

Modern American Poetry



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1. AGEE, JAMES. *Permit Me Voyage. With A Foreword By Archibald MacLeish*. 8vo, original cloth, dust jacket. New Haven: Yale University Press, 1934. First edition of Agee's scarce first book, a collection of poems. Tipped to the front free endpaper is a slip of paper on which is inscribed a note from Stephen Vincent Benét: "Dear Miss Locke, Here is the Macleish book, my sister's, and one by a young poet who, I think, has great promise, Merry Xmas to you both! Stephen Vincent Benét." Spine a little faded, inch-deep strip at top of the back cover faded as well, otherwise a near fine copy. \$1,250.00
2. AIKEN, CONRAD. *Blue Voyage*. 8vo, decorated endpapers, original cloth-backed textured paper over boards, t.e.g, publisher's slipcase. N.Y.: Scribner's, 1927. First edition, limited issue. One of 125 numbered copies signed by the author. Top and bottom edges lightly rubbed from slipcase, otherwise a fine copy. \$175.00
3. AMMONS, A. R. *Ommateum with Doxology*. Small 8vo, original salmon cloth, dust jacket. Philadelphia: Dorrance & Co., (1955). First edition of Ammons' rare first book. One of 300 copies printed, of which only 100 were bound. Wright A. According to his close friend, the poet David Lehman, "Ammons published *Ommateum*, his first book, at his own expense in 1955; sixteen copies were sold in the next five years." A very fine copy, essentially as new. \$2,500.00
4. [ANTHOLOGY - PORTLAND ART MUSEUM POETRY PAMPHLETS]. *Poems by Richard Hugo [with:] Poems by Carolyn Kizer [with:] Poems by William Stafford [with:] Poems by David Wagner [with:] Poems by Kenneth O. Hanson [with:] Poems by Robert Huff [with:] Poems by John Haislip [with:] Poems by Carol Hall*. 8 volumes, narrow 4tos, original illustrated accordion-fold wrappers. Portland, OR: Portland Art Museum, 1959. First editions, a complete set, of these pamphlets published for the 1959 Northwest Poetry Meetings, a 4-day event held at the museum in connection with the exhibition "Paintings and Sculptures of the Pacific Northwest."

The pamphlets by Hugo and by Kizer constitute each author's first "book" publication; Stafford's pamphlet is his first book of poems. 500 copies of each pamphlet were printed. The pamphlets are illustrated by Louis Bunce, Hilda Morris, Sally Haley, William Ivey, Milton Wilson, Tony Mellara, Margaret Tomkins, and James McGarrell, respectively. The pamphlets are in fine condition. \$3,500.00

5. [ANTHOLOGY - POET OF THE MONTH] BERRYMAN, JOHN, et al. *Poems by John Berryman* [with:] *Some Poems of Robert Herrick* [with:] *Selected Poems by Carl Rakosi* [with:] *Eleven Poems on the Same Theme by Robert Penn Warren* [with:] *The Sword on the Table by Winfield Townley Scott* [with:] *If There is Time by Hildegard Flanner* [with:] *Our Lady Peace and Other War Poems by Mark Van Doren* [with:] *The Lincoln Lyrics by John Malcolm Brinnin* [with:] *The Teeth of the Lion by Kenneth Patchen* [with:] *The Mirror of Baudelaire. Edited by Charles Henri Ford* [with:] *A Wreath of Christmas Poems* [with:] *Some Odes of Pindar in New English Versions by Richmond Lattimore*. 12 volumes, 8vos, original unprinted wrappers, dust jackets, publisher's board slipcase, printed paper label. Norfolk, CT: New Directions, 1942. Stefanik A2. First editions of The Poet of the Month series for 1942. Issued monthly during the year, each volume was printed by a different fine press and available to subscribers as a slipcased set. Few foxmarks on wrappers of a few volumes, otherwise a fine set in slipcase. \$450.00
6. [ANTHOLOGY] GILDZEN, ALEX, editor. *Six Poems / Seven Prints. Poems by John Ashbery, James Bertolino, Gwendolyn Brooks, Denise Levertov, Steven Osterlund & Gary Snyder. Original black & white prints by Robert Smithson, Grace Hartigan, Alex Katz, Fairfield Porter, Harvey Quaytman, Otto Piene, and Mary Ann Begland Sacco*. 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 C198. Fine copy. \$5,000.00
7. ASHBERY, JOHN. *We are pleased to be able to offer for sale an extensive collection of Ashbery's primary publications comprising more than 80 items and including all the significant early works (some signed and some*

presentation copies), the Arion Press edition of Self-Portrait in a Convex Mirror (1/150 copies), limited issue titles, and signed copies. Highlights of the collection include Ashbery's first book, *Turandot and Other Poems* (Tibor de Nagy Gallery, 1953), a presentation copy to Don Allen; *Some Trees*, Ashbery's first regularly published trade title, a first edition and a proof copy, as well as a presentation copy of the 1970 Corinth Books edition to Virgil Thomson; a proof copy of *A Nest of Ninnies* also inscribed to Virgil Thomson; a copy of the first edition of *A Nest of Ninnies* with a presentation inscription from both Ashbery and co-author James Schuyler to Elliott Graham; a presentation copy of *The Double Dream of Spring* to Gerard Malanga; an original 18-line typescript poem, and an Autograph Postcard Signed to Ted Berrigan. A detailed list of the collection is available upon request. \$35,000.00

8. ASHBERY, JOHN. *Turandot and Other Poems. With four drawings by Jane Freilicher*. 8vo, original decorated stitched wrappers with printed paper label on front cover. N.Y.: Tibor De Nagy Gallery, 1953. First edition of Ashbery's first book. One of 300 copies printed under the supervision of the artist Nell Blaine. Kermani A1. A fine bright copy of this fragile pamphlet with a few tiny nicks and closed edge tears in the wrappers. \$5,000.00
9. ASHBERY, JOHN. *The Double Dream of Spring*. 8vo, original cloth-backed boards, dust jacket. N.Y.: E. P. Dutton & Co., 1970. First edition, first issue. Signed by Ashbery. Fine copy in lightly rubbed jacket. \$150.00
10. ASHBERY, JOHN. *Some Trees. With a Foreword by W. H. Auden*. Small 8vo, original black cloth, dust jacket. New Haven: Yale University Press, 1956. First edition of Ashbery's first regularly published book, winner of the Yale Younger Poets prize. One of only 817 copies printed. Kermani A2a. Presentation copy, inscribed to the poet Barbara Guest. The way in which Ashbery won the Yale Younger Poets prize for the most distinguished first book of poetry in 1955 is illustrative of the dynamic that existed within the New York School, which, as Ashbery aptly reflected, was called a school "because we were friends." Both Ashbery and O'Hara had

submitted manuscripts to the Yale competition, which was being judged that year by W. H. Auden. Both manuscripts were returned, as Auden reportedly had not liked any of the submissions. "When Chester Kallman, Auden's companion, explained the situation to his close friend James Schuyler (who had served as Auden's amanuensis on the island of Ischia), the latter channeled the manuscripts of *Some Trees* and *Meditations in an Emergency* to Auden via Kallman. Auden 'didn't think either of them was very good, and he chose John's *faute de mieux*,' Schuyler confided to Koch." O'Hara, despite his disappointment, wrote one of the first reviews of *Some Trees* in Poetry magazine, and called it "the most beautiful first book to appear in America since (Wallace Stevens) *Harmonium*." – Lehman, pp. 88-89, 87. The comparison between Ashbery and Stevens still inspires critical discussion to this day. Covers slightly soiled, otherwise a fine copy in dust jacket. \$2,500.00

11. ASHBERY, JOHN. *The Tennis Court Oath. A Book of Poems*. 8vo, original boards, dust jacket. Middletown, CT: Wesleyan University Press, (1962). First edition. One of only 750 copies printed. Kermani A7. Presentation copy, inscribed by the poet to the artist Nell Blaine, who illustrated Ashbery's first book: "For Nell with Love, John. 'All was now ready for the continuance of the journey.' p. 65". Nell Blaine was one of the artists represented by the Tibor de Nagy Gallery in New York. Blaine created and designed the set for Ashbery's play *The Heroes*. She also illustrated Kenneth Koch's first book, *Poem and Prints*, and designed Ashbery's first book, *Turandot*, as well. Ashbery later wrote the preface for *Nell Blaine's Sketchbook*. Kenneth Koch was instrumental in the publication of *The Tennis Court Oath*, bringing his friend's poetry to the notice of John Hollander, a judge for the Wesleyan Poetry Series. A superb association copy, in fine condition in dust jacket. \$2,500.00
12. ASHBERY, JOHN & JAMES SCHUYLER. *A Nest of Ninnies*. 8vo, cloth-backed boards, dust jacket. N.Y.: Dutton, 1969. First edition of this collaborative novel. One of 6000 copies printed. Kermani A14. Presentation copy from Schuyler to the artist Trevor Winkfield, with a fair copy of a portion of the text: "Somehow, Fabia was say-

ing to Claire, I had not expected Paris to be quite so much like Florida.' page 93, for Trevor Winkfield with my best – Jimmy Schuyler, 3/11/69." Trevor Winkfield would later edit James Schuyler's *The Home Book* (1977), design the dust jacket for Ashbery's *Flow Chart* (1991) and illustrate his *Novel* (1998). Small spot of damp-staining at head of spine, spine a little cocked, otherwise a fine copy in slightly dust-soiled and nicked jacket with one tiny closed tear and a bit of wear to the head of the spine. \$1,750.00

13. ASHBERY, JOHN. *The Double Dream of Spring*. 8vo, original cloth-backed boards, dust jacket. N.Y.: E. P. Dutton & Co., 1970. First edition, first issue. "The publisher has stated at different times that 1600 . . . or 1798 hardbound . . . copies were published . . . approximately 50 copies of the hardbound edition were defective and had to be destroyed. As of March 1975, the publisher was unable to account for 471 copies of the hardbound edition." Kermani A17a. Presentation copy, inscribed by Ashbery to Daisy Aldan, editor of *Folder*: "for Daisy with love John 2/9/70". With the original invitation to the book's publication party at Gotham Book Mart on February 9, 1970, laid in. Sometimes described as "neo-classical," the classicism here is more an arbitrary arrangement of surfaces than an essential aesthetic quality, although the characterization also suggests the growing ease and self-confidence with which Ashbery commands his avant-garde procedures. Including such celebrated poems as "Soonest Mended" and "*Sortes Vergilianae*", *The Double Dream of Spring* concludes with the icy grandeur of "Fragment". A fine copy in slightly rubbed jacket with two short closed tears and some minor wear to the top edge. \$1,500.00
14. ASHBERY, JOHN. *Self-Portrait in a Convex Mirror*. 8vo, original cloth-backed boards, dust jacket. N.Y.: Viking, (1975). First edition. Review copy, inscribed by Ashbery to Burt Britton. Winner of the Pulitzer Prize and the National Book Award. One of 3500 copies printed. Kermani A22. A fine copy. Together with a proof copy of the first edition, inscribed to Burt Britton; the first Penguin paperback edition, inscribed to Burt Britton, and the first appearance of the poem in *Poetry* magazine, inscribed to Burt Britton. \$3,500.00

15. ASHBERY, JOHN. *Self-Portrait in a Convex Mirror*. 8vo, original cloth-backed boards, dust jacket. N.Y.: Viking, (1975). First edition. Winner of the Pulitzer Prize & the National Book Award. One of 3500 copies printed. Kermani A22. Fine copy. \$750.00
16. ASHBERY, JOHN & JAMES SCHUYLER. *A Nest of Ninnies*. 8vo, original wrappers after a design by Joe Brainard. Calais, VT: Z Press, 1975. First wrappers edition. One of 26 lettered copies signed by Ashbery & Schuyler. Fine copy. \$350.00
17. ASHBERY, JOHN. *Houseboat Days. Poems*. 8vo, original cloth-backed boards, dust jacket. N.Y.: Viking, (1977). First edition, with erratum slip laid in. Presentation copy, inscribed by Ashbery to Ted Berrigan and his wife Alice Notley on the title page: "for Alice and Ted, Love, John, 9/20/77". With Berrigan's ownership signature on the front free endpaper and the incorrect line on p. 83 crossed out. In a statement that is apposite here, David Shapiro noted that "Ted (Berrigan) felt, with Stevens, that poetry was vital and experimental. That is why there are more connections between the poetry of say Berrigan and Ashbery than between that of Berrigan and many of his so-called disciples or friends". Fine copy. \$2,500.00
18. ASHBERY, JOHN. *Three Plays*. 8vo, original cloth, dust jacket with cover design by Joe Brainard. Calais, VT: Z Press, 1978. First edition. One of 26 lettered copies signed by Ashbery out of a total hardcover edition of 500 copies printed at The Stinehour Press. Fine copy. \$350.00
19. ASHBERY, JOHN. *Novel*. 4to, illustrated with ten drawings by Trevor Winkfield, original silk-screened cloth. N.Y.: The Grenfell Press, 1998. First edition. Limited to 100 copies signed by Ashbery and Winkfield (the entire edition). An early prose poem, dating from 1954, only recently discovered by the poet David Lehman. Reviewing *Novel* in *On Paper*, Jed Perl calls this dashing elegant book "a double-headed imaginative caprice . . . a carefully calculated flippancy, which is a modern kind of seriousness". Very fine copy. \$1,000.00
20. ASHBERY, JOHN & WINKFIELD, Trevor. *Faster Than Birds Can Fly*. Large, oblong 4to, full-page illustrations in colors by Trevor Winkfield, original cloth over boards, color onlay on both covers, publisher's acetate dust jacket. New York: Granary Books, 2009. First edition. One of 40 numbered copies signed by Ashbery & Winkfield (the entire edition). "Though it may have ended up looking like a child's coloring book (albeit one that's already been colored using Technicolor crayons), my original intention was to produce an updated Codex Amiatinus painted by Northumberland monks in the seventh century, not far from where I grew up in the North of England. So much for intentions. . . though Ashbery's poem has long struck me as liturgical. Is that bowler-hatted bird actually Thomas Traherne? And can that pretty butterfly really be the soul escaping from the body? I've tried to leave my images open to as many interpretations as every single one of Ashbery's words." - Trevor Winkfield. As new. \$2,500.00
21. ASHBERY, JOHN. Original Typescript Poem, "At North Farm", Signed, 1 page. \$250.00
22. ASHBERY, JOHN, editor. *Locus Solus*. (Edited by John Ashbery, Kenneth Koch, Harry Mathews & James Schuyler). 4 volumes, 8vo, original printed wrappers. (France): Locus Solus, (1960-1962). First edition, second (trimmed) state of the first volume. Kermani D3. The artist Nell Blaine's set, with her ownership signature on the title-page of each volume. With contributions by Barbara Guest, John Ashbery, Frank O'Hara, Paul Blackburn, Kenneth Koch, Diane di Prima, James Merrill, among many others. Fine set of this important little magazine. \$1,250.00
23. BERRIGAN, TED. *Many Happy Returns. Poems*. 12mo, original illustrated wrappers by Joe Brainard. N.Y.: Corinth Books, 1969. First edition. One of 50 copies signed by Berrigan and Brainard (out of a total edition of 1500 copies printed). Fischer p. 30. Very fine copy. \$450.00
24. BERRIGAN, TED. *In the Early Morning Rain. Cover & Drawings by George Schneeman*. 8vo, original boards. London: Cape Goliard

- Press, 1970. First edition. One of 100 numbered copies signed by Berrigan. Fischer, p. 41. Fine copy. \$250.00
25. BERRIGAN, TED & JIM DINE. *Fragment*. Broadside, 15" x 11 1/2", with illustration by Jim Dine, in printed 18 1/2" x 12 1/2" folder. London: Cape Goliard Press, 1969. First edition. One of 60 numbered copies signed by Berrigan and Dine, out of a total edition of 327 copies printed. Mint copy. \$1,250.00
26. BERRIGAN, TED. *Scorpion, Eagle & Dove (A Love Poem)*. Broadside, 17" x 11 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 Raisonne of His Prints* (Westbury, N.Y.: Highland House, 1981), p. 138. Ludman notes that the broadsides were "lettered and plate-inked by Fairfield Porter". At one point in his tribute to Berrigan, David Shapiro refers to "his essential value, an authenticity that attracted an austere temperament such as Fairfield Porter to his work". Fine copy. \$1,250.00
27. BERRIGAN, TED. *Memorial Day. A Collaboration By Ted Berrigan & Anne Waldman 1971*. 8vo, original pictorial wrappers. (London): Aloes Books, (1974). First English edition. Limited to 500 copies, although Fischer specifies 479 copies, the projected signed limited edition never having been done. Fischer p. 46. Signed by Waldman on the title-page. Acidic paper discolored as usual, otherwise a fine copy. \$350.00
28. BERRIGAN, TED; JOE BRAINARD; TOM CLARK; KENWARD ELMSLIE; RON PADGETT & JAMES SCHUYLER. *Wild Oats*. Large prose and poetry broadsides, 19 sheets plus a title sheet measuring 14 x 22 inches, loose as issued. (N.Y.: Privately printed, 1966). First edition. One of 10 sets, each contribution signed at the end by its author, in one case, by both of its authors, Clark and Padgett. The set includes the following: "Marge" by Joe Brainard, 3 sheets; "The Lake" by Tom Clark, 2 sheets; "Hornets" by Kenward Elmslie, 5 sheets; "A Careless Ape" by Ron Padgett, 6 sheets; "Anti-War Poem" by Ron Padgett and Tom Clark, 2 sheets; and "3-23-66" by James Schuyler, 1 sheet. Some discoloration at the margins of the sheets, with lower corner of title sheet bent, otherwise a very good set. Rare: the only set we have encountered. \$4,500.00
29. BERRYMAN, JOHN. *Poems*. 8vo, original unprinted wrappers, dust jacket. Norfolk, CT: New Directions, (1942). First edition of Berryman's first separately published book, following the collective publication *Five Young American Poets* to which the bibliographer assigns priority. One of 1500 copies in wrappers out of a total edition of 2000 copies printed. Stefanik A2. Presentation copy, inscribed by Berryman on the front free-endpaper: "to Allan Covici / with the best regards / of / John Berryman / Berkeley / 1 June '60". Spine portion faintly sunned, otherwise a fine copy. \$1000.00
30. BERRYMAN, JOHN. *Poems*. 8vo, original unprinted wrappers, dust jacket. Norfolk, CT: New Directions, (1942). First edition of Berryman's first separately published book, following the collective publication *Five Young American Poets* to which the bibliographer assigns priority. One of 1500 copies in wrappers out of a total edition of 2000 copies printed. Stefanik A2. Presentation copy, inscribed by Berryman on the front free-endpaper: "To the Wymans / w. every good wish / this old nothing- / John Berryman / Ann Arbor / March '65". Spine portion faintly sunned as often, otherwise a fine copy. \$1,000.00
31. BERRYMAN, JOHN. *Stephen Crane. The American Men of Letters Series*. 8vo, original cloth, dust jacket. (New York): William Sloane Associates, (1950). First edition. Stefanik A6.I.a. An important association copy, inscribed by Berryman to his teacher Mark Van Doren on the front free-endpaper: "Mark & Dorothy with love / Crane's relation w. [Hamlin] Garland tells me something about mine with you. Rebellion & guilt [underlined] suffocating the gratitude. Will you forgive me ever & can we meet? This is better by the way than when you saw it but still lousy. Don't read it. I hope to do something pleasant yet. / John / 14 Nov 50". Van Doren was Berryman's professor at Columbia University, where Berryman attended college and where he began publishing poems in the *Columbia Review*. In September 1945, Van Doren gave Ber-

ryman his own set of Wilson Follett's twelve-volume edition of *The Works of Stephen Crane*. One of Berryman's most important influences, and a life-long friend, Van Doren was also a general editor of, as well as a contributing author to, *The American Men of Letters Series*, and he commissioned Berryman to write this critical study of Crane, a psychological study some scholars believe tells more about its author than its subject. Berryman's inscription to Van Doren enhances this insight. A fine copy, the dust jacket of which has been neatly reinforced on the verso at a couple of places along the flap folds. \$4,500.00

mark a Dorothy with love
 Crane's relation w. Garland
 tells me something about mine
 with you. Rebellion + guilt
 suffocating the q attitude.
 Will you forgive me ever
 when we meet? This is
 better by the way than when
 you saw it true still today.
 Don't read it. Hope to do
 some thing pleasant yet
 John
 14 Nov 50

