1 page, 18 Woburn Buildings, Euston Road, nd, to an unidentified recipient (though a pencil note reads on another side of the letter: "A note sent to Thomas Carver, bookseller, & by him mailed to me. P.L."): "Sir: I have just found your note of a month ago among my papers and can only apologize for my delay in

answering. I quite forgot your note. I have not myself got a copy but Lawrence & Bullen have I think still got some copies of 'Tables of the Law' for which they charge I believe 5/. Sincerely / W B Yeats". Paul Lemperly's bookplate is signed by Yeats: "W B Yeats / April 5, 1900". The usual absence of gilt in the lettering along the spine, otherwise an unusually fine copy preserved in a half morocco slipcase. \$8500.00

- YEATS, W. B. *The Wind Among the Reeds*. Small 8vo, original full vellum, decorated in gilt after a Celtic design by Althea Gyles, t.e.g. London: Elkin Mathews, 1903. Fourth edition, in the rare vellum binding. Wade 27. Robert Gregory's copy (Lady Gregory's son) with his hand-colored bookplate on the front pastedown. After his death in the First World War, Yeats would memorialize Gregory in four poems: "In Memory of Major Robert Gregory", "An Irish Airman Foresees his Death", "Shepherd and Goatherd", and "Reprisals". About the vellum binding Wade notes that "an unspecified number of copies" were issued in full vellum binding with the design stamped in gold and that copies in vellum may belong to the first, second, third or fourth editions; "they were still advertised in Elkin Mathews's list in the 1904 edition of *The Tables of the Law*. [John] Quinn's library possessed a fourth edition (1903) so bound, and inscribed "The binding of this book pleases me well. W. B. Yeats, March, 1904." The vellum binding was available by subscription only and, according to a recent census, fewer than 15 copies are known to have been bound in this way. The majority of copies in the vellum binding that have come on the market, such as the present copy, have been of the fourth edition. A few foxmarks on endpapers, otherwise a very fine copy of Yeats's most beautiful book in its most desirable binding, and with a significant association. \$17,500.00

- YEATS, W. B. *The Tower*. Small 8vo, original gilt-decorated cloth by T. Sturge Moore, dust jacket. London: Macmillan, 1928. First edition of Yeats' single most important collection of poems, containing "Sailing To Byzantium", "Nineteen Hundred and Nineteen", "Leda and the Swan", "Among School Children" & "All Souls' Night", among other masterpieces. One of 2000 copies printed. Wade 158. Connolly 100, 56a. Spine ends very lightly bumped, bookplate on front free

endpaper, otherwise a fine bright copy with some slight wear at the ends of the spine panel of the dust jacket. An increasingly scarce book in fine condition. \$4000.00

- 195 YEATS, W. B. *The Winding Stair and Other Poems*. 8vo, original gilt and blind-stamped pictorial olive green cloth and pictorial dust jacket by Sturge Moore. London: Macmillan, 1933. First edition of this great collection of poetry from Yeats' later years, second only to *The Tower*. One of 2000 copies printed. Wade 169. Connolly 100, 56b. *The Winding Stair* contains "A Dialogue of Self and Soul", "Coole Park", "1929", "Coole Park and Ballylee", "1931", "For Anne Gregory", "Byzantium", "Vacillation" and the Crazy Jane poems. A different collection under the same title was published in a limited edition by the Fountain Press in New York in 1929, but that collection did not include most of the poems cited above. Apart from a few very small nicks from the bottom edge of the dust jacket, a very fine bright copy. \$3000.00

- 196 YEATS, W. B. "*The Folly of Being Comforted*". Original holograph draft manuscript, written on one side of a folded sheet of laid paper measuring 7 × 8¾ inches, signed by Yeats at the end. (No place; no date, but circa 1901). An important manuscript draft of one of Yeats' most memorable poems about Maud Gonne. The manuscript is written in ink, with the title at the top of the poem, three single word deletions and substitutions in the poet's hand, and a major revision to the third line of the poem. As originally written, the third line here reads: "And there are crowsfeet round about her eyes"; in the published version, the line reads: "And little shadows come about her eyes." In the manuscript, in pencil, a line has been drawn through the original words and the revised version has been written above it. The original version was unknown to Allt and Alspach at the time they edited *The Variorum Edition of the Poems of W. B. Yeats* (1957), but in discussing this poem, Roy Foster noted that in describing "the decay of Maude Gonne's physical beauty", Yeats had "originally written of 'crowsfeet' around her eyes, but she objected on the disingenuous grounds that readers would assume he meant Gregory." – Foster, *W. B. Yeats. A Life. I. The Apprentice Mage*. (Oxford: Oxford University Press, 1997), pp. 301–302.