Item no. 31

32. BERRYMAN, JOHN. *National Book Award in Poetry 1969 Acceptance Speech* 3/12/69. 1 page, 4to, mimeographed. N.Y.: National Book Awards, 1969. Berryman's Acceptance Speech for the National Book Award in Poetry which he received for *His Toy, His Dream, His Rest* (N.Y.: Farrar Straus & Giroux, 1968). A brilliant statement of poetic purpose, independence, and vindication: "Both the writer and the reader of long poems need gall, the outrageous, the intolerable - and they need it again and again. The prospect of ignominious failure must haunt them continually. Whitman, our greatest poet, had all this. Eliot, next, perhaps even greater than Whitman, had it too. Pound makes a marvelous if frail third here. All three dazzlingly original, you notice, and very hostile, both Pound and Eliot, to Whitman. It is no good looking for models. We want anti-models." National Book Award speeches of this and earlier vintages were printed for the occasion, and in our experience, seldom survive. Very fine copy. Rare. \$350.00
33. BERRYMAN, JOHN. *Love & Fame*. 8vo, original cloth, a.e.g., publisher's slipcase. N.Y.: Farrar Straus Giroux, 1970. First edition. Limited to 250 copies signed by Berryman. Fine copy. \$250.00
34. BERRYMAN, JOHN. 2 *Autograph Letters Signed*, 1 *Typed Letter Signed*, 1 *Autograph Notecard Signed*, and 1 *Autograph Postcard Signed*, including an 8-line manuscript poem ("Title unknown") and a 12-line typescript poem ("On Discipline"), 17 total pages, various papers and formats, Cambridge, England, and Williamsburg, Ontario, 30 August 1936 - 17 May 1938, to the American poet, editor and novelist George Marion O'Donnell. In this rich collection of early letters to George Marion O'Donnell, Berryman comments on the state of modern American and British poetry, his writing, publishing projects and reading, studying in England, his travels, and other matters. Berryman and O'Donnell were both recent college graduates, Berryman having graduated from Columbia, and O'Donnell from Vanderbilt, in 1936. At the time these letters were written, Berryman was en route to, and attending, Clare College, Cambridge, and O'Donnell was a graduate student at Vanderbilt University in Nashville, and a promising poet and critic associated with the Fugitives and Agrar-

ians. It was Allen Tate who had introduced the two young poets. Both Berryman and O'Donnell appeared in *Five Young American Poets*, an anthology of poems published by New Directions in 1940; Berryman's appearance therein constitutes his first book publication, Stefaniak A1. In his 5-page letter dated 30 August 1936, Berryman, on his way to Europe with a fellowship to Cambridge University, writes to O'Donnell at Bread Loaf, commenting on a poem of O'Donnell's and his own reading: "I've been more or less asleep here for a week - Reading Yeats complete book by book, and have discovered some splendid early poems - The Man Who Dreamed of Faery Land, The Secret Rose, Adam's Curse, King and No King, In the Seven Woods (apparently the first directly political poem), etc." Accompanying this letter is Berryman's manuscript poem "Title unknown", "a verse I jotted down last night", about which Berryman writes: "The poem is, to be brutal about it, amazingly good - crystal clear (même à moi, who am notoriously obtuse), sharply defined everywhere, and the manner and language seem a happy combination of Yeats and O'Donnell." Berryman offers McDonnell his views on the relative merits of some British and American poets: "Ransom is coming to seem to me odds-on better than nearly any other contemporary American poet (perhaps, Eliot and Stevens), and there are quite a good many excellent poets - far far more, of course, than in England now." On John Crowe Ransom Berryman continues: "Ransom's idiom is apparently thin as a wire but granite, indestructible, the poems never wear out, and what a magnificent craft he has; and he's certainly one of the two or three most accurate and interesting critics in the country; you're lucky to be able to talk to the man [O'Donnell was then at Vanderbilt]." Berryman's 16 December 1936 note card conveys his holiday greetings and plan to travel to Paris. Thanking "God for frenzied conversation" Berryman asks O'Donnell to "give [his] anonymous best to Ransom & [Robert Penn] Warren." Berryman's final letter in the collection, 4 pages written from Cambridge on 17 May 1938, comments on events unfolding in Europe: "There is no news beyond what you see in the papers - to be sure, enough to drive one mad. The fantastic happenings on the Continent are all rather more pressing here: gas precaution shots in every cinema,

for example. I expect to get back approximately in time to refuse to enlist. The only course for honour." Of his time at Cambridge Berryman writes: "I've spent two vaguely futile years, I'm ashamed to say. Some essays, two short verse-plays and some twenty decent poems - nothing else. I see very few American books here - Ransom, Tate, Stevens, Van Doren, that's all." Berryman writes about meeting Yeats: "You'll be pleased to hear that I did see Yeats; had tea with him at the Athenaeum in town last year. I will tell you about it one day." The letters and poems are in fine condition, save for the verso of the typescript poem which is lightly stained; the original mailing envelopes are somewhat discolored and marked, showing varying degrees of wear (one is separated along the folds). A more complete description is available upon request. \$12,500.00

35. BERSSENBRUGGE, MEI-MEI, AND RICHARD TUTTLE. *Sphericity*. Large, square 8vo, illustrations, original illustrated wrappers. [Berkeley]: Kelsey St. Press, 1993. First edition, deluxe issue. One of 50 numbered copies, signed by the author and the artist, in an entire edition of 2000. An original hand-colored drawing, signed by Tuttle, is bound in at the back of the book. Lower fore-corner of wrappers and text-block lightly bumped, otherwise a fine copy. \$1,500.00
36. BISHOP, ELIZABETH. *North & South*. 8vo, original cloth, dust jacket. Boston: Houghton Mifflin, 1946. First edition of Bishop's scarce first book, of which 1000 copies were printed. MacMahon A1. A near-fine copy of a book which appears to be impossible to find in perfect condition. \$3,500.00
37. BISHOP, ELIZABETH. *Poems. North & South - A Cold Spring*. 8vo, original cloth, dust jacket. Boston: Houghton Mifflin Company, 1955. First edition. One of 2000 copies printed. MacMahon A2. Winner of the Pulitzer Prize for Poetry in 1956. Inscribed on the title page: "Love & best wishes to Phyllis Armstrong - Elizabeth Bishop, Washington, D. C., May 6th, 1969". Phyllis Armstrong was the assistant to the Consultant in Poetry at the Library of Congress, a position which later became known as the Poet Laureate, and a position which Bishop held from 1949-1950. Faint offsetting to

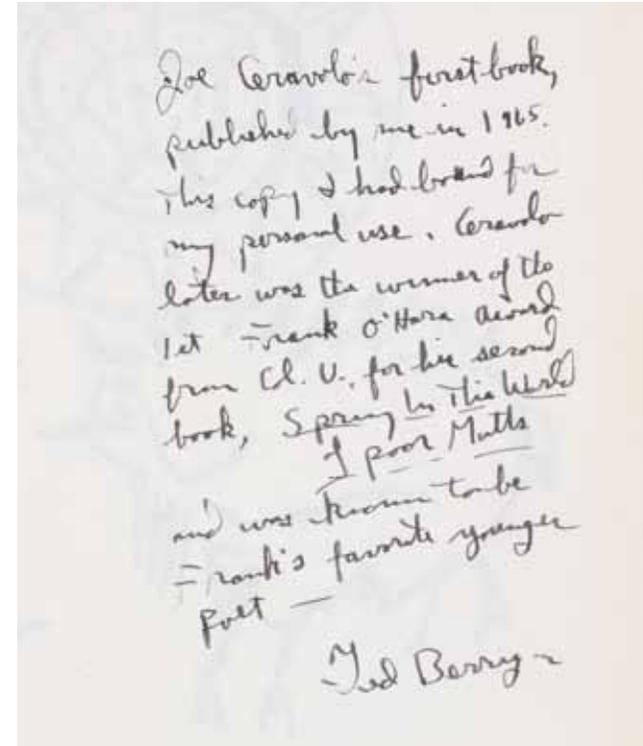
- endpapers, covers a little spotted, otherwise a fine copy in trifle rubbed & dust-soiled jacket. \$7,500.00
38. BISHOP, ELIZABETH. *The Ballad of the Burglar of Babylon*. Oblong 8vo, original pictorial boards, dust jacket. NY: FSG, (1968). First edition. Very good copy. \$150.00
39. BISHOP, ELIZABETH. *The Complete Poems*. 8vo, original blue cloth, dust jacket. NY: Farrar Straus & Giroux, (1969). First edition, winner of the National Book Award for Poetry. One of 5500 copies printed. MacMahon A9. Signed by Bishop on the title-page. Fine copy in a slightly sunned jacket with a spot of soiling on front panel. \$2,500.00
40. BISHOP, ELIZABETH. *Poem*. Thin, oblong 12mo, decorated wrappers. NY: Phoenix Book Shop, 1973. First edition. One of 26 lettered copies (out of a total edition of 126) signed by Bishop. MacMahon A11. As new. \$2,750.00
41. 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, one of the author's copies from the lettered issue. Copy "L" (presumably chosen for "Loren") of 26 lettered copies (out of a total edition of 126) signed by Bishop on the colophon. This copy bears Bishop's presentation inscription: "For Loren MacIver & Lloyd Frankenberg - love, Elizabeth Bishop" on the title-page. Laid in is an exceptionally interesting TLS from Bishop to MacIver and Frankenberg concerning the publication of *Poem*: "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". The artist Loren MacIver was a longtime friend and correspondent of Bishop's and contributed the dust jacket design for Bishop's second collection, *Poems North & South - A Cold Spring*, in 1955. Their

friendship dates from as early as 1938, at which time Bishop was writing to Marianne Moore from MacIver's Provincetown summer home. The poet and literary critic Lloyd Frankenberg, who married MacIver in 1929, wrote critical studies of Bishop 1946 and 1949 which are among the earliest appraisals of Bishop's work. A superb association copy. Important association copies of Bishop's books are rare; this is one of the very few we have seen or handled. Housed in a custom green cloth clamshell box with a black morocco spine label. \$10,000.00

42. BISHOP, ELIZABETH. *Geography III*. Thin 8vo, original brown cloth, dust jacket. N.Y.: Farrar Straus & Giroux, (1976). First edition. One of 7500 copies printed. MacMahon A13. Signed by Bishop on the title-page. Very fine copy. \$2,500.00
43. BROUMAS, OLGA. *Caritas*. Tall 8vo, original paste-paper boards with printed label on the spine. (No place): White Camel Press, 1985. First edition thus. A fine press publication of poems originally published by the Jackrabbit Press of Eugene, Oregon in 1976. One of 40 copies printed in Romulus Roman and Italic type on Gutenberg Laid paper, signed by the binder, Mary Patrick Bogan. A very fine copy of a lovely edition. \$250.00
44. CARRUTH, HAYDEN. *Journey to a Known Place. A Poem*. Small 4to, original cloth-backed boards, glassine dust jacket. Norfolk, CT: New Directions, 1961. First edition. One of 300 numbered copies printed on Hayle paper by Harry Duncan & Kim Merker. A very fine copy of a beautiful collaboration. Prospectus laid in. \$450.00
45. CARRUTH, HAYDEN. *The Norfolk Poems of Hayden Carruth [1 June to 1 September 1961]*. Large 8vo, original cloth and patterned paper over boards, dust jacket. Iowa City: The Prairie Press, (1962). First edition. Presentation copy, inscribed by the author to Barnard Taylor of the Press of Appletree Alley at Bucknell University, sometime publisher of Carruth's, on the front free end-paper: "For Barnard / from Hayden. / 3 June 85." Very fine copy. \$400.00
46. CARRUTH, HAYDEN. *North Winter. Decorations by Dale Bal-*

lantyne. Large 8vo, original cloth and patterned paper over boards, dust jacket. Iowa City: The Prairie Press, (1964). First edition in book form. Presentation copy, inscribed by the author to Barnard Taylor of the Press of Appletree Alley at Bucknell University, sometime publisher of Carruth's, on a preliminary leaf: "For Barnard / from Hayden. / 3 June 85." Very fine copy. \$400.00

47. 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. Limited to only 50 copies. A folded paperwork landscape by Claire Van Vliet and Kathryn and Howard Clark, enclosed in a folded paper wrapper on which the text is printed, the paperwork illustration made from 12 variously colored handmade paper pulps: reds, oranges, blues, violets, housed in a clam box covered and lined with natural linen with sides of dull red-orange Seta cloth. Ruth E. Fine, *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 books of the Janus Press, as well as Carruth's rarest book, only the second copy that we have encountered in twenty-five years. \$5,000.00
48. 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. Cera- volo / 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,



Item no. 48

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. \$5,000.00

49. 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. \$2,250.00
50. 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 A1.1. A very fine copy, virtually as new, and extremely rare thus. \$10,000.00
51. 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 im-

perishable 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. \$15,000.00

52. CREELEY, ROBERT. *Le Fou. Poems*. 12mo, frontispiece drawing by Ashley Bryan, original stiff wrappers, opalescent tissue dust jacket. Columbus: Golden Goose Press, 1952. First edition of Creeley's scarce first book. Limited to 500 copies. Top of spine and bottom fore-tips slightly bumped, otherwise a very fine copy. \$1,500.00
53. 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 & heel of spine. \$1,500.00
54. 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. \$1,500.00

55. CREELEY, ROBERT. *Numbers*. Small 4to, illustrated by Robert Indiana, original printed wrappers, publisher's slipcase. (West Germany): Edition Domberger Stuttgart-Schmela Dusseldorf, (1968). First edition. One of 2500 copies printed. Signed on the title page by Creeley & Indiana. Fine copy of the regular issue. \$1,750.00
56. CREELEY, ROBERT. *The Collected Poems of Robert Creeley 1945-1975*. Thick 8vo, original cloth, dust jacket. Berkeley: University of California Press, (1982). First edition, clothbound issue. Signed by Creeley on the title-page. A fine copy. \$350.00
57. CUMMINGS, E. E. *Is 5*. 8vo, original cloth-backed decorated paper over boards, publisher's matching slipcase with paper label. N.Y.: Liveright, 1926. First edition, deluxe issue. One of 77 copies on special paper, specially bound and signed by Cummings. Firmage A6b. Presentation copy, inscribed by Cummings on the front free-endpaper. Montgomery Evans bookplate, otherwise a fine copy in slipcase with two short cracks at the top. \$1,500.00
58. CUMMINGS, E. E. *HIM*. 8vo, original half-vellum and black paper boards, untrimmed, publisher's glassine. N.Y.: Liveright, (1927). First edition, deluxe issue. One of 160 copies signed by Cummings. Firmage A7b. Very good copy. Lacking publisher's slipcase. \$500.00
59. CUMMINGS, E. E. *W [ViVa]*. Narrow 4to, original cloth-backed boards, acetate dust jacket, publisher's slipcase. New York: Horace Liveright, 1931. First edition. One of only 95 numbered copies printed on special paper and signed by Cummings. Firmage A11b. Cummings' third major collection of poetry, *W* shows the poet's growing ease of experimentation with typography and word spacing. The seventy poems in the collection are arranged according to a scheme based on the number seven in which every seventh poem is a sonnet, except for the last seven, which are all sonnets. *W* contains some of Cummings' best known poems, such as "i sing of Olaf glad and big", "in a middle of a room", & "somewhere i have never traveled". A very fine, largely unopened, copy in slipcase which is inexpertly repaired at a few places along the spine panel. Rare, especially in this condition. \$2,250.00
60. CUMMINGS, E. E. *Tom*. 8vo, frontispiece by Ben Shahn, original cloth, dust jacket. (New York: Printed by The Rydal Press for Arrow Editions, 1935). First edition. One of 1500 copies printed. Firmage A15. A very fine copy in the uncommon dust jacket in which there are a couple of short closed tears. \$450.00
61. CUMMINGS, E. E. *50 Poems*. 8vo, original cloth, dust jacket. N.Y.: Duell Sloan & Pearce, (1940). First trade edition. One of 1000 copies. Firmage A18b. Very fine copy in dust jacket which is a trifle nicked near the head of the spine. Rare in this condition. \$1,000.00
62. CUMMINGS, E.E. *Six Nonlectures*. Tall 8vo, original two-toned cloth, dust jacket. Cambridge, MA: Harvard University Press, 1953. First edition. The Charles Eliot Norton Lectures 1952-1953. Limited to 350 copies signed by Cummings. The black dust jacket is slightly rubbed, and price-clipped as usual with the limited signed issue of this title, otherwise a fine copy. \$750.00
63. DICKEY, JAMES. *Poems 1957-1967*. 8vo, original cloth, dust jacket. Middletown, CT: Wesleyan University Press, (1967). First edition. Presentation copy, inscribed by the author on the half-title page. Fine copy. \$150.00
64. DICKEY, JAMES. *Poems 1957-1967*. 8vo, original cloth, dust jacket. London: Rapp & Carroll, (1967). First British edition, bound up from the U.S. sheets. One of 50 numbered copies signed by Dickey on the title-page. Wright 9b. Fine copy in a price-clipped dust jacket. \$150.00
65. DUGAN, ALAN. *Poems. Foreword by Dudley Fitts*. 8vo, original cloth, dust jacket. New Haven, CT: Yale University Press, 1961. First edition of the author's first book, winner of both the Pulitzer Prize and National Book Award. Issued as Volume 57 in the Yale Series of Younger Poets. Presentation copy, inscribed by Dugan to Norman Thomas DiGiovanni on the front free endpaper: "Norman: Here is the book, as part-payment of my literary debt to you. The balance will follow. Regards, regards, Dugan". Dugan has written an early version of his poem "On HAT" on the recto and verso

of the front free endpaper. The poem, which does not appear in this book, was first published in a significantly revised form in *Poems 2* (1963) under the full title of "On Hat: On Vertical Mobility As A Concept". Beneath the printed dedication to his wife Dugan has added the manuscript dedication, "& Norman & Priscilla DiGiovanni". Dugan contributed translations of three poems to DiGiovanni's edition of *The Selected Poems of Jorge Luis Borges, 1923-1967* (N.Y.: Delacorte, 1972): the long poem, "Otro Poema de Los Dones ("Another Poem of Gifts"), and two short poems, "Cuarteta" ("Quatrain") and "Limites" ("Limits (or Good-byes)"). Top and fore edges of text block lightly foxed, otherwise a fine copy. \$1,500.00

66. DUNCAN, ROBERT. *Caesar's Gate. Poems 1949-1950. With collages by Jess Collins*. 8vo, original pictorial wrappers. (Palma de Mallorca): Divers Press, 1955. First edition. One of 200 copies published by Robert Creeley at the Divers Press. Signed by Duncan on the colophon page. White laminated wrappers slightly rubbed, otherwise a fine copy. Uncommon signed. \$750.00
67. DUNCAN, ROBERT. *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 circulation, 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 (colord) 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". Fine copy. \$15,000.00

68. DUNCAN, ROBERT. *Faust Foutu. Act One (- Act Four)*. (San Francisco: Privately printed by the author, 1953). The first privately printed edition of Duncan's play, complete in four acts, and preceding the published edition by six years. One of 100 copies printed. The fourth act was printed and sent to recipients separately at a later date. Bertholf A7. The present copy is accompanied by a large manila envelope addressed by Mary Fabilli to Robert Duncan in Stinson Beach, where he was living at the time the play was written. A fine copy. Rare. \$2,500.00
69. DUNCAN, ROBERT. *Letters. With five drawings by the author of the ideal reader*. 8vo, original plain wrappers with marbled paper dust jacket with printed spine label. Highlands, NC: Jonathan Williams, 1958. First edition. One of 450 copies on Arches paper out of a total edition of 510 copies printed at the Banyan Press. Also published as Jargon 14. Signed by Duncan. A bit of wear to the head and foot of spine, otherwise a fine copy. \$350.00
70. DUNCAN, ROBERT. *From the Mabinogion*. 4to, loose mimeographed sheets. (Princeton, NJ): Quarterly Review of Literature, (1959). First edition, an off-print from *Quarterly Review of Literature* Vol. XII, No. 3. pp. 184-195. Bertholf B67. One of a small number of special copies used as a Christmas greeting by Duncan, with an original drawing, signed "RD 63", on the inside front wrapper. Louis Zukofsky's copy, with his ownership signature dated 1963 at the top of the front wrapper. Fine copy. \$1,250.00
71. DUNCAN, ROBERT. *Medea at Kolchis. The Maiden Head*. 8vo, original unprinted linen over boards, dust jackets. Berkeley: Oyez, 1965. First edition, hardbound issue. One of 28 numbered copies signed by Duncan (out of a total edition of 500). Bertholf A16b.

Although not called for, this copy is also signed by Graham Mackintosh, the book's designer and printer. Bertholf notes "a second dust jacket with the same design [as the first], but printed on white enameled stock, with the design of the first dust jacket embossed on the front cover." This copy has both jackets. Covers slightly splayed, otherwise a fine copy. \$1,250.00

72. DUNCAN, ROBERT. *Six Prose Pieces*. 8vo, illustrated by the author, unbound folded & gathered signatures, in a natural linen cloth chemise with facsimile signature printed in red, matching slipcase. (Rochester, MI): Perishable Press Limited, 1966. First edition, special issue. One of only 15 copies printed on handmade paper made by Walter Hamady, the printer, and signed by Duncan, out of a total edition of 70 copies. Bertholf A21b. Hamady 6. Presentation copy from the author to the printer/publisher, inscribed "For WSH RD" and signed in full by Duncan in red ink below his inscription; the book is also signed at a later date by the publisher on the colophon page. *Six Prose Pieces* was not issued signed by either author or publisher. Nor is this copy bound according to the bibliographer's (erroneous) description: the chemise does not have flaps, and the binding is not pale yellow cloth, but a natural linen, white or beige rather than yellow. Slipcase very slightly soiled, otherwise a fine copy of one of Duncan's scarcest books. \$6,000.00
73. DUNCAN, ROBERT. *Writing Writing*. Large 8vo, original stapled printed wrappers. (Portland: Trask House, 1971). First Trask House edition (1000 copies printed). Bertholf A13c. Presentation copy, inscribed by Duncan to the book's publisher Carlos Reyes: "And for Carlos who brought it back into print / Robert Duncan / April 1971". Accompanied by a TLS from Duncan to Reyes, 1 page, February 25, 1971: "I find WRITING WRITING, Trask House edition, already out upon my return from a three weeks' tour East, and congratulations upon your speedy production. The facsimile comes out a little dim perhaps but still it is most pleasant to have this book available again." "I'm enclosing the receipt for the hundred you sent on advance royalties as per our verbal agreement. And in this same mailing, the opening twelve pages

of GROUND WORK, a book in progress which I am sending out pre-publication to a select mailing list of friends, just to keep you up with what I am doing as it is done. Tho at this point I am behind time in getting things typed up. I hope in the coming week to have another set of pages issued. When it is all done -- i.e. when it reaches circa 100 pages I plan to publish under copyright and to have the edition distributed by Black Sparrow. It will be a rarity in any case for I don't think to have more than 250 copies at the point of its going on public sale. The project is to have my work produced immediately from my typewriter, where, if there are 'errors' they will enter the works (as the first pages here indicate, and where I can originate typography as I see fit." Also included is the typed receipt (signed & dated by both Duncan and Reyes), 1 page on Trask House letterhead, for "the sum of \$100.00 as an advance royalty of 10% of sales, as agreed upon previously in Ellensburg, Washington, for my work *Writing, Writing: Stein Imitations* to be published by Trask House Books, Inc." Spine portion of book lightly sunned, otherwise the book, the letter, and the receipt are in fine condition. \$2,500.00

74. DUNCAN, ROBERT. *Writing Writing*. Small 4to, original stapled blue wrappers, printed in black, after a design by Duncan. (Albuquerque, NM: Sumbooks, 1964). First edition, deluxe issue. One of 25 numbered copies signed by Duncan (out of an entire edition of 375) with an original ink & 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. \$2,500.00
75. DUNCAN, ROBERT. *The Years As Catches. First Poems (1939-1946)*. 8vo, original pictorial boards, dust jacket. Berkeley: Oyez, 1966. First edition, deluxe hardbound issue. One of 30 numbered and signed hors commerce copies with original endpaper decorations

- by Duncan (out of 200 copies comprising the hardbound issue).
Bertholf A20c. Very fine copy. \$2,250.00
76. DUNCAN, ROBERT. *A Paris Visit. Five Poems. Drawings & Afterword by R. B. Kitaj*. Large 4to, frontispiece portrait and nine full-page illustrations by R. B. Kitaj, original quarter red morocco and pictorial boards, glassine dust jacket. (N.Y.): The Grenfell Press, (1985). First edition. One of 115 numbered copies printed on hand-made Indian paper, signed by the author and by the artist, out of a total edition of 130 copies. Few very short closed edgetears in the glassine, a fine copy of this beautiful book. \$375.00
77. DUNCAN, ROBERT. *A Paris Visit. Five Poems by Robert Duncan. Drawings & Afterword by R. B. Kitaj*. Small folio, illustrated with two mounted illustrations printed on linen Crown & Sceptre paper and eight full-page illustrations all by R. B. Kitaj, original full scarlet morocco, lettered and ruled in blind, publisher's linen tray case with morocco lettering piece. (N.Y.): The Grenfell Press, (1985). First edition. One of 15 deluxe copies printed on J. Barcham Greene's handmade DeWint paper, numbered in Roman, and specially bound by Claudia Cohen, accompanied by two mounted illustrations not included with the regular issue; the book is also signed by the author and by the artist, from a total edition of 130 copies. Very fine copy of this beautiful book. \$5,000.00
78. DUNCAN, ROBERT & TED BERRIGAN. *The Opening of the Field*. N.Y.: Grove Press, (1960). First edition. Ted Berrigan's copy, with his ownership signature in pencil on the first blank leaf "Ted Berrigan 1962", and two lines of poetry on the last page: "The Shadow / What thwarts this fear / Teeth braced against it." Scattered annotations in text by, we believe, another person. Title-page detached (but present), red stain on top edge, covers soiled and lightly rubbed. Offered with another copy of *The Opening of the Field*, the same edition, this one a presentation copy from Duncan to Berrigan, inscribed by Duncan on the first leaf: "Robert Duncan at Berkeley July 1965 for Ted and his great sonnets and ." A fine copy. Duncan's poem "At the Poetry Conference: Berkeley After the New York Style" is a testament to his fondness for Berrigan, and the fun the two poets had at the Berkeley Poetry Conference, where Duncan sat with Berrigan and wrote imitation sonnets in homage to Berrigan during the readings: "They are crowding in the doors to hear / Ginsberg. But Duncan / Is writing Sonnets from the Portuguese / For T. Berrigan with run-on / Effusions of love and lines in rime . . ." - *Nice To See You*, pp. 12-14. In an interview with Waldman, Berrigan remembered how Duncan "was great actually. He knew my poems and by way of showing me he wrote these poems, eight sonnets that he wrote while Allen [Ginsberg] was reading, out of these things Allen was saying and he just showed me this thing on the stage. It was a very magical event." - *Talking in Tranquility*, p. 129. Fine copy. \$1,500.00
79. ELIOT, T. S. *Marina. With Drawings by E. McKnight Kauffer*. Thin 8vo, original blue-gray boards. London: Faber and Faber, 1930. First edition, large-paper issue, limited to 400 copies printed on English hand-made paper and signed by Eliot. Gallup A17b. Boards very slightly rubbed, otherwise an unusually fine copy. \$750.00
80. ELIOT, T. S. *Triumphal March. Drawings by E. McKnight Kauffer*. 8vo, original gray boards. London: Faber, 1931. First edition. One of 300 large-paper edition copies printed on English hand-made paper and signed by Eliot. Gallup A19b. A fine copy. \$500.00
81. ELIOT, T. S. (*Four Quartets*). *East Coker. Burnt Norton. The Dry Salvages. Little Gidding*. 4 volumes, thin 8vo, original printed wrappers. London: Faber & Faber, (1940-1942). First editions of the separate appearances of Eliot's *Four Quartets*. Gallup A36c, A37, A39 & A42. Although the three later sections are not particularly uncommon, *East Coker* is scarce in the first edition. Wrappers very slightly soiled, otherwise a fine set, far superior to the usual. \$2,250.00
82. 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 in slightly rubbed slipcase. \$4,000.00
83. EVERSON, WILLIAM. *Single Source. The Early Poems (1934-1940). Introduction by Robert Duncan.* 8vo, original quarter leather and boards, dust jacket. Berkeley: Oyez, (1966). First edition. One of 25 numbered copies specially bound and signed by Everson; as usual with copies of this issue, the text is in the second, corrected state, with "language" on p. ix. Very fine copy. \$850.00
84. FERLINGHETTI, LAWRENCE. *Endless Life. [English Text with Italian Translations by Lucia Cucciarelli. Illustrated with 11 drypoint etchings and aquatints by Stephanie Peek].* Folio, loose sheets in decorated wrappers, in publisher's folding box. San Miniato, Italy & Berkeley, CA: Edizioni Canopo, (1999). First of this edition. 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. \$1,500.00
85. FROST, ROBERT. *A Boy's Will.* Small 8vo, original bronzed brown pebbled cloth, front cover lettered in gilt. London: David Nutt, 1913. First edition, first issue, in the earliest binding [Crane's Binding A] of Frost's first regularly published book. Of approximately 1000 copies of the first edition of *A Boy's Will*, less than 350 copies were issued by Nutt, which went into bankruptcy after the First World War, and even fewer of these copies were bound in the first binding of bronze cloth before April 1, 1913; the balance of the copies that Nutt issued were not bound until four years later and then in a different cloth by a different binder. Crane A2. Spine very slightly faded, extremities a bit rubbed, otherwise a fine copy preserved in a half morocco slipcase. \$12,500.00
86. FROST, ROBERT. *A Boy's Will.* Small 8vo, original printed cream laid paper wrappers. London: David Nutt, 1913. The second issue, binding D in cream linen wrappers of Frost's first book, one of 716 copies sold by Dunster House in Cambridge, Massachusetts, out of a total of 1000 copies printed. This is one of 686 with "Printed in Great Britain" rubber-stamped on the copyright page.
- Crane A2. Although not called for, this copy is signed by Frost. Fine copy. \$3,500.00
87. FROST, ROBERT. *North of Boston.* 8vo, original green cloth. London: David Nutt, (1914). First edition of Frost's second book, binding A. One of 350 copies bound in coarse green linen out of a total edition of 1000 copies printed. Crane A3. Inscribed twice by the poet, first in 1941, and again in 1948. Frost's signature book, including "Mending Wall", "The Death of the Hired Man", "After Apple Picking", "The Wood-Pile", among other poems. Contemporary owner's neat initials ("A.W. H.") and date (1915) on endpapers, spine slightly darkened, several pages smudged otherwise a fine copy. \$7,500.00
88. FROST, ROBERT. *North of Boston.* 8vo, original green cloth. London: David Nutt, (1914). First edition of Frost's second book, binding A. One of 350 copies bound in coarse green linen out of a total edition of 1000 copies printed. Crane A3. Presentation copy, inscribed by Frost on the front free endpaper: "For his friend, Earle Bernheimer", above which Frost has transcribed "Triple Plate", a twelve-line poem which Frost used for his 1939 Christmas card. Frost's signature book, including "Mending Wall", "The Death of the Hired Man", "After Apple Picking", "The Wood-Pile", among other poems. The present copy was sold as lot 82 in the sale of Bernheimer's collection at Parke-Bernet Galleries in 1950. A fine copy, preserved in black cloth slipcase with chemise. \$12,500.00
89. FROST, ROBERT. *North of Boston.* 8vo, original brown cloth-backed drab gray-brown boards with printed labels on spine and cover. N.Y.: Henry Holt and Company, 1914. First edition, the American issue, of Frost's second book, and the first book of Frost's to be published in America. Crane's "First edition, second issue [for American publication]", being the English sheets with the *cancelans* Holt title-page, in "Binding B", the second binding in order following the original English binding used by Nutt. (Crane A3, see note). One of only 150 copies. Crane A4. Immediately sold out upon publication in February 1915, Holt promptly reset *North of Boston* (and *A Boy's Will*) "in order not only to forestall piracy but also to take advantage of the present interest in Mr. Frost's work".

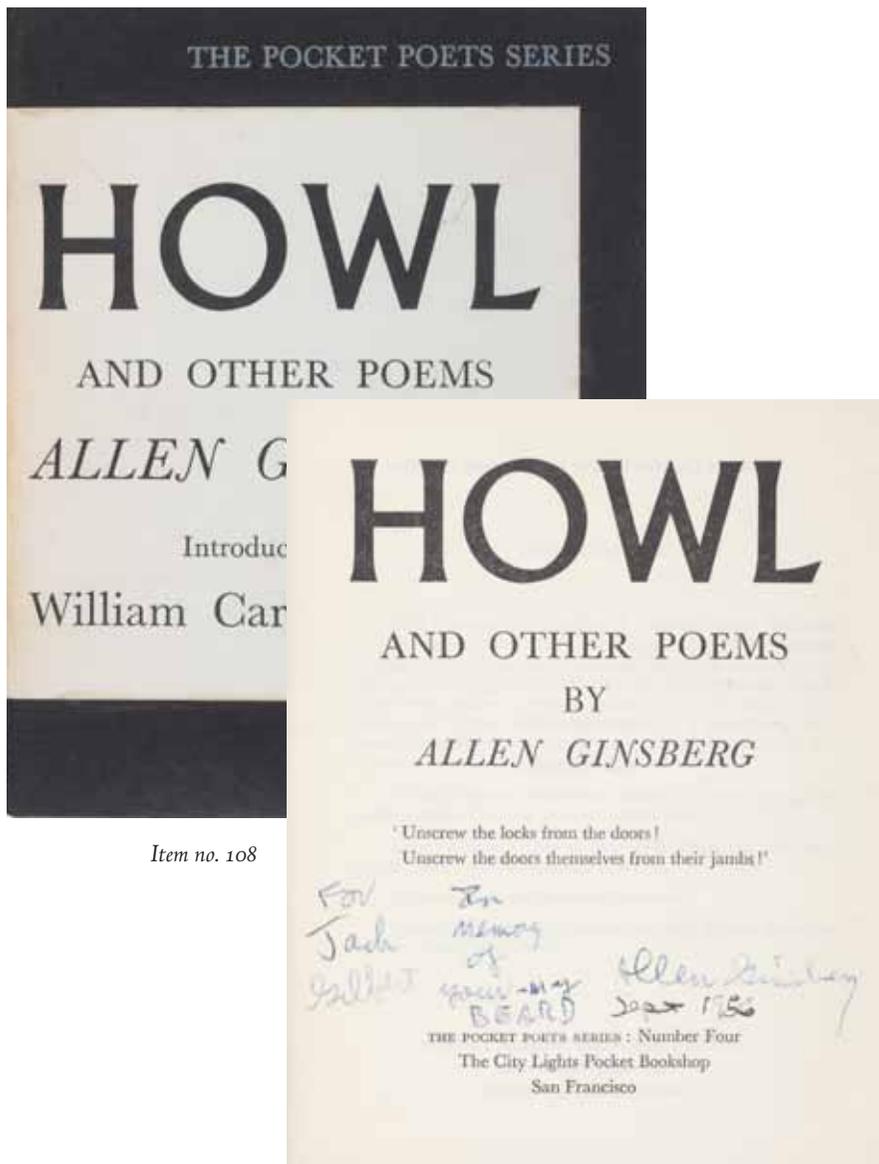
The first American editions of *North of Boston* and *A Boy's Will* appeared in March and April of 1915. A very fine copy. \$4,500.00

90. FROST, ROBERT. *Mountain Interval*. 8vo, original blue cloth, dust jacket. N.Y.: Henry Holt & Co., (1916). First edition, first state with uncorrected readings on pp. 88 and 93. One of 4000 copies, including both states of the edition. Crane A4. One of Frost's most important collections, including the first book appearance of "The Road Not Taken", among other poems. Ownership inscription on front free endpaper and there's a largely closed and wrinkled tear in the fore-edge of the title-page. \$2,500.00
91. FROST, ROBERT. *New Hampshire. A Poem with Notes and Grace Notes. Woodcuts by J. J. Lanke*. Large 8vo, original gilt-decorated black cloth, t.e.g. N.Y.: Henry Holt & Co., 1923. First edition. One of 350 numbered copies signed by Frost. Crane A6. *New Hampshire* contains the first appearance of Frost's most famous poem, "Stopping By Woods On a Snowy Evening". Bookplate, two small newsprint clippings affixed to colophon-page offset to facing leaf, otherwise a very good copy. \$1,500.00
92. FROST, ROBERT. *Selected Poems*. 8vo, dark green cloth-backed patterned boards, dust jacket. N.Y.: Henry Holt, 1923. First edition. One of 1025 copies printed. Crane A5. Presentation copy, inscribed "For Llewellyn Jones from his friend Robert Frost". Jones was a prominent Chicago man of letters, a friend of Margaret Anderson's, & poetry editor of *The Chicago Literary Times*. Along with Louis Untermeyer, Jones dedicated an entire issue of the *Chicago Evening Post* literary supplement to Frost's work, giving the poet much needed exposure & recognition early in his career. Frost acknowledges as much in a letter to Jones: "You'll wonder how, when I say your letter gave me as much pleasure as the great spread you and Untermeyer made of me in *The Post*, I haven't answered it sooner. I'm glad you gave the small book [*A Boy's Will*] its share of notice. The two are the same thing at the source". A beautiful copy, virtually as new in the rare dust jacket, which is splitting at one of the folds, in a half-morocco slipcase. \$4,500.00

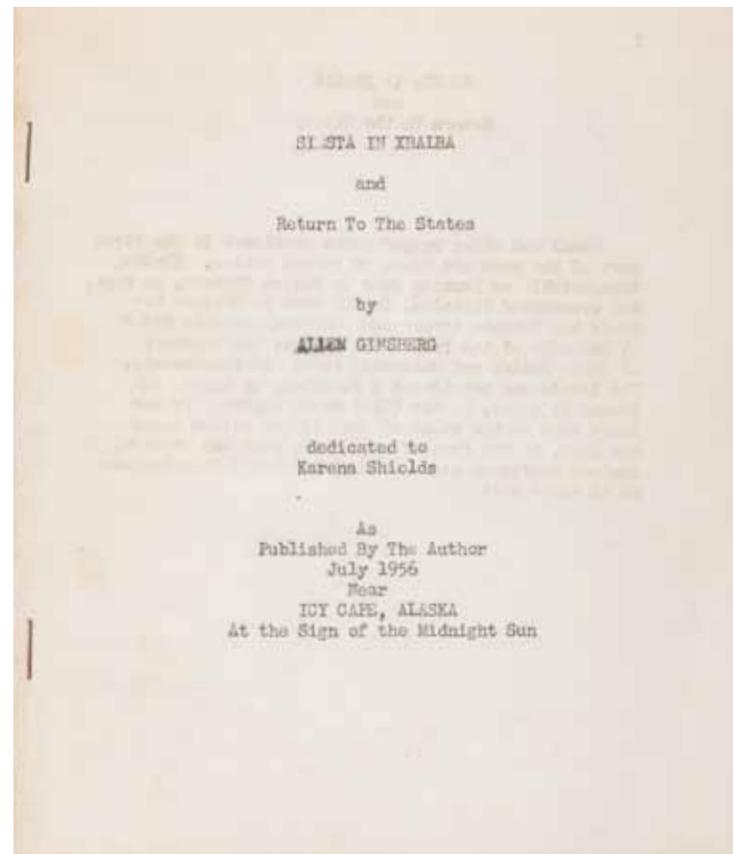
93. FROST, ROBERT. *Selected Poems*. 8vo, original cloth-backed boards, dust jacket. N.Y.: Henry Holt, (1928). First expanded edition. Originally published in 1923, this edition contains poems from *A Boy's Will*, *North of Boston*, *Mountain Interval* and *New Hampshire*. One of 3475 copies printed. Crane A9. Signed by the poet: "Robert Frost / Middletown / 1929". A fine copy in very slightly worn and torn dust jacket. \$2,500.00
94. FROST, ROBERT. *West-Running Brook*. 8vo, illustrations by J. J. Lanke, original cloth-backed boards. N.Y.: Henry Holt, (1928). First edition, first issue (no statement of "First Edition" on copyright page). Crane A10. Inscribed by Frost at Wesleyan in 1929. Fine copy. \$1,500.00
95. FROST, ROBERT. *The Lone Striker*. 12mo, original cream stitched illustrated wrappers illustrated by W. A. Dwiggins. N.Y.: Alfred A. Knopf, 1933. W. A. Dwiggins (illustrator). First Edition. Limited to 2000 copies printed. Number 8 of the Borzoi Chap Books. Crane A17. Signed by Frost in Repton, VT in 1947. Booklabel. \$1,500.00
96. FROST, ROBERT. *A Boy's Will*. 8vo, original cloth, dust jacket. New York: Henry Holt, 1934, 1934. First Edition thus, a reissue with minor changes from previous editions. Inscribed by Frost to Marion Sheridan with two lines of verse: "Men Work Together, I told him from the heart / Whether they work together or apart." \$2,500.00
97. FROST, ROBERT. *The Gold Hesperidee*. Small 8vo, original illustrated wrappers, stitched as issued. (Cortland, N.Y.: The Bibliophile Press, 1935). First edition, first state. One of only 37 copies with "A" on the copyright page and with the second line from the bottom on p.7 consisting of nine words. Crane A19. Very fine copy. \$450.00
98. FROST, ROBERT. *From Snow To Snow*. Small 8vo, frontispiece facsimile, original light brown cloth. N.Y.: Henry Holt & Company, (1936). Second edition, essentially the first hardcover trade edition following the privately printed pamphlet issue that was limited

- to 300 copies, binding B. According to Crane "about 1200 sets of sheets" from the privately printed issue were so bound. Crane A20.1. From *Snow To Snow* is a selection of some of Frost's best poems, including "The Road Not Taken" and "Stopping by Woods on a Snowy Evening". A facsimile of Frost's manuscript of the latter poem serves as the frontispiece. \$100.00
99. FROST, ROBERT. *A Further Range. Book Six*. 8vo, original cloth, printed leather spine label, slipcase. N.Y.: Henry Holt & Co., (1936). First edition. One of 803 specially printed, bound & numbered copies signed by Frost. Crane A21. Fine copy. \$750.00
100. FROST, ROBERT. *A Witness Tree*. Tall 8vo, frontispiece portrait, original cloth-backed paste-paper boards, slipcase. N.Y.: Henry Holt & Company, 1942. First edition. Limited to 735 copies printed at the Spiral Press and signed by Frost. Crane A25. Fine copy. \$750.00
101. FROST, ROBERT. *A Masque of Reason*. Tall 8vo, original cloth-backed boards, publisher's slipcase. N.Y.: Henry Holt and Company, (1945). First edition. Limited to 800 numbered copies printed at The Spiral Press and signed by Frost. Crane A27. Very fine copy. \$750.00
102. FROST, ROBERT. *A Masque of Mercy*. 8vo, original cloth, dust jacket. N.Y.: Holt, (1947). First edition. Presentation copy, inscribed by Frost on the front free-endpaper. Fine copy in dust jacket, faintly sunned along the spine panel \$750.00
103. FROST, ROBERT. *A Masque of Mercy*. Tall 8vo, original cloth-backed boards, slipcase. N.Y.: Henry Holt and Company, (1947). First edition. Limited to 751 copies printed at the Spiral Press and signed by Frost. Crane A31. Very fine copy \$750.00
104. FROST, ROBERT. *Steeple Bush. (Decoration by Loren MacIver)*. Tall 8vo, original cloth, glassine dust jacket, slipcase. N.Y.: Henry Holt, (1947). First edition. Limited to 751 copies printed at the Spiral Press and signed by Frost. Crane A30. Very fine copy. \$750.00
105. FROST, ROBERT. *Complete Poems of Robert Frost*. Thick 8vo, portrait, original buckram, glassine dust jacket, publisher's slipcase. N.Y.: Henry Holt & Co., 1949. First edition. Limited to 500 numbered copies signed by Frost. A beautiful copy, the glassine with a few small chips and creases. \$2,500.00
106. 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 very scarce first book. A fine copy. \$1,750.00
107. GILCHRIST, ELLEN. *The Land Surveyor's Daughter*. 8vo, original wrappers. Fayetteville: Lost Road, 1979. First edition, first book, a paperback original. Presentation copy, inscribed by Gilchrist to Denise Levertov: "For Denise / Who helps me / maintain the / barracks - / Ellen Gilchrist". \$1,500.00
108. GINSBERG, ALLEN. *Howl and Other Poems. (With an introduction by William Carlos Williams)*. 12mo, printed wrappers. San Francisco: City Lights Pocket Bookshop, (1956). First edition. One of 1000 copies printed letterpress at Villiers Publications Ltd. in England. Cook 4. Presentation copy, inscribed on the title-page by Ginsberg to the poet Jack Gilbert: "For Jack Gilbert, In Memory of your - my BEARD, Allen Ginsberg, Sept 1956." Gilbert has handwritten missing words in the ellipses, and made a few additional revisions, throughout the book. "Jack Gilbert didn't praise other contemporary poets often. But Jack always had good words for Ginsberg's early books, *Howl* and *Kaddish*. More than once, I recall Jack telling the story of his hearing Allen read from an early typescript of "Howl." From crossing paths in the poetry scene in San Francisco, Jack hadn't been very impressed by the poems of Allen's he'd heard. Then one day Allen called him and arranged to meet Jack in Sausalito where Jack was living at the time. Allen brought over his draft of "Howl" and read it to Jack in the apartment. Jack said he was stunned by the poem. It was nothing like he'd expected. Jack praised Allen for his breakthrough, and the poem as we all know made Allen's reputation, becoming a watershed of late twentieth-century poetry." - Jim Finnegan. Shortly after publication, the book was seized by U.S. Customs and the San Francisco police on the grounds that it was obscene; a long court trial ensued in which the

literary community finally persuaded the court that the book was not. Dowden pp. 4-7. An important association copy. Printed cover label lightly soiled, otherwise a fine copy. \$15,000.00