"The Folly of Being Comforted" was published in *The Speaker* on January 11, 1902, and collected in *In The Seven Woods*, the first publication of the Dun Emer Press, in 1903. The last five lines of the poem express the poet's bitter realization that his love for Maud Gonne is no less painful despite age and the loss of his lover's beauty: "The fire that stirs about her, when she stirs / Burns but more clearly. O she had not these ways, / When all the wild Summer was in her gaze. / O heart! O heart! if she'd but turn her head, / You'd know the folly of being comforted." Yeats had proposed to Gonne a number of times over the years, proposals that Gonne, with good reason, had kindly rejected. Gonne married Major John MacBride in Paris in 1903, putting a full stop to Yeats' aspirations. Gonne's marriage to MacBride was ill-fated, however, and after years of acrimony and separation, it ended with MacBride's execution as an alleged accessory to the Easter Rising in 1916. The manuscript is in fine condition. SOLD

YEATS, W. B. "*Mr. W. B. Yeats will give a lecture upon 'Speaking to Musical Notes;'* it will be illustrated by Lyrics, spoken by Miss Florence Farr to a Psaltery made for the purpose by Mr. Arnold Dolmetsch" [with:] "*Mr. W. B. Yeats will lecture, and Miss Florence Farr will speak and chant Poems by Shakespear, Shelley, Keats, Blake, Rossetti. . .*" Two handbills, 6 × 8¾ inches and 5¼ × 7⅞ inches, printed rectos only. (No place, but probably London, 1902–1903). Two handbills for lectures by Yeats, one given on June 10, 1902 and a series of three delivered on May 5, 12, and 29, 1903, all at Cliffords Inn Hall. ". . . in speaking to the musical notes and chords, which arise from the feeling and the rhythm of the verse itself, the voice is sustained and enriched by the murmuring of the strings." The handbill for Yeats's 1902 appearance states that the lecture was "given in order to start a fund for the making of Psalteries for these purposes" and quotes from Yeats's "Speaking to the Psaltery" which appeared in *The Monthly Review* in May 1902. On the dates in May of 1903, Yeats lectured on "Recording the Music of Speech", "Heroic and Folk Literature," and "Poetry and the Living Voice." In addition to the poets named above, Florence Farr spoke and chanted poems by Whitman, Lionel Johnson, Robert Louis Stevenson, "and several living Poets." The 1902 handbill

was folded once and is very faintly browned at the edges, the 1903 handbill was folded once horizontally and once vertically, otherwise both are in fine condition. \$2250.00

- 198 [YEATS, W. B.] "LAFAYETTE" (pseudonym of James Stack Lauder). Original photographic portrait of W. B. Yeats, $6\frac{3}{4} \times 4\frac{1}{2}$ inches, inscribed by Yeats "To Mrs. [Claude Frances] Beddington from W. B. Yeats Feb 12 1924" in the lower right corner, and signed by the photographer on the mount. James Stack Lauder (1853-1923) began his career in Dublin and became one of the most successful commercial photographers of his day. He was eventually elevated to the rank of "Photographer Royal", and held a warrant as "Her Majesty's Photographer in Dublin". He moved to London in 1897. The daughter of Francis Berry Homan-Mulock of Ballycumber House, County Offaly, Ireland, Frances Ethel Homan-Mulock married Col. Claude Beddington and enjoyed a career as a prominent socialite. In 1929, Mrs. Beddington published her memoirs *All That I Have Met* (London: Cassell & Co., 1929), in which she reproduced this portrait of Yeats, and printed a letter from him to her dated February 9, 1924 sending her the photograph. In his letter, Yeats explained that her letter arrived as he had set off for Stockholm to receive the Nobel Prize for Literature, and that "after I returned I delayed till I had been photographed, and now I send you the photograph that you ask for." Very lightly creased in a few places, otherwise the photograph is in very good condition, framed and glazed. Inscribed photographs of Yeats are rare. \$8500.00



ITEM 198. [Yeats, W. B.] "Lafayette" (pseudonym of James Stack Lauder). Original photographic portrait of W. B. Yeats, $6\frac{3}{4} \times 4\frac{1}{2}$ inches, inscribed by Yeats "To Mrs. [Claude Frances] Beddington from W. B. Yeats Feb 12 1924" in the lower right corner, and signed by the photographer on the mount.

ADDENDUM

[EPHEMERA] THE WING HOWARD COLLECTION OF PRINTED EPHEMERA, comprising approximately 3000 pieces of Nineteenth Century European and American printed ephemera, including one of the largest and most significant collections of Belgian porcelain trade cards in private hands.

Wing Howard (1921–1998) was an artist who made his entry into the art world with a number of highly successful one-man shows of his watercolors in New York, first at Ferargil Galleries in the mid 1940's, followed by several more solo exhibitions at Knoedler, one of New York's most widely respected galleries. Howard continued to exhibit both privately and in galleries and his work is in collections throughout the US and Europe. In addition to his life as an artist Wing Howard was a passionate, knowledgeable and astute collector. He began to assemble his remarkable collection of 18th and 19th century European and American ephemera at a time when very few people recognized their historical, social, and artistic value. Howard began collecting in the 1930s when he was a teenager travelling widely in Europe with his family. As an adult, he lived a number of years in Europe which fed his deep interest in European ephemera. The diversity of Howard's collecting interests - from early valentines and trade cards to billheads, labels, and shipping documents - demonstrates the collector's unerring eye for exceptional graphic design and quality of workmanship. The Wing Howard Collection is one of the largest and most significant gatherings of Belgian porcelain trade cards in the United States in private hands. Given their highly significant printing and graphic interest, in addition to the social and historical insights they provide, these cards have been surprisingly overlooked by most American collectors. The collection is not only a manifestation of Howard's lifelong involvement in art and the decorative arts, it is a significant social and historical record of

an era that continues to invite exploration. The collection consists of almost 3000 pieces of printed material, chiefly from nineteenth century Europe. The core of the collection consists of a group of approximately 1000 exquisitely printed Belgian trade cards, masterpieces of the printer's art. In addition, there are numerous labels for products such as cigars, perfume, medicine and liquor. Painstakingly acquired over many decades, this collection would be impossible to duplicate today.

\$150,000.00

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