Item no. 108



Item no. 109

109. GINSBERG, ALLEN. *Siesta In Xbalba and Return To The States*. Small 4to, original mimeographed self-wrappers, stapled as issued. Near Icy Cape, Alaska, At the Sign of the Midnight Sun: As Published By The Author, July 1956. First edition, a mimeograph. One of 56 copies printed. The poet Jack Gilbert's copy, signed by Ginsberg below the preface, to which he has made one correction – striking through the words “is thereabouts” – and with Gilbert's ownership signature dated 5.ix.1956 in the upper left hand corner of the same page. A trifle soiled, but a fine copy. Rare. \$25,000.00

110. GINSBERG, ALLEN. *Careless Love*. Thin 8vo, original marbled wrappers. Madison: Red Ozier Press, (1978). First edition. Limited to 280 copies signed by Ginsberg. Peich 11. Very fine copy preserved in a custom folding box. \$100.00
111. GINSBERG, ALLEN. *White Shroud. Poems 1980-1985*. 8vo, original cloth, dust jacket. N.Y.: Harper & Row, (1986). First edition. Signed by Ginsberg on the title-page. Fine copy in price-clipped dust jacket. \$150.00
112. GINSBERG, ALLEN. *Autograph Letter Signed ("Allen"), 1 1/2 pages, 4to, Newport, RI, November 4, 1975, to Beat collector, bibliographer, and photographer Marshall Clements about visiting Kerouac's grave with Bob Dylan, Peter Orlovsky, and a film crew*. In early November 1975, Ginsberg, Dylan, and Orlovsky visited Kerouac's grave at Edson Cemetery in Lowell, Massachusetts accompanied by Dylan's film crew who recorded the event. In this important letter, Ginsberg, thanking Marshall Clements for supplying a map used by the crew and for his suggestions of texts for reading at the gravesite, chronicles the event: "we surveyed most sites - and today with Dylan went to [the] grave - He had film crew there - we stood by grave, talked - I pointed out Sam Sampas' stone - we read poems & lines out of Mex[jico] *City Blues*, then sat down w/ Peter [Orlovsky], Dylan played my harmonium & we improvised a blues, trading words, to Kerouac - then he took out guitar & I improvised a long celestial blues - Jack in the clouds looking down on us w/ a big tear - then we went to the Grotto [illegible] & Dylan talked to Statue of Christ, & lit votive candles & we babbled about God - & then light faded (after many beautiful film scenes shot around the Catholic orphanage & playground overlooking Merrimac) & we came here. Other film crew made many shots of mills & redbrick as per yr. selection from *Maggie Cassidy* & Tony Sampas' & mine from *Dr. Sax*, & mine from [Mexico City] *Blues* - Dylan said he'd read the *Blues* book, & [Doctor] *Sax*, & [Visions of] *Cody*, among others - long ago the Blues - Thanks again for sending yr selection of images - As ever, Allen." Ginsberg's return address on the flap of the mailing envelope reads "c/o Rolling Thunder". The Rolling Thunder Revue

was Dylan's concert tour of fall 1975-spring 1976 featuring various musicians and players; Ginsberg performed with the group. In his capsule biography of Kerouac in *Photographs* (Altadena, CA: Twelvetreets Press, 1990) Ginsberg sees Kerouac "inspiring Bob Dylan to renovate U.S. folk lyric." Sean Wilentz, in a chapter of his *Bob Dylan in America* excerpted in *The New Yorker* on August 13, 2010 views Dylan's involvement with the writings of Kerouac, Ginsberg, Burroughs, and others as a key link between the folk music movement and the Beat generation. Folded for mailing, the letter and its original mailing envelope are in fine condition. \$15,000.00

113. GIOIA, DANA. *Journeys in Sunlight. Six Poems. Three Etchings by Fulvio Testa*. 4to, original quarter morocco & hand-painted boards, glassine dust jacket, cloth box. Cottdale, AL: Ex Ophidia, 1987. First edition. One of 90 copies printed by Richard Gabriel Rummonds & signed by Gioia & Testa. An exquisite book, the last book printed with the Ex Ophidia imprint. As new. \$1,750.00
114. GIOIA, DANA. *Two Poems / Due Poesie. Translated by Massimo Bacigalupo*. Folio, two illustrations cut by Linda Samson-Talleur, original paste-paper boards. Verona: Edizioni Ampersand, 1987. First edition, the text in English and Italian. Limited to 50 press-numbered copies printed by Alessandro Zanella and Linda Samson-Talleur in Monotype Dante on hand-made paper from Cartiere Magnani in Pescia, and signed by Gioia and Bacigalupo. A fine copy. Rare. \$1,500.00
115. GLÜCK, LOUISE. *Firstborn*. 8vo, original cloth, dust jacket. (N.Y.): New American Library, (1968). First edition of the Pulitzer Prize-winning poet's scarce first book. The white dust jacket is faintly discolored, with a touch of rubbing at the head of the spine, otherwise a fine copy. \$750.00
116. GLÜCK, LOUISE. *Firstborn*. 8vo, original cloth, dust jacket. (Middlesex): Anvil Press, (1969). First British edition of the Pulitzer Prize-winning poet's scarce first book. Limited to 50 copies printed on Glastonbury Antique rose paper, signed by the poet. Fine copy. \$350.00

117. GLÜCK, LOUISE. *The Garden*. Tall 8vo, original green printed wrappers. (No place): Antaeus Editions, (1976). First edition. One of 50 numbered copies signed by Glück, out of a total edition of 500 copies printed at The Oliphant Press. Very fine copy. \$350.00
118. GRAHAM, JORIE. *Hybrids of Plants and of Ghosts*. 8vo, original boards, dust jacket. Princeton, NJ: Princeton University Press, (1980). First edition of Graham's scarce first book. Presentation copy, inscribed by the poet on the half-title page. Fine copy. \$650.00
119. GRAHAM, JORIE. *Erosion*. 8vo, original black cloth, dust jacket. Princeton, NJ: Princeton University Press, (1983). First edition of Graham's second book. Fine copy. \$500.00
120. GRAHAM, JORIE. *The End of Beauty*. 8vo, original cloth-backed boards, dust jacket. (Hopewell, NJ): Ecco Press, (1987). First edition, clothbound issue. Signed by the author on the title-page. \$75.00
121. GRAHAM, JORIE. *Materialism. Poems*. 8vo, original cloth-backed boards, dust jacket. (N.Y.): Ecco Press, (1993). First edition. Signed by Graham. Fine copy. \$100.00
122. GRAHAM, JORIE. *The Turning*. 4to, original hand-made marbled paper wrappers with printed paper label. (Atlanta): Emory University, 1994. First edition. One of 200 copies printed on hand-made paper at the Shadowy Waters Press. Although not called for, this copy is signed by the poet. A very fine copy. \$200.00
123. GRAHAM, JORIE. *The Turning*. 4to, original hand-made marbled paper wrappers with printed paper label. (Atlanta): Emory University, 1994. First edition. One of 200 copies printed on hand-made paper at the Shadowy Waters Press. Although not called for, this copy is signed by the poet. A very fine copy. \$850.00
124. GRAHAM, JORIE. *The Dream of the Unified Field: Selected Poems 1974-1994*. 8vo, original cloth-backed boards, dust jacket. (Hopewell, NJ): Ecco Press, (1995). First edition. Signed by Graham on the title-page. Winner of the Pulitzer Prize. Fine copy. \$100.00

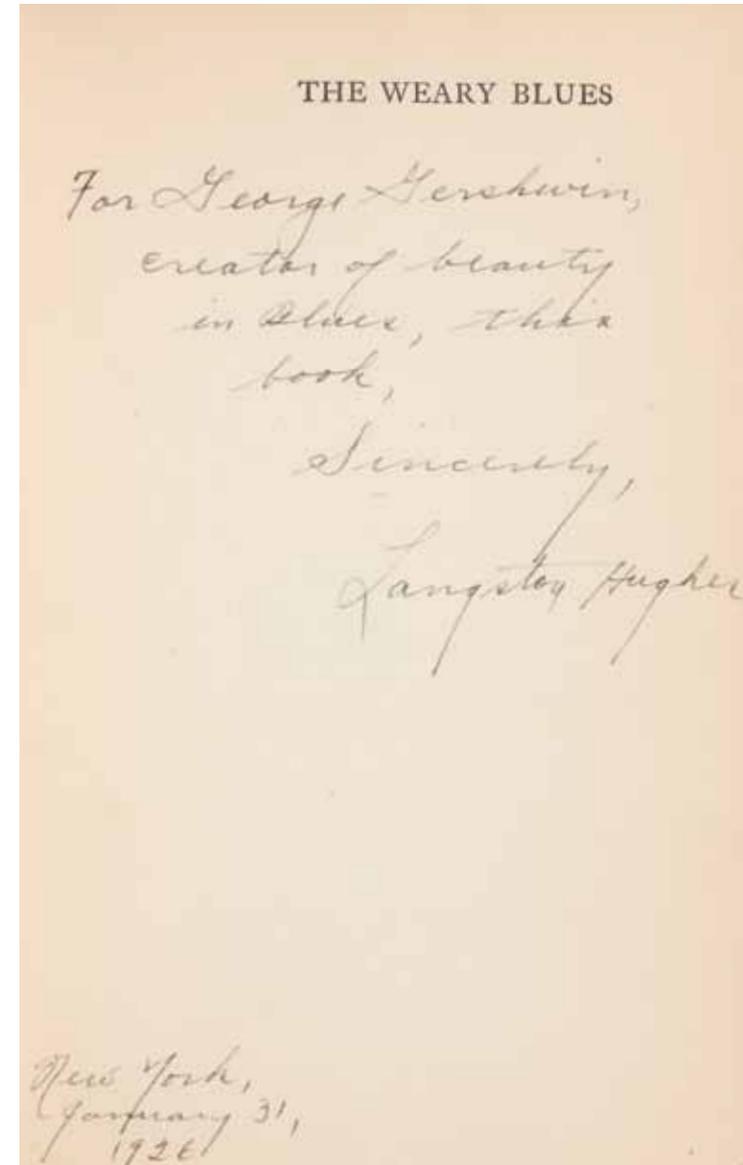
125. GRAHAM, JORIE. *All Things*. 4to, pastel frontispiece by Ronald Cohen, original vellum & two-toned alum-tawed navy blue goatskin over boards by Mick LeTourneaux, navy blue linen folding box with printed paper labels. Iowa City: Empyrean Press, 2002. First edition. One of only 15 special copies printed on Center for the Book hemp paper made by Lynn Amlie, signed by the poet. As new. \$1,500.00
126. 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
127. GUEST, BARBARA. *Outside Of This, That Is. Illustration by Trevor Winkfield*. 8vo, frontispiece, original wrappers with printed label. Calais, VT: Z Press, 1999. First edition. One of only 26 copies with the original seven-color engraving signed by the artist & the colophon signed by Ms. Guest out of a total edition of 226 copies printed in Bembo type on Zerkall & Fabriano paper by The Grenfell Press. In the regular issue, which is unsigned, the frontispiece is a reproduction. As new. \$450.00
128. HASS, ROBERT. *Field Guide. (With a Foreword by Stanley Kunitz)*. 8vo, original cloth, dust jacket. New Haven & London: Yale University Press, 1973. First edition of Hass' first book. Published simultaneously in hardcover and paperback as Volume 68 of the Yale Series of Younger Poets; the hardcover issue is scarce. A fine copy. \$750.00
129. HASS, ROBERT. *Praise*. 8vo, original cloth, dust jacket. N.Y.: Ecco Press, (1979). First edition, clothbound issue, of Hass' second book. Presentation copy, inscribed by Hass. Fine copy. \$250.00
130. HASS, ROBERT. *Praise*. 8vo, original cloth, dust jacket. N.Y.: Ecco Press, (1979). First edition, clothbound issue, of Hass' second book. Fine copy. \$125.00

131. HECHT, ANTHONY. *A Summoning of Stones*. 8vo, original cloth and paper over boards, dust jacket. N.Y.: The Macmillan Company, 1954. First edition of Hecht's first book. Inscribed by the poet. Fine copy in slightly rubbed jacket. Scarce in this condition. \$750.00
132. HECHT, ANTHONY. *The Venetian Vespers. Etchings by Dimitri Hadzi*. Tall 8vo, quarter morocco & pictorial boards, glassine dust jacket. Boston: David R. Godine, (1979). First edition. Limited to 165 copies signed by Hecht & Hadzi. Fine copy. \$450.00
133. HECHT, ANTHONY. *Obbligati. Essays in Criticism*. 8vo, original cloth-backed paper over boards, dust jacket. N.Y.: Atheneum, 1986. First edition. Presentation copy, inscribed by Hecht on the title-page. Fine copy. \$100.00
134. HECHT, ANTHONY. *Collected Earlier Poems*. 8vo, original cloth, dust jacket. N.Y.: Knopf, 1990. First edition. Signed by Hecht on the title-page. A fine copy. \$125.00
135. HOAGLAND, TONY. *Moon Dog*. 4to, illustrated with woodcuts by Jane Miller, original decorated terra cotta wrappers. (No place): The Plain Press, 1977. First edition. Limited to 50 copies illustrated and printed in 12 point Garamond type by Jane Miller. Presentation copy, inscribed by the author on the dedication page: "To Janet with mistakes & gratitude for such an open heart there is no price"; followed by an additional inscription: "For Ma from Peanut, Stinky, & Mr. Moon." Each inscription bears a small drawing, the first of Moon Dog, the second of himself. Laid in is a broadside poem beginning "In the country of the heart / there are factories & seasons", inscribed by Hoagland to: "Dear Janet, Ms. Miller, Mom, Because I didn't thank you for the gift you sent, thank you. You are a considerate, nice lady. Merry Xmas, Let your children drink, Affectionately, Tony Hoagland." *Moon Dog* precedes Hoagland's earliest recorded chapbooks, *A Change in Plans* (1985) and *Talking To Stay Warm* (1986), and his first regularly published book, *Sweet Ruin* (University of Wisconsin Press, 1992), and so far as we can determine is extremely rare. We have not been able to identify the individuals to whom the book is inscribed; however, it is worth

noting that Hoagland's second book, *A Change of Plans* is dedicated to "Janet". The broadside is creased where folded; the book is lightly bumped at the corners, otherwise a fine copy of this impossibly rare, and unrecorded, first book. \$2,250.00

136. HOAGLAND, TONY. *A Change in Plans*. 8vo, original tan printed wrappers. (Siera Vista, AZ: San Pedro Press), 1985. First edition of what is probably Hoagland's second publication, designed by Michael Bowen and printed as a San Pedro Pamphlet seven years before Hoagland's first regularly published book, *Sweet Ruin* (1992). Signed by the poet on the title-page: "Tony Hoagland / Thanks". Hoagland earned an MFA in creative writing from the University of Arizona, and for two years edited the *Sonora Review*. Small stain in margin of the first page of poetry, covers very slightly soiled, otherwise a fine copy. Very scarce. \$850.00
137. HOAGLAND, TONY. *History of Desire. Poems*. Tall 8vo, original pictorial wrappers with linoleum cut by Heather Green. Tucson, AZ: Moon Pony Press, 1990. First edition. A small press publication, of an indeterminate but presumably small edition. Very scarce. Fine copy. \$500.00
138. HOWE, SUSAN. *Hinge Picture*. 4to, original photographic glossy wrappers (front cover after a design by Howe), stapled as issued. (New York): Telephone Books, (1974). First edition of Howe's first book (300 copies printed). Front wrapper lightly creased near spine portion (likely from reading), otherwise a fine copy of an uncommon book. \$750.00
139. 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. \$4,500.00

140. HOWE, SUSAN. *The Nonconformist's Memorial*. . 4to, illustrated with six original woodcuts by Robert Mangold, original hand-made hemp paper wrappers, in publisher's folding cloth box. (N.Y.: The Grenfell Press, 1992). First edition. One of only 65 numbered copies signed by Howe and Mangold out of a total edition of 83 copies. As new. \$2,000.00
141. HUGHES, LANGSTON. *The Weary Blues*. With An Introduction By Carl Van Vechten. Small 8vo, original blue cloth-backed decorated boards. N.Y.: Alfred A. Knopf, 1926. First edition of Hughes' first book. One of 1500 copies printed. Dickinson 1. Presentation copy, inscribed on the half-title page by Hughes to George Gershwin: "For George Gershwin, / creator of beauty / in blues, this / book, / Sincerely, / Langston Hughes / New York, January 31, / 1926". Hughes inscribed this copy to Gershwin at the publication party for *The Weary Blues*: "On Sunday, January 31, about two hundred persons gathered at the Shipwreck Inn at 107 Claremont Avenue, between West 120th and 121st Street near Columbia University, to help Hughes launch his first book. . . . The reading was a thorough success. Later, he signed books until his wrist ached. . ." Hughes and Gershwin would have been introduced to each other by Carl Van Vechten, their close mutual friend and patron, at one of Van Vechten's celebrated parties, to which both artists would have been invited. Van Vechten, one of the most influential music critics of the period, and an early champion of Gershwin and American vernacular music, met Gershwin in 1919; and it was Gershwin who "provided the music for most of the Van Vechten parties during the years that followed." - Bruce Kellner, *Carl Van Vechten and the Irreverent Decades* (University of Oklahoma Press, 1968), p. 193. "Gershwin came nearly every night, as Van Vechten recalled: 'There was a wonderful fire in him. The room would light up when he came in. . . . You were intimate with him the moment you saw him, and he had thousands of intimate friends.' . . . The Van Vechten parties provided an opportunity for Gershwin to fraternize . . . with such prominent black figures as the Johnson brothers (James Weldon and John Rosamond), Paul Robeson, and Bessie Smith . . ." - Arnold Rampersad, *The Life of Langston Hughes* (Oxford University



Item no. 141

Press, 1986), Vol. I, pp. 105-106, 124. Not only was Van Vechten responsible for Langston Hughes' literary debut, Van Vechten was also responsible for arranging for Gershwin's musical debut, when he encouraged mezzo-soprano Eva Gauthier to perform a group of American popular songs with Gershwin as an accompanist at the Aeolian Hall in 1923. Following Gershwin's performance of his *Rhapsody in Blue* at the Aeolian Hall in February 1924, Van Vechten wrote the first and most important article devoted to Gershwin to appear in a major magazine. In "George Gershwin: An American Composer Who Is Writing Notable Music in the Jazz Idiom", which was published in the March 1925 issue of *Vanity Fair*, Van Vechten called *Rhapsody in Blue* "the finest piece of serious music that had ever come out of America" and concluded his review by saying: "Negro spirituals, Broadway, and jazz are Gershwin's musical god parents. Whatever he does, or however far he goes in the future, I hope that these influences will beneficently pursue him." Van Vechten also declared: "Jazz may not be the last hope of American music, nor yet the best hope, but at present, I am convinced, it is the only hope." Decades later, in his introduction to *The Gershwin Years*, Van Vechten recalled: "I find many references to George in my diaries of the period and it is interesting to remember that my interest in the Negro began in 1924-25 and that George's interest grew up parallel to mine. We met many of the same people together, attended many of the same parties, concerts, and other events in Harlem together, and were equally cognizant of the same phenomena. . . . Sometime during 1924-25 George began to express a desire to write a serious opera. Approaching me, he asked if I had any suggestions for a novel, story, or play he might use as a book. . . . Later he read *Porgy* and decided it was his dish." - Jablonski & Stewart, *The Gershwin Years. With an Introduction by Carl Van Vechten* (Garden City, N.Y.: Doubleday, 1958), pp. 24-25. It is impossible to overestimate Van Vechten's vital role in the Harlem Renaissance, or in promoting Hughes' and Gershwin's young careers; or in fostering the appreciation of them in later years. In 1944, Van Vechten founded the James Weldon Johnson Memorial Collection of Negro Arts and Letters at Yale; and soon afterwards, he established the George Gershwin Memorial Collection of Music and Musical

Literature at Fisk University, where Langston Hughes delivered the inaugural address at the gala opening of the collection in April 1947. A stellar association copy. Covers lightly rubbed, lacking the rare dust jacket (as was the case with all of Gershwin's books), otherwise in very good condition. \$35,000.00

142. HUGHES, LANGSTON. *The Panther and the Lash: Poems of Our Times*. 8vo, original cloth, dust jacket. N.Y.: Knopf, 1967. First edition. Fine copy in lightly rubbed jacket with bookseller's label on front flap. \$125.00
143. IGNATOW, DAVID. *The One in the Many*. 8vo, original cloth, dust jacket. Middletown, CT: Wesleyan University Press, (1988). First edition. Signed by the author on the title-page. Fine copy. \$100.00
144. JARRELL, RANDALL. *Blood For A Stranger*. 8vo, original red cloth, dust jacket. N.Y.: Harcourt Brace & Co., (1942). First edition of Jarrell's first book. One of 1700 copies printed. Wright A1. Fine bright copy. \$750.00
145. JARRELL, RANDALL. *Little Friend, Little Friend*. 8vo, original cloth, dust jacket. N.Y.: Dial Press, 1945. First edition of Jarrell's second book. One of 2000 copies printed. Wright A2. Includes "The Death of the Ball-Turret Gunner" and other World War II poems. Jacket slightly dust-soiled on back panel with one short closed tear on front panel, top front corner & heel of spine slightly worn, otherwise a remarkably fine copy of a book that is extremely rare in collector's condition. \$1,500.00
146. JARRELL, RANDALL. *The Seven-League Crutches*. 8vo, original cloth, dust jacket. N.Y.: Harcourt Brace, (1951). First edition. One of 2000 copies printed. Wright A4. Presentation copy, inscribed on the front free-endpaper: "to Marc and Clara May / from Randall and Mackie". Marc Friedlaender was one of the founders of Athenaeum. Fine copy. \$1,000.00
147. JARRELL, RANDALL. *Poetry and The Age*. 8vo, original black cloth, dust jacket. N.Y.: Knopf, 1953. First edition of Jarrell's major

- critical work. Presentation copy, inscribed by the author on the front free-endpaper: "To Leonard and Maud Hurley from Randall and Mary Jarrell". Wright A5a. Hurley was a colleague of Jarrell's in the English Department at the University of North Carolina at Greensboro. Fine copy in dust jacket that is slightly faded and spotted along the spine panel. \$750.00
148. JARRELL, RANDALL. *Selected Poems*. 8vo, original cloth, dust jacket. N.Y.: Knopf, 1955. First edition. One of 2000 copies printed. Wright A7a. Presentation copy, inscribed by Jarrell to fellow poet Karl Shapiro on the front free endpaper: "to Karl from Randall". Covers slightly rubbed at extremities, top edge of back cover a little bumped, otherwise a fine copy in worn jacket. \$1,500.00
149. JARRELL, RANDALL. *The Woman At The Washington Zoo. Poems & Translations*. 8vo, original cloth, dust jacket. N.Y.: Atheneum, 1960. First edition. One of 3500 copies printed. Wright A9. Presentation copy, inscribed For David Posner from Randall Jarrell, with all best wishes. Jarrell has transcribed the full text of his translation of Rilke's poem "Washing the Corpse" on the front endpapers and first blank leaf. A fine copy in a lightly worn dust jacket. \$2,500.00
150. JARRELL, RANDALL. *National Book Award Address, March 14, 1961*. 4to, 4 pages, stapled as issued. N.Y.: National Book Awards, 1961. First edition, a mimeograph, for distribution at the awards ceremony. Jarrell won the National Book Award for Poetry for *The Woman at the Washington Zoo: Poems and Translations* (New York: Atheneum, 1960). "Sometimes I read, in reviews by men whose sleep I have troubled, that I'm one of those poets who've never learned to write poetry. This is true . . . It is customary for poets, in conclusion, to recommend poetry to you, and to beg you to read it as much as you ought instead of as much as you do. . . . Poetry doesn't need poets' recommendations. . . . Poetry, art . . . I do not recommend them to you any more than I recommend to you that, tonight, you go home to bed, and go to sleep, and dream." National Book Award speeches of this and earlier vintages were printed for the occasion, and in our experience, seldom survive. A fine copy; ephemeral, and rare. \$450.00
151. [JARRELL, RANDALL] SHAPIRO, KARL. *Randall Jarrell*. 8vo, original printed wrappers. Washington, 1967. First edition of this lecture. Fine copy. \$250.00
152. JEFFERS, ROBINSON. *Flagons and Apples*. By John Robinson Jeffers. 8vo, original cloth-backed boards with paper labels on spine and front cover. Los Angeles: Grafton Publishing Company, 1912. First edition of the poet's first book, a vanity publication, printed at Jeffers' own expense in an edition of 500 copies, of which 480 were sold by the printer to a San Francisco used book store. Spine sunned, spine label worn with some loss of text, otherwise a very good copy. \$750.00
153. JUSTICE, DONALD. *A Local Storm*. Tall 8vo, original wrappers. Iowa City: Stone Wall Press & The Finial Press, 1963. First edition. Limited to 270 copies. Presentation copy, inscribed to the poet Mark Strand: "For Mark & Antonia, with love & kisses, Donald Justice". Covers somewhat sunned along extremities, edges a trifle nicked, two tiny pen marks on back cover, otherwise a fine copy. \$750.00
154. JUSTICE, DONALD. *Night Light*. Square 8vo, original cloth, dust jacket. Middletown, CT: Wesleyan University Press, (1967). First edition. Presentation copy, inscribed by Justice on the front free endpaper to the poet Mark Strand: "This copy is for Mark & Antonia, who kept the light on. Don Justice, March 1967". With APCS, August 22, 1970, from Justice to Strand laid in: "Went to the horse races Monday, decided to apply my new irrational 'system'. . . I might as well amuse myself, if possible - I don't seem to be able to concentrate on any 'work' here: it's climate & family, I think". Fine copy in somewhat rubbed jacket with two short closed tears on back panel. \$850.00
155. JUSTICE, DONALD. *Sixteen Poems*. Tall 8vo, original wrappers. Iowa City: Stone Wall Press, 1970. First edition. Limited to 250 copies. Berger 40. Presentation copy, inscribed by Justice to the poet Mark Strand: "To Mark & Antonia Strand, as the dedication was supposed to have read, Don Justice, May 1970". Top and bot-

- tom edges a little nicked, covers a trifle sunned, otherwise a fine copy. \$850.00
156. JUSTICE, DONALD. *From A Notebook*. 12mo, original green cloth with printed label on spine. Iowa City: Seamark Press, 1972. First edition. Limited to 317 copies printed (the entire edition). Presentation copy to the poet Mark Strand, inscribed on the front free endpaper by Justice: "For Mark, who was There - & who might find himself again here, in #18. Don Justice". Justice refers to the eighteenth poem in this book, in which Strand is the subject. Fine copy. \$850.00
157. JUSTICE, DONALD. *Departures*. 8vo, original cloth with printed label on spine. Iowa City: Penumbra Press / Stone Wall Press, 1973. First edition. Limited to 175 copies signed by Justice. Berger 53. Fine copy, with the erratum slip. \$250.00
158. KALLMAN, CHESTER. *Storm at Castelfranco*. Small 8vo, original cloth-backed boards, glassine dust jacket. N.Y.: Grove Press, (1956). First edition. One of only 15 copies, signed by Kallman, and containing an original drawing signed by Larry Rivers tipped-in as a frontispiece. Offsetting to title-page from the original drawing, otherwise a very good copy. \$7,500.00
159. KEES, WELDON. *Poems 1947-1954*. Tall 8vo, original cloth-backed paste-paper boards with printed label on spine, printed wraparound band. San Francisco: Adrian Wilson, 1954. First edition, limited issue of 25 copies containing an original abstract expressionist drawing/painting, signed and dated by Kees, tipped in before the half-title page. The oversize wraparound band bears comments by Malcolm Cowley, Allen Tate, Vincent McHugh, and William Poster. A bit of tape residue from previous dust jacket protector on endsheets, otherwise a fine copy of this beautiful book, in its rarest form, with the publisher's prospectus laid in. \$3,500.00
160. KEES, WELDON. *Poems 1947-1954*. 8vo, original cloth-backed paste-paper boards with printed label on spine, wraparound band with blurbs by Vincent McHugh, Malcolm Cowley, Allen Tate

& William Poster. San Francisco: Adrian Wilson, 1954. First edition. Presentation copy, inscribed on the front free endpaper: "To Jurgen (Ruesch) - collaborator & friend, Weldon / S. F. January 1955." Kees and Jurgen Ruesch collaborated on the book, *Nonverbal Communication: Notes On The Visual Perception Of Human Relations* (1953), to which Kees contributed the photographs, and the two men worked on other projects at the Langley Porter Clinic in Berkeley as well. Kees disappeared six months later on July 18, 1955, a presumed suicide, owing to the fact that his car was found at the north entrance to the Golden Gate Bridge with the keys in the ignition. However, the faint hope persists that, consistent with intimations he had made near the time of his disappearance, he had simply moved to Mexico. A very fine copy. \$2,500.00

161. KEES, WELDON. *The Collected Poems of Weldon Kees*. Edited by Donald Justice. 8vo, full black morocco with blind-stamped initials ("WK") on front cover and gilt lettering on spine, publisher's slipcase. Iowa City, IA: Stone Wall Press, 1960. First edition. One of only 20 copies on Rives Heavy, a French mould made paper and bound in full leather, out of a total of 200 copies printed. Berger 8. Dana Gioia has chronicled Kees's posthumous reputation, noting that "Kees's stature among poets has risen steadily since 1960 when Iowa City's fledgling Stone Wall Press posthumously published his *Collected Poems* in a hand-printed edition of 200 copies. The volume received an extraordinary amount of attention for a fine press book of verse, especially one by a dead Nebraskan poet of limited reputation. *The Collected Poems* earned substantial notices in the *New York Times Book Review*, *The Hudson Review*, *Partisan Review*, *Poetry*, *The New York Herald Tribune*, and *Saturday Review*. The book's positive reception, however, displayed two significant features that would become constants in restricting Kees's subsequent audience. First, his champions were nearly all poets. Second, the collection they praised was virtually impossible to obtain; its small print run, high price, and severely limited distribution placed it outside the normal channels for trade books." Gioia, the author of the influential collection of essays *Can Poetry Matter? Essays on Poetry and American Culture* (1992), finds in Kees a paradigm of the place, or displacement, of

poetry in contemporary American academia and culture, observing that “it appears that as Kees’s’ fame among poets grows ever larger his already marginal critical reputation shrinks further. . . The disparity between the legion of imaginative writers who admire Kees’s work and paucity of academic interest demonstrates that there is something now oddly out of joint between the worlds of poets and literary critics.” – Dana Gioia, “The Cult of Weldon Kees”, *Dana Gioia Online*. A very fine copy of this rare issue of one of the most beautiful books from the Stone Wall Press. \$4,500.00

162. KEES, WELDON. *The Collected Poems of Weldon Kees. Edited (with a preface) by Donald Justice*. Tall 8vo, original quarter black morocco and Japanese paper-covered boards. Iowa City, IA: Stone Wall Press, 1960. First edition. One of 200 numbered copies printed on Rives Light out of a total edition of 220 copies. Berger 8. Some fading to the delicate paper boards, bottom fore-corner bumped, otherwise a fine copy of the definitive edition of the poet’s work, and of one of the most beautiful books from the Stone Wall Press. \$850.00
163. KINNELL, GALWAY. *First Poems 1946-1954*. 8vo, original quarter leather & marbled boards by Douglas Cockerel. Mt. Horeb, WI: Perishable Press, 1970. First edition. One of 150 press-numbered copies. Hamady 39. Although not called for, signed by Kinnell. Fine copy. \$350.00
164. KINNELL, GALWAY. *The Shoes of Wandering*. Small 8vo, original decorated wrappers. Mt. Horeb, WI: Perishable Press, 1971. First edition of one of Kinnell’s scarcest books. One of 100 copies, or less, printed on handmade paper. Hamady 43. Fine copy. \$350.00
165. KOCH, KENNETH. *Poems/Prints. Poems by Kenneth Koch. Prints by Nell Blaine*. 4to, original illustrated card wrappers, stapled. New York: Editions of The Tibor de Nagy Gallery, 1953. First edition of Koch’s scarce first book, illustrated with four original linoleum cuts by Nell Blaine, who designed the cover, typography and decorations for the book. One of 300 numbered copies (the entire edition). The book was not issued signed by either poet or artist; but in this copy, Nell Blaine has signed and dated each of the three

large mounted prints in the bottom margin. In addition to these large prints, there is one small linoleum cut and five black & white illustrations. Although his reputation as a professor at Columbia, indeed, as the most inspired teacher of poetry of his generation (“Kenneth Koch / could teach a golf ball / how to write pantoums” – Schuyler), has tended to overshadow his reputation as a poet, Koch’s poetry deserves a wider audience. As Ashbery assessed it: Koch’s poetry “gives you the impression that you are leading an interesting life: going to parties and meeting interesting people, falling in love, going for rides in the country and to public swimming pools, eating in the best restaurants and going to movies and the theater in the afternoons. By comparison, most other modern poetry makes me feel as if I were living in a small midwestern university town.” – quoted in David Lehman’s *The Last Avant-Garde*, p. 210. A very fine copy, and rare in such beautiful condition, with none of the offsetting and staining that so often mars this book in a half-morocco slipcase. \$6,500.00

166. KOCH, KENNETH. *Ko or A Season on Earth*. 8vo, original cloth-backed tan paper boards. N.Y.: Grove Press, 1959. First edition of Koch’s first regularly published book. Limited Issue, one of only 4 copies, *hors commerce*, and signed by Koch in black ink on a page before the text. Lepper, p. 265. The present copy, however, is numbered “6”, suggesting that this issue may have consisted of a few more copies than was originally intended. A very fine copy of Koch’s rarest book, an epic fantasy narrative poem, without dust jacket as issued. \$1,000.00
167. KOCH, KENNETH. *Ko or A Season on Earth*. . 8vo, original gray cloth, dust jacket. N.Y. and London: Grove Press / Evergreen Books, (1959). First edition of Koch’s first regularly published book. Presentation copy, inscribed on the title-page by Koch to Ted Berrigan: “To Ted Berrigan, The master of those that know – Kenneth.” A remarkable association copy. As Koch remembered in his memorial address for Berrigan in 1983, “from time to time a rumor would reach me of Ted’s being a founder and king of the new New York School. . . . Ted was, I heard, magnetic, a father, a leader, he held

- things together. His poems were getting more and more accomplished and beautiful. I knew, for the first time, how good he was when I read "Tambourine Life." I loved (love) that poem. It seemed in a way ahead of everything – absolutely casual, ordinary, and momentary-seeming, without joking, mystery, or false dazzle, and full of buoyancy, sweetness and high spirits. Ted told me that my poetry had inspired him. He was a generous man. I don't think I ever told him how he influenced me." – "Written for the Memorial Service", in *Nice To See You. Homage To Ted Berrigan*. Edited and with an Introduction by Anne Waldman. (Minneapolis, MN: Coffee House Press, 1991), p. 125. A few ink spots on fore-edge and rear free endpaper, otherwise a very good copy. \$1,500.00
168. KOOSER, TED. *Official Entry Blank. Poems*. 8vo, original cloth, dust jacket. Lincoln, NE: University of Nebraska Press, (1969). First edition of Kooser's first book, the rare hardcover issue. Simultaneously published in paperback. Signed by Kooser on the half-title page. A fine copy in price-clipped dust jacket, which is a trifle sunned along spine. \$1,500.00
169. KUNITZ, STANLEY. *Intellectual Things*. 8vo, original cloth, dust jacket. N.Y.: Doubleday Doran, (1930). First edition, first book. Presentation copy, inscribed by Kunitz: "For Mrs Hammond-Knowlton – / from Stanley J. Kunitz / Wormwood Hill / 6/24/34". Very good copy. \$1,500.00
170. KUNITZ, STANLEY. *Next-to-Last Things*. 8vo, original cloth, dust jacket. Boston: Atlantic Monthly Press, 1985. First edition. Signed by Kunitz. Fine copy \$150.00
171. KUNITZ, STANLEY. *Passing Through The Later Poems New and Selected*. 8vo, original cloth, dust jacket. N.Y.: W. W. Norton, (1995). First edition. Signed by Kunitz on the title page. Very fine copy. \$150.00
172. [KUNITZ, STANLEY] *A Celebration for Stanley Kunitz on His Eightieth Birthday*. 8vo, original wrappers. Sheep Meadow Press, (1986). First edition. Signed by Kunitz on the title-page. Fine copy. \$75.00
173. LAUTERBACH, ANN. *Later That Evening*. Thin 8vo, original cloth-backed boards. (N.Y.: Jordan Davies, 1981). First edition. One of 20 copies printed on Canterbury paper & bound in boards, out of a total edition of 210 copies signed by Lauterbach. Fine copy. \$250.00
174. LAUTERBACH, ANN. *Sacred Weather*. Small, narrow 4to, title-page drawing by Louisa Chase, original quarter morocco and decorated boards. (N.Y.: The Grenfell Press, 1984). First edition. One of only 15 lettered copies printed on Chatham paper, specially bound, signed by the poet and by the artist, out of a total edition of 130 copies. Lauterbach is the recipient of the MacArthur Genius Award. Very fine copy. \$500.00
175. LAUTERBACH, ANN. *A Clown, Some Colors, A Doll, Her Stories, A Song, A Moonlit Cove*. 4to, accordion fold, illustrated with 13 original photogravures by Ellen Phelan, original cloth and Japanese tea-chest paper, folding box, with a separate portfolio with an additional signed hand-colored print. N.Y.: Whitney Museum of American Art, 1995. First edition. One of 120 copies printed by Leslie Miller at the Grenfell Press, only 30 copies of which were for sale, signed by the poet and artist. Lauterbach received a MacArthur Genius Award; Ellen Phelan, Professor of Studio Arts at Harvard, is best known for her haunting drawings of dolls, such as those that illustrate this book. A stunning production, as new. \$2,750.00
176. LAUTERBACH, ANN. *Thripsis. Illustration by Joe Brainard*. 8vo, original wrappers with printed label. Calais, VT: Z Press, 1998. First edition. One of 26 lettered copies signed by Lauterbach out of a total edition of 226 copies (only the lettered copies being signed). As new. \$350.00
177. LEVINE, PHILIP. We are pleased to offer one of the finest collections of the works of Poet Laureate Philip Levine, comprising most of the poet's works to date, almost all inscribed to his best friend. The collection is exceptional, including as it does the dedication copy of Levine's first book, as well as his rarest book, *Silent in America*, of which we know of only one other copy to have

- appeared on the market in the past twenty-five years. A detailed list is available upon request. \$35,000.00
178. LEVINE, PHILIP. *On The Edge*. 8vo, original brown paper boards with printed label on spine. Iowa City: Stone Wall Press, (1963). First edition of Levine's rare first book. One of 220 copies printed from Romanee type on Golden Hind paper by Kim Merker at the Stone Wall Press. Although not called for, this copy is signed by the poet on the title-page. Berger, *Printing & The Mind of Merker*, 12. Fine copy. \$2,000.00
179. LEVINE, PHILIP. *Not This Pig. Poems*. 8vo, original cloth, dust jacket. Middletown, CT: Wesleyan University Press, (1968). First edition. Presentation copy to the poet Mark Strand, with a lengthy inscription on the front free endpaper: "Dear Mark, Now don't you think this is a tasty cover? Actually the colors suit me. As you can see on the inside of the jacket the price is \$4.00 [with arrow to price], but if you turn the book over it's only \$2.00, which is to say that's all it's worth after you've read it. You drive a book around the block & it loses half its value. I hope you like it. Love, Phil". Fine copy in lightly sunned, somewhat rubbed jacket with a bit of wear to the extremities. \$1,250.00
180. LEVINE, PHILIP. *Selected Poems*. 8vo, original black cloth, dust jacket. New York: Atheneum, 1984. First edition. Presentation copy, inscribed by Levine to his publisher: "May 5 '84, For Harry & Kathleen, with thanks & more for a thousand kindnesses. Love, Phil". Fine copy. \$1,000.00
181. LEVINE, PHILIP. *Ashes. Poems New & Old*. 8vo, original cloth, printed spine label. Port Townsend: Graywolf Press, (1979). First edition. Limited to 220 numbered copies signed by Levine. Presentation copy, inscribed by the poet: "New York City, Dec. 30 '80, For Harry & Kathleen, with thanks & love for so many kindnesses, Phil". Harry Ford was Levine's publisher at Atheneum. Very fine copy. \$1,000.00
182. 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. \$1,000.00
183. LEVINE, PHILIP. *Naming. A poem*. 12mo, original quarter dark blue morocco and boards with morocco edges, black cloth folding box. (La Crosse, WI: Sutton Hoo Press), 2004. First edition. Sutton Hoo Select Number Four. Although the colophon calls for a "lettered series on Nideggan & Johannot" papers, this is one of 26 lettered & specially bound copies on Johannot paper & signed by Levine (out of a total edition of 200 copies printed). "Little to no effort was made to sort out of the edition bifolios that varied in print quality due to irregularities in the handmade paper. Most copies have been bound by Julie Leonard. The calligraphic ornaments are by Cheryl Jacobsen". Very fine copy. \$750.00
184. LEVINE, LARRY. *The Afterlife*. 8vo, cloth-backed boards with printed spine label. Iowa City: Windhover Press, 1977. First edition. One of 70 copies on Rives Light paper, out of a total edition of 175 copies. Signed by Levis. Berger 67. Spine very slightly faded as often, otherwise a fine copy, with errata slip laid in. \$375.00
185. 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. \$4,500.00
186. LOWELL, ROBERT. *For The Union Dead*. 12mo, single leaf folded once, printed on four sides, issued without wrappers. (London: Poetry Book Society, 1960). First edition. One of approximately 50 copies specially printed for Lowell as a holiday card. After its huge

success at the Boston Arts Festival where Lowell read it for the first time, "For The Union Dead" first appeared in the *Atlantic*. Donald Davie included it in the Poetry Book Society's annual Christmas supplement and at Lowell's request had this separate issue specially printed. A photocopy of Davie's request to the printer is laid in. The last line of type reads: "Printed for Mr. Lowell". One of the major poems of its generation. In fine condition, accompanied by a copy of the *Poetry Supplement*, in a custom-made half-morocco slipcase. \$2,250.00

187. LOWELL, ROBERT. *The Voyage and other versions of poems by Baudelaire. Illustrated by Sidney Nolan*. Small folio, original three-piece cloth, acetate dust jacket, publisher's slipcase. London: Faber, (1968). First edition. One of 200 numbered copies signed by Lowell and Nolan (10 additional copies are out of series). Very fine copy. \$400.00
188. MACKEY, NATHANIEL. *Four for Trane. Poems*. Narrow, small 4to, illustration, original printed wrappers, stapled as issued. (Los Angeles: Golemic, 1978). First edition of Mackey's first book. One of 250 copies printed. Very fine copy. Scarce. \$750.00
189. MERRILL, JAMES. We are pleased to offer one of the finest collections of the poet's works in private hands – in our opinion, the richest. The collection contains an astonishing number of important association copies, including Merrill's first five books inscribed 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, mostly exceptionally fine. \$250,000.00

190. 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. \$6,500.00
191. 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 & 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, and 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, and 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. \$4,500.00
192. 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. \$850.00
193. 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 suite of 8 individually signed etchings 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 1/4 x 16 7/8 inches; the prints measure 11 x 15 inches, with the image size being 7 3/8 x 6 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
194. [MERRILL, JAMES] *David Jackson: Scenes from his Life. Texts by the artist and James Merrill.* 4to, illustrated with tipped-in colored reproductions, loose sheets in bright blue linen portfolio with pictorial label on front cover, Japanese-style clasp. (N.Y.): Nadja, 1994. First edition of this 72nd birthday tribute to Merrill's lover, printed in an edition of 100 copies on Arches mouldmade paper, produced and financed by Merrill for private distribution. A beautiful portfolio, entirely *hors commerce*. As new. \$750.00
195. MERWIN, W. S. *The Dancing Bears.* Small 8vo, original boards, dust jacket. New Haven: Yale University Press, 1954. First edition of Merwin's second book. Inscribed on the front free endpaper "For Ted Wilentz, W. S. Merwin." The jacket is slightly faded at spine, otherwise a fine copy. \$850.00
196. MEYER, THOMAS. *Sonnets & Tableaux.* Large 4to, illustrated with tipped-in reproductions of original oil paintings by Sandra Fisher, original cloth, glassine dust jacket, slipcase. (London): Coracle Press, 1987. First edition of this collaboration between Thomas Meyer and the late Sandra Fisher, including essays on the poetry & portraiture by Jonathan Williams & R. B. Kitaj (Fisher's husband), respectively. One of 50 copies signed by all of the contributors. As new. \$650.00
197. MEYER, THOMAS. *Monotypes & Tracings. German Romantics. Sandra Fisher & Thomas Meyer with an introduction by John Ashbery.* 4to, illustrated with original black & white monotypes by Sandra Fisher, original cloth with pictorial label, publisher's slipcase. London: Enitharmon Press, 1994. First edition of these translations of German Romantic poetry by Meyer. One of 50 deluxe copies signed by Meyer, Ashbery and Fisher, with an original etching signed by Fisher laid into a separate folder. Sandra Fisher was an American artist and, before her untimely death, the wife of R. B. Kitaj. As new. \$750.00
198. MILLAY, EDNA ST. VINCENT. *Wine From These Grapes.* 8vo, original cloth-backed boards, dust jacket. N.Y.: Harper & Brothers, 1934. First edition. Presentation copy, inscribed on the front free end-paper by the author to Natalie Clifford Barney: "For Natalie

with love from Edna." In the summer of 1932, Millay went to Paris where Barney gave a dinner party in her honor; she visited Paris again in the spring of 1934, when Barney introduced her to the painter, Pavel Tchelitchew. *Wine from These Grapes* was published in November of that year, and Millay must have sent Barney this copy as a token of her appreciation and affection. A fine copy in a lightly worn dust jacket. \$1,500.00

199. MOORE, MARIANNE. *Poems*. 8vo, original string-tied decorated wrappers, printed paper label on front cover. London: The 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 few small faint spots on label, otherwise a fine copy. \$2,000.00
200. 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 slightly worn, with a small piece of the wrapper detached from the top of the spine, otherwise a remarkably fine copy of this rare pamphlet, preserved in a cloth slipcase with leather label on the spine. \$1,000.00
201. MOORE, MARIANNE. *The Pangolin And Other Verse*. 8vo, illustrated by George Plank, original decorated paper boards with printed label on the front cover. (London): The Brendin Publishing Co, 1936. First edition. Limited to 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, without dust jacket as issued. \$2,250.00
202. MOORE, MARIANNE. *The Pangolin And Other Verse*. 8vo, illustrated by George Plank, original decorated paper boards with printed label on the front cover. (London): The Brendin Publishing Co, 1936. First edition. Limited to 120 copies printed at the Curwen Press. Abbott A5. Signed by Moore on the half-title page.

Underneath the title-page imprint Moore has written: "i.e. 'Bryher' (Winifred Ellerman)". Moore has also annotated the acknowledgments page, effectively re-writing it. Scoring through the first 4 words ("Thanks are due to") Moore has made the following changes, in brackets, to the printed acknowledgments: "... [T]he Editors of *Life and Letters Today*, [of] *The New Republic*, *Direction*, *The New English Weekly*, and [of] *The Criterion*, [are thanked] for permission to print these poems." On the colophon-page Moore has made one final annotation, writing "Bryher" adjacent to George Plank's drawing, thereby identifying the printed initial "B" in the drawing. Boards slightly splayed as usual, otherwise a fine copy, without dust jacket as issued. *The Pangolin* was not issued signed, and signed copies are rare. \$4,500.00

203. MOORE, MARIANNE. *A Face: A Poem by Marianne Craig Moore*. 1 sheet, folded in quarters, original unprinted gray-green wrappers, stitched as issued. (Cummington, MA): Cummington Press, 1949. First edition. One of about 2500 copies printed on Hand & Arrows paper. Abbott A9. Fine copy. \$150.00
204. MOORE, MARIANNE. *Collected Poems*. 8vo, original cloth, dust jacket. N.Y.: Macmillan, 1951. First American impression of Moore's Pulitzer Prize-winning book. Abbott A10.b1. Presentation copy, inscribed by Moore on the front free endpaper to Winnefred Woods Brown in 1952. A fine copy in jacket with spine slightly faded as usual. \$1,000.00
205. MOORE, MARIANNE. *Collected Poems*. 8vo, original cloth, dust jacket. N.Y.: Macmillan, 1952. Inscribed by Moore in 1957 to Ida Hode. A fine copy in jacket with spine slightly faded as usual. \$750.00
206. MOORE, MARIANNE. *Idiosyncrasy & Technique. Inaugurating the Ewing Lectures of the University of California Los Angeles, October 3 and 5, 1956*. Thin 12mo, original patterned wrappers. Berkeley & Los Angeles: University of California Press, 1958. First edition. One of 1000 copies printed. Abbott A15. Fine copy. \$35.00

207. MOORE, MARIANNE, AND WALLACE, DAVID. *Letters From and to the Ford Motor Company*. 8vo, engraving by Leonard Baskin, original cloth-backed paper over boards, publisher's matching slipcase. N.Y. The Pierpont Morgan Library, 1958. One of 550 copies printed by The Spiral Press. Very fine copy preserved in a custom cloth slipcase. \$100.00
208. MOORE, MARIANNE. *Dress and Kindred Subjects*. 8vo, original wrappers with illustration by Laurence Scott. N.Y.: Ibex Press, 1965. First edition. One of 100 numbered copies printed. Abbott A26. Although not called for, signed by Moore on the title-page. Fine copy. \$500.00
209. MOORE, MARIANNE. *Tell Me, Tell Me*. 8vo, original cloth-backed boards, dust jacket. N.Y.: Viking, (1966). First edition. One of 7500 copies printed. Abbott A30.1. Mint copy preserved in a custom cloth slipcase. \$100.00
210. MOORE, MARIANNE. *Tipoo's Tiger*. Thin oblong 12mo, original printed wrappers. N.Y.: Phoenix Book Shop, 1967. First edition. One of only 100 numbered copies signed by Moore (out of a total of 126 copies printed). Abbott A31. With a correction in Moore's hand. Very fine copy. \$150.00
211. MOORE, MARIANNE. *The Accented Syllable*. Thin 8vo, original marbled wrappers. N.Y.: Albondocani Press, 1969. First edition. One of 300 numbered copies printed on Hosho paper. Abbott A34. Fine copy. \$35.00
212. NIEDECKER, LORINE. *My Friend Tree. Poems. (Introduction by Edward Dorn). Linocuts by Walter Miller*. Oblong 8vo, original wrappers, dust jacket. Edinburgh: Wild Hawthorn Press, 1961. First edition of Niedecker's second book, published by the press of the Scottish concrete poet and gardener extraordinaire Ian Hamilton Finlay, with the introduction by Dorn on a separate sheet laid into the book. Inscribed on the inside front wrapper to her later publisher, Jonathan Williams: "Jonathan: My best book so far (Sept. 3, '69). So good of you to keep it on hand. Best wishes, Lorine". In 1968, Williams' Jargon Society published Niedecker's *Tenderness & Gristle*:

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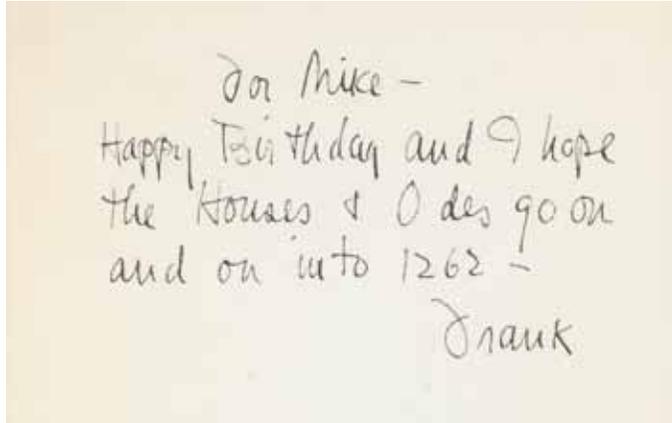
The Collected Poems (1936-1966) & in 1985, the most comprehensive edition of her poetry, *From This Condensery: The Complete Writings of Lorine Niedecker*. In his introduction to *My Friend Tree*, Dorn deftly sums up Niedecker's achievement: "I like these poems because first they attach an undistractable clarity to the word, and then because they are unabashed enough to weld that word to a freely sought, beautifully random instance - that instance being the only thing place and its content can be: the catch in the seine". Inscribed books by the sibylline poet from Black Hawk Island on the shores of Lake Koshkonong, Wisconsin, are extremely rare. A fine association copy in dust jacket. \$7,500.00

213. NIEDECKER, LORINE. *My Life by Water. Collected Poems 1936-1968*. 8vo, original black cloth, acetate dust jacket. (London): Fulcrum Press, (1970). First edition. One of 100 copies printed on glastonbury antique laid paper and signed by Niedecker. Fine copy. \$750.00
214. NIEDECKER, LORINE. *North Central*. 4to, original cloth, dust jacket. London: Fulcrum Press, (1968). First edition. One of 100 copies printed on mould-made deckle-edged paper and signed by Niedecker. Head and foot of spine slightly bumped, otherwise a fine copy. \$750.00

215. O'HARA, FRANK. *A City Winter and Other Poems. Two Drawings by Larry Rivers*. Tall 8vo, original signed frontispiece drawing & reproductions of two drawings by Larry Rivers, original cloth-backed decorated boards. N.Y.: Tibor De Nagy Gallery, 1951 (i.e.1952). First edition of O'Hara's first book, deluxe issue. One of 20 numbered copies printed by hand in Bodoni types on Japanese Kochi paper by Ruthven Todd for Editions of the Tibor de Nagy Gallery, specially bound with an original frontispiece drawing by Larry Rivers. This copy is number 13. According to the colophon, *A City Winter* was published in March-April 1952 in an edition of 150 numbered copies, in two forms: a regular issue of 130 copies printed on French Arches paper [copies 21-150] and a deluxe issue printed on Japanese Kochi paper with an original drawing by Larry Rivers [copies 1-20]. The Thomas B. Hess - Elaine de Kooning copy, specially signed by O'Hara, and also signed by Hess on the front free endpaper, which also bears Elaine de Kooning's ownership stamp. Thomas Hess and Elaine de Kooning were two of O'Hara's closest friends and associates in the New York art world, and for many years, were lovers - an acknowledged and accepted fact within their circle. A most distinguished - perhaps *the* most distinguished - copy of *A City Winter*, and *the only copy* of the deluxe issue that we have seen signed by O'Hara. The colophon does not call for the book to be signed by either the author or the artist; nor were all of the original drawings that Larry Rivers contributed to this issue signed by the artist. Covers lightly worn along bottom edge and lower fore-corners, small stain to cloth near top of front panel, one page shows some faint indentations, otherwise a very good copy, preserved in a custom-made half-morocco slipcase. \$35,000.00
216. O'HARA, FRANK. *Meditations In An Emergency*. 8vo, original green cloth, publisher's slipcase. N.Y.: Grove Press, (1957). First edition. The colophon is vague and confusing: "Meditations in an Emergency is published in three editions: A Special Edition of fifteen copies, each numbered and containing as frontispiece an original drawing by Grace Hartigan; A Limited Edition of seventy-five copies; An Evergreen Book of Poetry." Not all copies of the hardbound issue were signed; nor have we seen one of the special

copies with the Hartigan drawing to confirm whether they too were signed, although one imagines they were. The present copy, however, is numbered "10" and signed by O'Hara on the colophon page. Some light foxing to endpapers, with a bit of foxing to the cloth, otherwise a fine copy. \$2,500.00

217. O'HARA, FRANK. *Meditations In An Emergency*. 8vo, original green cloth, publisher's slipcase. N.Y.: Grove Press, (1957). First edition, limited issue. One of 75 numbered hardbound copies, out of a total edition of 90 hardbound copies, with 15 copies containing original drawings by Grace Hartigan. Not all of the hardbound copies were signed by O'Hara, and we have only seen one copy of the issue with a drawing. An important association copy, inscribed on the front free endpaper by O'Hara to Mike Goldberg, the second-generation Abstract Expressionist painter, and O'Hara's good friend and collaborator: "For Mike - Happy Birthday and I hope the Houses & Odes go on and on into 1262 - Frank". As members of the New York School of poets and painters, O'Hara and Goldberg traveled in the same circles and had many friends in common, all of whom knew each other's work well. O'Hara encouraged Goldberg in his painting and persuaded John Myers to give Goldberg his first - and last - show at the Tibor de Nagy Gallery in October 1953. Later, O'Hara included Goldberg's "Summer House" (1958) in his "Documenta II '59" show in Kassel, Germany. Goldberg figures in, or inspires, a number of poems by O'Hara including "Ode to Michael Goldberg's Birth and Other Births" (1958), "On Rachmaninoff's Birthday & About Arshile Gorky" (1963), and, most famously, "Why I Am Not A Painter" (1956). O'Hara and Goldberg collaborated on the volume *Odes*, which combines O'Hara's poetry and five original screen prints by Goldberg, a *livre d'artiste* published by the Tiber Press in 1960. In 1962, Goldberg made a series of paintings on paper, "Dear Diary", that refract the contents of letters and postcards by O'Hara he received while O'Hara was traveling in Europe. Russell Ferguson writes, "Goldberg's desire to mirror O'Hara's travels in paint reflects the closeness of their relationship." - Ferguson, *In Memory of My Feelings: Frank O'Hara and American Art*. (L.A.: The Museum



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of Contemporary Art, 1999), pp. 68-71. Fading along the spine (as usual), and at the finger-pull on the front panel, otherwise a very good copy in somewhat faded and marked slipcase. \$4,500.00

218. O'HARA, FRANK. *Lunch Poems*. Small 8vo, original printed wrappers. San Francisco: City Lights Books, (1964). First edition. One of 1500 copies printed. Cook 50. In 1959, Lawrence Ferlinghetti and Allen Ginsberg met O'Hara at Larry Rivers' studio. Intrigued by the idea that O'Hara was writing poems on his lunch hour, Ferlinghetti proposed publishing a book of his *Lunch Poems*. O'Hara began corresponding with Ferlinghetti and Donald Allen, who was helping to select the poems for the book, which was finally published by City Lights Books nearly six years later, dressed in O'Hara's favorite colors, orange and blue. (Gooch). A very fine copy, virtually as new, and extremely rare in this condition. \$1,000.00
219. O'HARA, FRANK. *Love Poems (Tentative Title)*. Square 8vo, original striped wrappers. N.Y.: Tibor De Nagy Editions, 1965. First edition. One of only 20 copies numbered and signed by O'Hara out of a total edition of 500 copies. *Love Poems* is a collection of sixteen love poems to Vincent Warren, the culmination of "three or four years" of "constant urging" on the part of John Myers, its editor. O'Hara finally submitted twenty-eight poems from which Myers

selected sixteen. "I wrote '*Love Poems (Tentative Title)*' on the first page, then arranged them so the sequence would show the beginning of a new love, its middle period of floundering, the collapse of the affair with its attendant sadness and regret. Frank liked the arrangement and my 'tentative' title. And that was that." - Myers, "Frank O'Hara: A Memoir". Published in March, *Love Poems* sold out within the year. The usual offsetting to the title-page from the striped wrappers, otherwise a very fine copy. \$4,500.00

220. OLSON, CHARLES. *The Maximus Poems / 1-10*. [with:] *The Maximus Poems / 11-22*. 2 volumes, 4to, original calligraphic covers by Jonathan Williams, original stiff wrappers, publisher's cloth-tipped slipcases. Stuttgart: Jonathan Williams, 1953-1956. First editions, Subscriber's Editions, of the first two portions of Olson's masterpiece, published as Jargon 7 & 9 by Jonathan Williams while he was in the Army in Germany. The first volume is one of 50 specially bound copies signed by Olson; the second volume is one of only 25 special copies signed by Olson. A fine set. \$6,500.00
221. OLSON, CHARLES. *Human Universe and Other Essays*. Edited by Donald Allen. 4to, original quarter-vellum & pictorial boards, plain dust jacket. San Francisco: Auerhahn Society, 1965. First edition. One of 250 copies printed. Auerhahn 40. Edges of covers a trifle rubbed, otherwise a fine copy in the scarce unprinted dust jacket, which is lightly chipped. \$250.00
222. OLSON, CHARLES. 11 *Autograph Letters Signed*, 1 *Typed Letter Signed*, 1 *Autograph Postcard Signed*, a *tear-sheet from the 3 December 1965 issue of the Gloucester Times containing the first printing of Olson's poem "A Scream to the Editor"*, and a *TLS from Olson's secretary Linda Parker, 33 total pages, various papers and formats (chiefly 4to), various places, though mostly Gloucester, MA, December 10, 1963 - December 15, 1969, to the preeminent Olson scholar, Ralph Maud*. Ralph Maud, Emeritus Professor of English at Simon Fraser University from 1965 until his retirement in 1994, is a distinguished scholar of Olson's life and work. Maud has written and edited numerous important works on Olson, including *Charles Olson's Reading: A Biography* (Southern Illinois University Press, 1999), Olson's Se-

lected Letters (University of California Press, 2000), two volumes of correspondence between Olson and Frances Boldereff, *A Charles Olson Reader* (Carcanet, 2005), *Poet to Publisher: Charles Olson's Correspondence with Donald Allen* (Talonbooks, 2003), and *Muthologos: Lectures and Interviews, revised second edition* (Talonbooks, 2010). Olson's letters to Maud in this collection chart a range of Olson's political and economic sensibilities which in their perceived development occur nowhere else in Olson's work. In addition, the letters concern Maud's visits with Olson and Maud's support of Olson's writing, Olson's publications, and include cameos of J. H. Prynne and Ed Dorn. [A more complete description of the letters is available upon request.] \$35,000.00

223. PLATH, SYLVIA. *A Winter Ship*. 4-page leaflet. Edinburgh: The Tragara Press, 1960. First edition of Plath's first "book". In a letter to the publisher, Alan Anderson, dated June 11th, 1960, Plath wrote: "I am writing on my own behalf to say how delighted my husband and I were with the proofs of 'A Winter Ship'. I'm sending back the one we like best, with the border round it. We thought we'd like the date, place and press in upright letters, as on the other proof, and my name deleted - as I'll write that on the inside myself, with Christmas greeting too. Would four dozen copies be too much of a burden for you?" The present copy conforms to Plath's stated preferences. According to Anderson, about 60 copies of *A Winter Ship* were printed. A very fine copy, in a custom-made half-morocco slipcase. Rare. \$7,500.00
224. 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 on the front free endpaper: "For Luke & Cynthia / with love - / Sylvia / April 13, 1961." A highly important association copy, rich in personal interest and history: E. Lucas (Luke) Myers, an aspiring writer from Tennessee, was intimately connected to Ted Hughes and Plath. Plath met Luke Myers at Cambridge, where she and Myers were studying, and admired his poetry and fiction. In her journal entry for February 25, 1956, she wrote: "I have learned something

from E. Lucas Meyers (sic) although he does not know me and will never know I've learned it. His poetry is great, big, moving through technique and discipline to master it and bend it supple to his will. There is a brilliant joy, there, too, almost of an athlete, running, using all the divine flexions of his muscles in the act. Luke writes alone, much. He is serious about it; he does not talk much about it. This is the way." - Sylvia Plath, *The Journals* (London: Faber & Faber, 2000), p. 207. On March 3, Plath commented on Myers' fiction: "A chapter - story from Luke's novel arrived, badly typed, no margins, scrawled corrections, & badly proofread. But the droll humor, the atmosphere of London & country which seeps indefinably in through the indirect statement: all this is delicate & fine. The incidents & intrigues are something I could never dream up . . . Nothing so dull & obvious & central as love or sex or hate: but deft, oblique. As always, coming unexpectedly upon the good work of a friend or acquaintance, I itch to emulate, to sequester." - Plath, *The Journals*, p. 344. Luke Myers was a close friend of Ted Hughes, and it was outside the chicken coop behind the rectory of St. Botolph's Church that Myers rented from Mrs. Helen Hitchcock, the widow of a former rector, that Hughes used to pitch his tent on weekend visits to Cambridge University, from which he had graduated a year and a half before. St. Botolph's rectory "was a poets' haven, anarchic and unjudgmental", with Mrs. Hitchcock "turning a blind eye to the capers, bibulous and otherwise, of her undergraduate lodgers, of whom she was very fond." - Anne Stevenson, *Bitter Fame: A Life of Sylvia Plath* (London: Viking Penguin, 1989), p. 73. In February, 1956, a group of young Cambridge poets including Luke Myers, Ted Hughes, Daniel Huws and David Ross, among others, had just put together a little magazine appropriately named the *St. Botolph's Review* after Luke Myers' digs where they often gathered, and the launch party for the magazine (of which only one issue was published) was to be the occasion for the first fateful meeting between Plath and Hughes on Saturday, February 25, 1956. Plath, who had read some of the poetry by the St. Botolph's group - and two of whose own poems had been criticized recently by one of them, Daniel Huws, in the student magazine *Chequer* - purchased a copy of the *Review* on the morning of the party, and memorized

several of Hughes's poems in anticipation of attending the party and meeting him. According to Plath's journal entry, after dancing for a while with a drunken, "satanic" Luke Myers, she ran into Hughes. Amid the crush of the party, "I started yelling again about his poems and quoting: 'most dear unscratchable diamond' and he yelled back, colossal, in a voice that should have come from a Pole, 'You like?' and asking me if I wanted brandy, and me yelling yes and backing into the next room . . . And then it came to the fact that I was all there, wasn't I, and I stamped and screamed yes, . . . and I was stamping and he was stamping on the floor, and then he kissed me bang smash on the mouth and ripped my hair band off, my lovely red hairband scarf which has weathered the sun and much love, and whose like I shall never again find, and my favorite silver earrings: hah, I shall keep, he barked. And when he kissed my neck I bit him long and hard on the cheek, and when we came out of the room, blood was running down his face." – Sylvia Plath, *The Journals*, pp. 211-212. As Diane Middlebrook put it: "Ted Hughes may not have been looking for a wife that night, but Sylvia Plath was looking for a husband, and Ted Hughes met her specifications exactly." – Diane Middlebrook, *Her Husband: Hughes and Plath – A Marriage* (London: Viking, 2003), p. 5. A month later in London, Hughes, not wanting "to declare his interest . . . asked Lucas Myers to play go-between. Myers could meet Plath for a drink somewhere, then just drop in on Hughes at the flat on Rugby Street, as if by chance. Myers admits in his memoir that he had taken a dislike to Plath, and that he agreed to this ploy reluctantly. He duly invited Plath to join him and Michael Boddy, another of Hughes's friends, at a pub called the Lamb, in Conduit Street – a poets' hangout – and shortly afterward suggested a visit to Hughes. It didn't take long to see that Hughes and Plath wanted to be alone." Later that night, at Plath's hotel, they spent – in Plath's words – a "sleepless holocaust night" together. – Middlebrook, p. 24. Soon after, Hughes left the job he had in London and moved to Cambridge, sharing a flat with Myers in Tenison Road, meeting Plath every day, and abruptly marrying her on Bloomsday, June 16, 1956 – secretly, with Plath's mother, Aurelia, the only family member at the wedding. In later years, Myers was witness to the difficulties in the marriage, and aware of its tenu-

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ous nature. In a measured attempt to explain "Sylvia's behavior and volte-faces between pleasantness and bitchiness" to Olwyn Hughes in a letter dated March 12, 1960, Myers wrote: "I have the feeling that it is best to think of Sylvia as being always pretty much as she was this weekend . . . Ted suffers a good deal more than he would ever indicate or admit, but he also loves her and I think it is best to assume he will stay with her. And she very evidently loves him in the self-interested and possessive way of which she is capable." [quoted by Stevenson, pp. 188-189] For her part, Plath clearly valued her own, and Ted Hughes's, friendship with Luke Myers. In 1961, anticipating the publication of her novel *The Bell Jar*, "Sylvia must have decided to protect herself, in view of the novel's public portrayal of her mother and of a devastating period in her own personal history, by publishing it under a pseudonym, Victoria Lucas. It was a name drawn from Ted's world: 'Victoria' after his favorite Yorkshire cousin, Victoria (Vicky) Farrar, and 'Lucas' after his friend Lucas Myers." – Stevenson, p. 227. Plath committed suicide at the age of 31 in February 1963. It is perhaps worth noting that the date of Plath's inscription to Lucas and Cynthia Myers is exactly the same as that of the inscription in the copy of *The Colossus* that Plath gave to the poet Theodore Roethke. Signs of use, but a very good copy in worn and soiled dust jacket. \$45,000.00

225. 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 fine copy in bright, unfaded jacket. \$1,500.00

226. PLATH, SYLVIA. *Three Women*. Narrow 4to, legal format, 16 pp. mimeographed, stapled in upper left-hand corner. (London: The British Broadcasting Corporation, June, 1968). Mimeo transcript of the BBC Third Programme's re-broadcast of Plath's radio play in verse for three voices. Plath submitted the play to Douglas Cleverdon, the producer, in May 1962 and it was first broadcast on 13 September of that year. Tabor A3a. The original 1962 script consisted of 18 pages, the present version consists of 16 pages; in the original edition, "African oranges" appeared as "African organes", and the line "It was a dream, and did not mean a thing" appeared as "It was a dream, and it did not mean a thing"; both of these errors have been corrected in the present version. The lines: "I watched the men walk about me in the office. / There were so flat!" appear on two lines, as they do in the 1962 mimeo and in the published book. Jill Balcon from the original cast reprised her role as "The Secretary" in the 1968 re-broadcast; Barbara Jefford read the role of "The Wife" and Rosalind Shanks that of "The Girl". *Three Women* was not published in book form until late summer/early fall of 1968, when Turret Books published it in a limited edition of 180 copies with an introduction by Cleverdon; the first American edition did not appear until 1975. It is conceivable that the re-broadcast of *Three Women* was intended to coincide with the publication of the book. *Three Women* "is in one sense a recapitulation of what had gone before (that is, Plath's pregnancy and the birth of her son Nicholas). All three voices, like the voices of very nearly disembodied wombs, speak for stages in Sylvia's initiation into motherhood, which for her was tantamount to being reborn herself. The play is set in a hospital: that setting recreated her imaginative world and enabled her to group the three voices dramatically. As she told her mother in June (1962), she was initially inspired by an Ingmar Bergman film, thought Bergman's influence would seem to be secondary, a matter of tone and presentation. The play tells of three archetypal "bornings" – or, in the case of Second Voice, of a failure to give birth. All Sylvia's experience of pregnancy, fear of pregnancy . . . and miscarriage is contained within it, and each voice is recognizably hers. . . . *Three Women* developed from personal sources, but it makes an advance on earlier mysteries in Sylvia's work, rising above private iconography to become universal. It is probably

the first great poem of childbirth in the language." – Anne Stevenson, *Bitter Fame: A Life of Sylvia Plath* (London: Viking, 1989), pp. 232-234. In February 1963, five months after the first BBC broadcast of *Three Women*, Plath committed suicide. As with most radio scripts, only a small number of copies of this mimeograph edition of *Three Women* were likely produced for the use of the cast and BBC staff. Apart from some light dust-soil and sunning along two edges to the cover leaf, the script is in fine condition. Rare. \$1,500.00

227. PLATH, SYLVIA. *Winter Trees*. 8vo, original cloth, dust jacket. London: Faber & Faber, (1971). First edition. A fine copy. \$150.00
228. POUND, EZRA. *Exultations*. 12mo, original printed boards. London: Elkin Mathews, 1909. First edition, presumed first issue with "of" in the title on the front cover. Of an edition of 1000 copies, approximately 500 sets of sheets were later bound together with sheets from *Personae* in a single volume. Gallup A4a. *Exultations* includes a number of Pound's most famous early poems, including "Sestina: Altaforte" and "Ballad of the Goodly Fere". Lightly rubbed at extremities, spine panel faintly sunned, otherwise a fine copy. \$1,000.00
229. POUND, EZRA. *Personae of Ezra Pound*. 12mo, original gilt-lettered drab boards. London: Elkin Mathews, 1909. First edition, in the first issue binding, of Pound's first regularly published book. Out of a total edition of 1000 copies, not more than 500 sets of sheets were subsequently bound up with left over sheets of *Exultations* in a single volume in 1913. Gallup A3a. Newspaper clipping (portrait of Pound) tipped-onto front free endpaper, fore-edge a bit foxed, boards rubbed, but still a near fine copy. \$750.00
230. POUND, EZRA. *Canzoni*. 12mo, original gray cloth. London: Elkin Mathews, 1911. First edition, first issue. One of 1000 copies printed, of which "not more than 500" were later issued as part of the combined volume *Canzoni & Ripostes* (1913). Gallup A7. Presentation copy from Olivia Shakespear, one of the two dedicatees of the book, which was dedicated to Olivia and Dorothy Shakespear. Olivia Shakespear was the mother of Dorothy, Pound's future wife. The book is inscribed in pencil on the front free end-

paper: "July 15th, 1911 / M. C. - O. S." A friend of W. B. Yeats, Olivia Shakespeare took a keen interest in the young American poet. Canzoni was published in July, and Olivia Shakespeare no doubt received her copy as soon as the book was available, and presumably bought others to give to friends, of whom "M. C." must have been one. Canzoni includes "The Tree", among other archaic poems; and some somewhat less archaic pieces, such as "Song in the Manner of Housman." Corners a little bumped, spine lightly sunned, a faint spot on back cover, otherwise a fine copy. \$2,000.00

231. (POUND, EZRA, translator). *Sonnets And Ballate Of Guido Cavalcanti With Translations Of Them And An Introduction By Ezra Pound*. 8vo, original gray streaked cloth. London: Stephen Swift & Co. Ltd., 1912. First English edition, the bulk of which was destroyed by a fire at the binders. The text of the English edition varies slightly from the American edition which preceded it. Gallup B4b. Pound's courtly dedication reads "As much of this book as is mine I send to my friends Violet and Ford Madox Hueffer (Ford)". Spine a shade darkened, otherwise a fine unopened copy, with the publisher's ads at the back. \$1,000.00
232. POUND, EZRA. *Antheil and The Treatise on Harmony*. 12mo, original printed salmon wrappers. Paris: Three Mountains Press, 1924. First edition. One of 400 copies. Gallup A25a. "10 Fr." price erased from front wrapper, spine slightly faded, otherwise a fine copy of this fragile book, seldom found in collector's condition. \$1,000.00
233. POUND, EZRA. *Ripostes of Ezra Pound. Whereto Are Appended The Complete Poetical Works of T. E. Hulme. With Prefatory Note*. 8vo, original gray cloth. London: Stephen Swift & Co., 1912. First edition, first issue. Presentation copy, inscribed "To Allen Upward, from E. P. Sept. 1913". The publisher's ads at the end are present in this copy; these ads "have been cut out in some presentation copies, distributed after the failure of the publisher." Perhaps as many as 1000 sets of sheets of the original edition were used in the first American edition of 1913, in the combined edition of *Canzoni* and *Ripostes* which Elkin Mathews published in 1913, and in the later separate issue of the sheets by Elkin Mathews in 1915. Swift went "bust" soon after *Ripostes* was published in October 1912. Gallup A8a. Al-

len Upward (1863-1926), an English barrister, writer, and scholar, contributed to the *New Age* and *New Freewoman*, and wrote plays, novels and poems. Upward's two significant and original contributions to thinking about the origins and developments of religions and cultures are *The New Word* (1907) and *The Divine Mystery* (1913). Pound's latest biographer A. David Moody sees Upward as "a thinker rather than an artist, but nonetheless a combatant in the revolt of intelligence 'against the crushing dominion of the stupid classes'. Pound associated him with 'the forces of intelligence', both for his original perceptions of the slow advance of those forces in modern as much as primal societies, and because he saw his work as itself a force for liberation from ingrained superstitions and ignorance. He particularly noticed in *The Divine Mystery* (1913) Upward's connecting individual genius or intelligence with sensitivity to the vital universe, and his looking for a civilization founded upon that order of intelligence. There he would have been finding confirmation of his own thinking. But Upward started [Pound] off in a new direction by putting him on to the Chinese classics. He had him reading Confucius and Mencius in French in October 1913, and he would have shown him his own selection of *The Sayings of Confucius* (1904)." - A. David Moody, *Ezra Pound: Poet. I: The Young Genius 1885-1920* (N.Y.: Oxford University Press, 2007), p.238. Pound recorded Upward's suicide in the first of the *Pisan Cantos* (LXXIV) and remembered him in Canto CX. Dedicated to William Carlos Williams, *Ripostes* contains "Portrait D'Une Femme", "The Seafarer", and "The Return", one of Pound's most famous Imagist poems. Covers lightly soiled, spine darkened, some offsetting as usual to endpapers, otherwise a very good copy. \$6,500.00

234. POUND, EZRA. *Selected Poems*. 8vo, frontispiece portrait after Wyndham Lewis, original cloth, dust jacket. (New York: New Directions, 1949). First edition, printing Pound's "Autobiography" for the first time. One of 3400 copies printed. Issued as New Classics Series 22. Gallup A62a. Presentation copy, inscribed by Pound on the front free endpaper to Norman Thomas DiGiovanni, the English translator of Jorge Luis Borges: "Norman DiGiovanni visited S. Liz July 1952 Ezra Pound". Fine copy in dust jacket. \$1,500.00

235. ROETHKE, THEODORE. *Open House*. 8vo, original cloth, dust jacket. N.Y.: Knopf, 1941. First edition of Roethke's first book. One of 1000 numbered copies printed. Presentation copy, inscribed in green ink on the front endpaper: "For William Sloane, a publisher who cares about verse. Ted Roethke". William Sloane, of William Sloane Associates, was for over twenty-five years associated with the Bread Loaf Writers' Conference in Middlebury, Vermont, the most distinguished American summer writing program. Visiting Bread Loaf for the first time in 1939, Sloane returned in 1944, and joined the faculty in 1945. The William B. Sloane Fellowship honors his long service to Bread Loaf. Under the imprint of William Sloane Associates, Sloane published John Berryman's *The Dispossessed* (1948) and *Contemporary American Nature Poetry, A Bread Loaf Anthology* (1950), the first of an on-going series. Sloane's *The Craft of Writing*, a collection of lectures he delivered at Bread Loaf, was published in 1979. Roethke's association with Bread Loaf began around 1941, continuing during the years he taught at Bennington College in the mid-1940s. As early as 1942, Roethke could recommend Sloane to Stanley Kunitz as someone who, as his inscription records, "cares about verse" and who could be instrumental in finding a publisher for Kunitz. Spine a bit darkened, little offsetting to endpapers and pastedowns, light wear to spine ends, else near fine in a very good jacket, evenly soiled, spine darkened, with a small tear to the head of the spine. \$4,500.00
236. ROETHKE, THEODORE. *The Lost Son and Other Poems*. 8vo, original cloth, dust jacket. Garden City, NY: Doubleday & Company Inc., 1948. First edition of Roethke's second book. Presentation copy, inscribed on the front free endpaper to the poet J. V. Cunningham: "For J. V. Cunningham with best regards Theodore Roethke." In addition to one of Roethke's finest short poems, "My Papa's Waltz", along with many of his original greenhouse poems, *The Lost Son and Other Poems* includes the great series of longer poems including "The Lost Son", "The Long Alley", "A Field of Light" & "The Shape of the Fire". A fine copy with a notable association of one of the landmarks of post-war American poetry. \$3,500.00
237. 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. \$3,500.00
238. SCHUYLER, JAMES. *May 24th Or So*. Square small 8vo, original decorated wrappers. N.Y.: Tibor De Nagy Editions, 1966. First edition of Schuyler's first book of poetry. One of only 20 copies signed by Schuyler out of a total edition of 300 copies printed; this is copy number 1. "Like Freilicher, Schuyler was determined to let order emerge from a faithful rendering of a scene rather than from an exercise of the artist's will. He and she had in common the ability to be satisfied, aesthetically, with one view from one window at different times of day, in changing light. ... (Schuyler) stands in relation to poetry as Fairfield Porter and Jane Freilicher stand in relation to paintings: committed to a vision of things as they are rather than as they might be in some idealized or reconfigured state." - Lehman, pp. 46, 245-246. Very fine copy. \$2,500.00
239. SCHUYLER, JAMES. *Hymn To Life. Poems*. 8vo, original cloth-backed boards, dust jacket designed by Fairfield Porter. N.Y.: Random House, (1974). First edition. Presentation copy, inscribed by Schuyler to Barbara Guest: "this beauty that I see. . .' for Barbara from Jimmy with love, March 12, 1974". A fine copy of one of Schuyler's scarcest trade publications. \$2,500.00
240. SCHUYLER, JAMES. *The Fireproof Floors of Witley Court. English Songs and Dances by James Schuyler*. 8vo, illustrated with architectural cut-out endpapers fashioned after the topiary gardens at Levens Hall, Westmorland, England, original orange decorated wrappers. Newark, West Burke, Vermont: The Janus Press, (1976). First edition. Limited to 150 numbered copies printed, torn, cut, and bound by Claire Van Vliet at the Janus Press on and of Kozu, Fabriano and Canson paper. Although not issued signed, this copy is signed by Schuyler on the front free endpaper. One of Schuyler's scarcest books owing to the fact that most of the edition went to subscribers of the press, with the result that few copies of this delightful

book have been available for collectors of the poet. Narrow, three-quarter inch strip of light fading along the top of the front cover, otherwise a fine copy. \$2,500.00

241. SCHUYLER, JAMES. *The Home Book: Prose and Poems, 1951-1970*. Edited by Trevor Winkfield. 8vo, original wrappers, cover illustration by Darragh Park. Calais, VT: Z Press, 1977. First edition. One of 26 lettered copies signed by Schuyler, out of a total edition of 1000 copies. Although not called for, this copy is also signed by Darragh Park, who designed the cover. Schuyler dedicated *The Home Book* to Ashbery. "The flowering of Schuyler's poetry took place in the decade of gay liberation, the 1970s, and the steadily climbing rise in his readership has something to do with his unflinching portrayal of homosexuality." – Lehman, p. 259. Spine slightly cocked, otherwise a fine copy. \$750.00
242. SCHUYLER, JAMES. *A Sun Cab*. 4to, mimeographed sheets in original stiff paper covers with cover and illustrations by Fairfield Porter, stapled. (N.Y.): Adventures in Poetry, (1972). First edition. One of 26 lettered copies signed by Schuyler and Fairfield Porter, out of a total edition of 300 copies. A fine copy. \$1,000.00
243. SCHUYLER, JAMES. *What's For Dinner?* 8vo, original quarter patterned cloth & boards with printed label on spine & front cover illustration by Jane Freilicher, acetate dust jacket. Santa Barbara: Black Sparrow Press, 1978. First edition. One of 26 lettered copies signed by Schuyler out of a total edition of 226 copies handbound in boards by Earle Gray. Morrow & Cooney 307d. Fine copy. \$350.00
244. SCHUYLER, JAMES & HELENA HUGHES. *Collabs*. 4to, original wrappers with cover design by George Schneeman, stapled as issued. (N.Y.): Misty Terrace Press, (1980). First edition. One of 200 copies printed. Presentation copy from all the contributors to Ted Berrigan, inscribed by Schuyler on the title-page: "To Ted, Love, Jimmy, 9/80"; by Hughes on the same page "When Napoleon loves Napoleon HX"; by the publisher, Michael Scholnick on the colophon page "Dear Ted, The breeze and sky, Hello, Michael Schol-

nick, 9-20-80"; and signed with a small pen-and-ink self-portrait by George Schneeman on the same page. Ted Berrigan died on July 4, 1983. In a letter to Tom Carey on July 28, Schuyler wrote: "Helena's back . . . She went to see Alice [Notley], and was very upset: as she said, "Ted was always there." – *Just The Thing. Selected Letters*, p. 408. A fine copy. \$1,750.00

245. SCHUYLER, JAMES. *The Morning of the Poem*. 8vo, cloth-backed boards, dust jacket. N.Y.: Farrar Straus & Giroux, (1980). First edition of Schuyler's Pulitzer Prize-winning collection, which was dedicated to the artist Darragh Park. Presentation copy, inscribed by Schuyler to Barbara Guest: "for Barbara all love Jimmy Feb. 1980". *The Morning of the Poem*, which won the Pulitzer Prize in 1981 in part owing to the advocacy of John Ashbery, one of the judges, earned Schuyler a wider and more appreciative audience. A "poet of warm benediction and praise", Schuyler was "prone to psychotic fits (and) spent much of his adult life in and out of psychiatric institutions". It is not therefore surprising that his poetry is devoted to the "celebration of ordinary pleasures." As Lehman further observes, "Like few other poets, he committed himself to the task of painting what's there and only what's there. In his poems accuracy of observation is raised to a high form of praise. The natural or manmade particulars of the world are celebrated not so much for their utility as for their virtue in merely being." – Lehman, *The Last Avant-Garde*, p. 273. As Ashbery put it, "He makes sense, dammit, and he manages to do so without falsifying or simplifying the daunting complexity of life as we are living it today". Fine copy in slightly sunned jacket. \$2,500.00
246. SCHUYLER, JAMES. *Selected Poems*. 8vo, original cloth, dust jacket with painting by Darragh Park. N.Y.: Farrar Straus Giroux, (1988). First edition. Signed by Schuyler on the title-page. Top edge of inner flaps sunned, otherwise a fine copy. \$375.00
247. SCHWARTZ, DELMORE. *In Dreams Begin Responsibilities*. 8vo, original black cloth, dust jacket. Norfolk, Conn.: New Directions, (1938). First edition of Schwartz's first book, a collection of stories, poems, and a play. One of 1000 copies printed. A very fine copy. \$1,500.00

248. SCHWARTZ, DELMORE. *The World Is A Wedding*. 8vo, original cloth, dust jacket. Norfolk, CT: New Directions, (1948). First edition. Inscribed by Schwartz to S. A. Jacobs on the front free endpaper. Head of the spine rubbed, otherwise a very good copy in a slightly dust-soiled jacket. \$1,250.00
249. 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. \$1,250.00
250. [SCHWARTZ, DELMORE, TRANSLATOR] RIMBAUD, ARTHUR. *A Season In Hell*. Translated by Delmore Schwartz. 8vo, original linen-backed paper over boards, printed paper label on front cover, dust jacket. Norfolk, CT: New Directions, (1939). First edition. Presentation copy, inscribed by Schwartz to George Marion O'Donnell on the front free-endpaper. Small ownership signature on the front paste-down obscured by the jacket flap, otherwise a fine copy. \$1,500.00
251. SEXTON, ANNE. *To Bedlam and Part Way Back*. 8vo, original cloth-backed boards, dust jacket. Boston: Houghton Mifflin, 1960. First edition of Sexton's first book. Inscribed on the half-title page by the poet "With all my thanks for keeping my books (?) - Anne Sexton, April, 1961." Fine copy in jacket. \$1,000.00
252. SIMIC, CHARLES. *What the Grass Says*. 8vo, illustrations, original illustrated wrappers, stapled as issued. (San Francisco): Kayak, [1967]. First edition of the author's first book of which 1000 copies were printed. Signed by Simic on the title-page. \$150.00
253. SIMIC, CHARLES. *Nine Poems. A Childhood Story*. Folio, decorated wrappers, glassine dust jacket. Cambridge: Exact Change, 1989. First edition. One of only 25 copies signed by Simic out of a total edition of 500 copies. Mint. \$450.00
254. SIMIC, CHARLES. *Displaced Person*. 4to, original quarter vellum & patterned Japanese paper over boards, glassine dust jacket. (N.Y.): New Directions, (1995). First edition. Limited to 150 copies printed on Arches (the total edition), signed by Simic. Designed by Leslie Miller of The Grenfell Press. James Laughlin considered this the most beautiful book he had published. New, at publication price. \$250.00
255. SIMIC, CHARLES. *Wendy's Pinball. Poems. Images by Wendy Mark*. 8vo, original cloth, acetate dust jacket. (East Hampton, NY: Horowitz, 1996). First edition. One of 15 specially bound copies printed on Rives mould-made paper at The Stinehour Press, with an original monotype by Mark, and signed by Simic and the artist; there were also 135 regular copies bound in wrappers. This special issue was immediately sold out at an exhibition of Mark's monotypes which coincided with the celebration of the publication of the book at the publisher's Easthampton gallery. As new. \$1,750.00
256. SIMIC, CHARLES. *On the Music of the Spheres. Photographs by Linda Connor. Poems by Charles Simic*. Square 4to, 15 tipped-in illustrations, dark blue cloth. (N.Y.): Library Fellows of the Whitney Museum of American Art, (1996). First edition. The sixteenth publication in the Artists and Writers Series of the Library Fellows of the Whitney Museum of American Art. One of 350 numbered copies signed by Simic & Connor & designed & printed by the Grenfell Press. As new. \$350.00

257. SIMIC, CHARLES. *On the Music of the Spheres. Photographs by Linda Connor. Poems by Charles Simic.* Square 4to, 15 tipped-in photographic plates, original navy cloth, black morocco labels lettered in gilt, publisher's slipcase. (N.Y.): Library Fellows of the Whitney Museum of American Art, (1996). First edition, deluxe issue. One of 100 numbered copies signed by Simic and Connor, specially bound and including an original signed platinum palladium print by the artist. The sixteenth publication in the Artists and Writers Series of the Library Fellows of the Whitney Museum of American Art, designed and printed by the Grenfell Press. As new. \$1,500.00
258. SIMIC, CHARLES. *Three Poems. Etchings by Holly Brown.* 4to, 3 loose signatures, in blue Japanese book cloth folding clam-shell box with title printed in silver on front, as issued. Syracuse: Clockworks Press, 1998. First edition of the Clockworks Press' first limited edition publication. Features Simic's "Mirrors at 4 A.M.", "A Book Full of Pictures", & "Late Train". One of only 12 numbered copies printed by Michael & Katherine Russem of the Kat Ran Press, using Giovanni Mardersteig's Dante typeface, and signed by Simic & Brown, with 8 original etchings printed on Arches Cover paper, signed & editioned by the artist. Each poem is in its own folder with its title printed on its cover. Holly Brown's prints can be found in the permanent collections of the New York Public Library, the Harvey S. Firestone Library at Princeton University, Syracuse University Print Department, & the University of New Hampshire Special Collection & in private collections in Canada, New York & Florida. As new. With prospectus laid in. \$1,750.00
259. SNODGRASS, W. D. *Heart's Needle.* 8vo, original red cloth, dust jacket. N.Y.: Knopf, 1959. First edition of the poet's first book, a Pulitzer Prize winner. Limited to 1500 copies printed. Presentation copy, inscribed by Snodgrass to William Targ on the title-page. \$450.00
260. SNODGRASS, W. D. *After Experience: Poems and Translations.* 8vo, original cloth, dust jacket. N.Y.: Harper & Row, (1968). First edition. Signed by the author on the title-page. Fine copy in jacket. \$100.00
261. SNYDER, GARY. *A Range Of Poems.* 8vo, frontispiece portait, illustrations by Will Peterson, original brown cloth, white dust jacket. London: Fulcrum Press, (1966). First edition, special issue. One of only 50 copies signed by Snyder out of a total of 100 numbered copies printed on Glastonbury antique laid paper. McNeil A13b. In this issue, the most elusive of all of Snyder's books. A very fine copy. \$2,250.00
262. SNYDER, GARY. *Regarding Wave.* 8vo, original cloth. Iowa City: The Windhover Press, (1969). First edition. One of 280 numbered copies (the total edition) printed on Shogun paper and signed by Snyder. Berger 36. Few spots of discoloration on the back cover, otherwise a fine copy. \$450.00
263. SNYDER, GARY. *Smokey The Bear Sutra.* Large 8vo, illustrated, original pictorial plywood covers tied with cord. (Oakland, CA: RatArt Press, 1993). First edition in book form. One of only 25 numbered copies (the entire edition) signed by Snyder and the printer Michael Henninger. Very fine copy. \$2,500.00
264. SPICER, JACK. *After Lorca. With an Introduction by Federico Garcia Lorca (sic).* 8vo, original pictorial wrappers with cover drawing by Jess. (San Francisco: White Rabbit Press, 1957). First edition of Spicer's first book of poetry. One of 26 lettered copies signed by Spicer and with a drawing by the poet on the colophon page (out of a total edition of 500 copies typed on an Olivetti Lexikon 80 by Robert Duncan and multilithd by Joe Dunn for the White Rabbit Press, with a cover design by Jess). Although not noted, the present copy came from the library of the poet Jack Gilbert, who studied at San Francisco State University in the 1950s and participated in Spicer's Poetry as Magic workshop. Spicer has inscribed the colophon page: "839 Leavenworth, Happy New Year". The original drawing above the printed colophon appears to be of a baseball mitt in which appear the letters ABC. Lorca's posthumous introduction is unique in the annals of poetry: "My reaction to the manuscript . . . was and is fundamentally unsympathetic. It seems to me the waste of a considerable talent on something which is not worth doing. The late Senor Lorca notes, however, that the dead are notoriously hard to satisfy." Covers lightly soiled, otherwise a very good copy of this rare debut. \$5,000.00

265. STERN, GERALD. *Bread Without Sugar*. Tall 8vo, illustration by Nadya Brown, wrappers with printed label on front cover. (No place): Sutton Hoo Press, 1991. First edition. One of 30 "special copies, covered in Tim Barrett's handmade UICB pc4 flax paper" numbered & signed by Stern (out of a total edition of 250 copies). This is the Sutton Hoo Press' first book. Fine copy. \$350.00
266. STEVENS, WALLACE. *We are pleased to offer an extensive collection of more than 60 items chiefly comprising Stevens's primary publications in trade and deluxe issues, some of which are inscribed and signed, and related items, including the very rare Harvard 1901 Class Dinner program signed by Stevens, and accompanied by his holograph invitation to W. B. Wheelwright. Among the collection's highlights are first editions of Harmonium in its variant issues and bindings, some in dust jacket; Ideas of Order, the 1/20 issue signed by Stevens, a presentation copy inscribed by the book's publisher J. Ronald Lane Latimer; Owl's Clover, the 1/20 issue signed by Stevens, a presentation copy inscribed by J. Ronald Lane Latimer, the book's publisher; The Man with the Blue Guitar Including Ideas of Order (1952), a presentation copy from Stevens; another copy of the same title bearing Stevens's presentation inscription to Richard Hammer; Esthétique du Mal: one of only a few copies of the 1/300 issue bound in rose Natsume paper-covered boards, this copy is signed by Stevens, and a copy of the rare 1/40 issue signed by both Stevens and Wightman Williams; all 3 issues of the first edition of Three Academic Pieces; The Collected Poems, a presentation copy from Stevens, and another copy with a Season's Greetings card from the Stevenses (in Elsie Stevens' hand) laid in. The books are in very good to fine condition. A detailed list is available.* \$125,000.00
267. 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 A2b. A very fine copy. \$1,500.00
268. STEVENS, WALLACE. *The Man With The Blue Guitar & Other Poems*. 8vo, original yellow cloth, dust jacket. N.Y.: Knopf, 1937. First edition. One of 1000 copies printed. This copy is in the second issue dust jacket with the word "conjunctions" (rather than the misprint "conjunctioning") on the front inner flap. Edelstein A4a. Signed by Stevens. Offsetting from clipping on title-page and facing page measuring approximately 3 1/2 x 4 inches, endpapers discolored at gutters as usual, covers lightly dust-soiled with some mottling of spine, otherwise a very good copy. \$6,500.00
269. STEVENS, WALLACE. *Notes toward a Supreme Fiction*. 8vo, original cloth-backed boards, plain unprinted dust jacket. Cummington, MA: Cummington Press, (1943). Second edition, with corrected reading This was on line 7, p. 37. Limited to 330 hand-printed copies. Edelstein A6b. Although not called for, this copy is signed by Stevens on the half-title. Endpapers a little discolored at gutters, small tape-stain to upper edge of back board, otherwise a fine copy in jacket missing a piece at the base of the spine. \$4,500.00
270. STEVENS, WALLACE. *Esthétique du Mal. A poem by Wallace Stevens with pen & ink drawings by Wightman Williams*. 8vo, original quarter black morocco & green Natsume paper-covered boards, glassine dust jacket. Cummington, MA: Cummington Press, 1945. First edition. One of 300 copies printed on in Centaur type on Italian Pace paper. Edelstein A10. An unusually fine copy of a book that seldom survives in decent condition. \$2,250.00
271. STEVENS, WALLACE. *Esthétique du Mal. A poem by Wallace Stevens with pen & ink drawings by Wightman Williams*. 8vo, original quarter black morocco & rose Natsume paper-covered boards, (original?) glassine dust jacket. Cummington, MA: Cummington Press, 1945. First edition. One of 300 copies printed on Pace paper; one of only a few copies in rose Natsume straw-paper-covered boards. Edelstein A10. Most of the edition was issued in green Natsume paper-covered boards: "Only a few copies have [the rose paper covers] . . ., all the available green paper not quite being enough for the entire edition." (Unpublished letter from Harry Duncan [the publisher] to W[allace] S[tevens], November 17, 1945). Edelstein A10.

In Randall Jarrell's opinion "Esthetique du Mal" was "the best of (Stevens') later poems: As one feels the elevation and sweep and disinterestedness, the thoughtful truthfulness of the best sections of a poem like Esthetique du Mal, one is grateful for, overawed by, this poetry. . ." – *Poetry And The Age*, pp.139 & 146. Grolier Club, *A Century For The Century: Fine Printed Books From 1900 to 1999*, 46. A very fine copy, far and away the finest copy we have seen, preserved in a cloth folding box. \$7,500.00

- 272. STEVENS, WALLACE. *Transport to Summer*. Small 8vo, original cloth-backed boards, printed spine label, dust jacket. N.Y.: Knopf, 1947. First edition. One of 1750 copies printed. Edelstein A11. Signed by Stevens on the title-page. Endpapers discolored at gutters as often, otherwise a near fine copy in dust jacket which is lightly faded at spine. \$6,500.00
- 273. STEVENS, WALLACE. *A Primitive like an Orb, a poem by Wallace Stevens with drawings by Kurt Seligmann*. 8vo, original printed orange wrappers. (N.Y.): Banyan Press, 1948. First edition. Limited to 500 copies. Edelstein A13. Although not called for, this copy is signed by Stevens. Very fine copy. \$4,500.00
- 274. STEVENS, WALLACE. *The Auroras of Autumn*. 8vo, original cloth, dust jacket. N.Y.: Knopf, 1950. First edition. One of 3000 copies printed. Edelstein A14a1. Presentation copy, inscribed by the poet. A fine copy in dust jacket. \$5,000.00
- 275. STEVENS, WALLACE. *The Necessary Angel. Essays on Reality and the Imagination*. 8vo, original cloth, dust jacket. N.Y.: Knopf, 1951. First edition. One of 3000 copies printed. Edelstein A17a1. Signed by Stevens. Fine copy. \$6,500.00
- 276. STEVENS, WALLACE. *Raoul Dufy. A Note by Wallace Stevens*. Oblong, large 4to, original printed blue wrappers, string-tied as issued. (N.Y.: Pierre Berès, 1953). First edition of this four-page essay on Dufy's *La Fée Electricité*. One of 200 numbered copies on handmade Arnold paper printed by the Ram Press. Edelstein A20. The present copy, however, differs from Edelstein's description in two

particulars: there is no copyright stamp on the inside front wrapper and the colophon page is not numbered in holograph. A very fine copy of one of Stevens' scarcest publications. \$1,500.00

- 277. STEVENS, WALLACE. *Letters of Wallace Stevens. Selected and Edited by Holly Stevens*. Thick 8vo, decorated endpapers, original cloth, dust jacket. N.Y.: Knopf, 1966. First edition. One of 6000 copies printed, of which 1455 sets of sheets were sold to Faber for the U.K. issue. Edelstein A29a.1. A fine copy. \$250.00
- 278. STEVENS, WALLACE. *The Palm at the End of the Mind. Selected Poems and a Play. Edited by Holly Stevens*. Tall 8vo, original cloth, dust jacket. New York: Alfred A. Knopf, 1971. First edition. 4000 copies printed. Edelstein A30. Fine copy. \$100.00
- 279. STEVENS, WALLACE. *Unpublished Autograph Letter Signed to a Valerie Stevens, 4 pages, 8vo, on an unlined bifolium, Hartford, CT, June 12, 1933, evidently a response to a letter from Ms. Stevens asking why*

or, what would be this word, that in the effort to avoid that one, you might be some persons. But in 2 - then secured in an obscure way a cliff in the little direction: a bit of writing. If some, in little know that people who like poetry, in its part it necessarily, people who need it, need it with all they have, and that they derive all the wisdom and freshness of life from it. There are the people, and the only one, for whom poetry is, or should be, written. Now, in your poems, the reader is like to you and through you, with the things, is essentially made. This is the reason why you must to those them as simple, sincere and yet highly-charged as they are: you

a medium for the wisdom of fresh-ness of life. People who make poems about the sky, like him the same of-ferent as their own mind about down-tilled in old shoes. It is then under-stand, admirably. For get all judges, even the favorite ones. Perhaps this part of it. Only remember that poetry is the bread of life and not a literary exercise. You must children not dolls, and in the same way, people have the utmost need for what touches them, what is alive, what re-creates them and so on.

Many thanks for your letter and to inspect your wishes, always
Wallace Stevens

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she did not win a poetry contest. Stevens explains that, though she did not win, he felt that her poems were the only ones “that contained the real thing.” Stevens comments on the audience for poetry: “people who like poetry [are], to put it accurately, people who need it, need it with all they have, and that they derive much of the vividness and freshness of life from it. . . Now, in your poems, the reader is close to you and through you to the thing so essentially needed” and concludes: “Only remember that poetry is the bread of life and not a literary exercise. You want children, not dolls, and in the same way people have the utmost need for what touches them, what is alive, what re-creates them and is”. Folded for mailing, the letter and its original mailing envelope are in fine condition. Significant autograph letters by Stevens are rare on the market. \$12,500.00

280. STEVENS, WALLACE. *Typed Letter Signed to Witter Bynner, 1 page, 4to, on Hartford Accident and Indemnity Company letterhead, Hartford, CT, April 6, 1934, about a letter Stevens received from one “Leippert,” a.k.a. J. Ronald Lane Latimer.* “To hell with Leippert,” Stevens writes, “the only thing from him that I can find is enclosed. The only reason that I am sending this to you is that, if he offered to bind your manuscript in orange crushed levant, it was wonderfully far seeing of him, considering that you are now in Florida. I don’t see why you should pay any attention to the thing. Ordinarily when one has been played for a sucker one forgets it. Of course, I don’t know that Leippert is all that you say he is; I don’t know anything at all about him, and don’t care. But I do care about you. Come to see me some time when you are in Hartford. . .” Published in *Letters*, p.270. Holly Stevens notes that “Leippert” is “apparently either J. Ronald Lane Latimer’s true surname or another pseudonym.” Leippert’s single-page letter to Stevens about “having your copy bound in orange crushed levant & shall do so unless you object to that color” is included. Leippert/Latimer’s Alcestis Press published two of Stevens’s books: *Ideas of Order* in 1935 and *Owl’s Clover* in 1936. Folded from mailing, the letter is in fine condition. \$7,500.00
281. STEVENS, WALLACE. *Autograph Letter Signed to a Sylvia Meech, 1 page, 8vo, on an unlined bifolium, Hartford, CT, March 12, 1932, men-*

tioning his poem “Banal Sojourn.” Stevens writes that ‘Banal Sojourn’ “in *Harmonium* is a garden poem in your sense, if not in your mind. In the new edition of that book there is a poem written in Norfolk or certainly suggested by what I saw there once in a visit. Thanking you for your note. . .” The “new edition” of *Harmonium* to which Stevens refers, published by Knopf in 1931, eliminated three poems from the first edition of 1923 and included an additional fourteen poems. Folded from mailing, the letter and its original mailing envelope are in fine condition. \$5,000.00

282. STEVENS, WALLACE. *A superb archive of 11 unpublished Typed Letters Signed to his publisher Knopf (2 to Alfred A. Knopf personally, 8 to Knopf’s Publicity Director William Cole, and 1 addressed to Alfred A. Knopf, Inc.), 11 total pages, 4to, on Hartford Accident and Indemnity Company letterhead, Hartford, CT, November 27, 1936 – February 7, 1955, around publishing Stevens’ books, other poets’ books, public readings, and the National Book Awards.* On November 27, 1936 Stevens writes to Knopf: “just coming out of a Thanksgiving coma,” and thanks Knopf for a check and “for the copy of *The Borzoi Reader*, which looks like an eye full. So far I have had time only to glance at the book, which ought to find its way under a good many Christmas trees.” In his February 2, 1942 letter to Knopf written in the midst of war, Stevens informs Knopf that he is “sending a manuscript of a new volume of poetry under separate cover today. This does not seem a very propitious time for the publishing of poetry, but that is something for you to decide.” The manuscript was probably *Parts of a World*, published by Knopf in the fall of 1942. To Alfred A. Knopf, Inc. on March 7, 1951 Stevens conveys a photograph to the publicity department: “. . . I told someone in your Publicity Department at yesterday’s party that I would send a new photograph to take the place of the terribly bad one that was circulated yesterday. Here is one that I like and which I hope will be of some use to you. The photographer’s name is in the lower right corner. . .” In a pencil postscript Stevens adds, “Thanks to everyone from Knopf for their courtesy and kindness. WS.” In his August 31, 1951 letter to Knopf’s Publicity Director, William Cole, one of the initiators of the annual National Book Award, Stevens agrees

to act as judge for the Poetry Award that year, adding: "The truth is that I read very little poetry. Consequently, when you speak of sending a reminder list, it strikes me that if I am to do a good job I shall have to have a good deal more than that, and that being so, I might not be the right man for the job. . ." Again to Cole, two months later and evidently in his capacity as judge for the National Poetry Award, Stevens asks Cole for copies of some of the nominees' books: ". . . I shall be glad to have copies of Richard Eberhart's *Selected Poems* (Oxford); Jarrell's *The Seven-League Crutches*, and Lowell's *The Mills of the Kavanaughs* (both by Harcourt, Brace); and Marianne Moore's *Collected Poems* (Macmillan). I already have several of the other books." Stevens himself won in 1951 for *The Auroras of Autumn* and Marianne Moore won in 1952 for her *Collected Poems*. On December 11, 1951 Stevens writes to Cole to schedule a meeting of the Poetry Jury for the National Book Award. Stevens prefers "December 28th, because it is Friday" and "morning" or "early afternoon since I should like to leave for Hartford not later than 5:10. This gives you all the filthy facts. If other people prefer January 3rd, I shall be glad to come on that date, although I like December 28 more." Stevens write to Cole offering a blurb for Jarrell's *Pictures from an Institution* on February 8, 1954: ". . . I read Jarrell's *Pictures from an Institution* [published by Knopf in 1954] over the week-end. Here is a word of comment which you can use, or any part of which you can use, if it is of any interest to you: 'A most literate account of a group of most literate people by a writer of power (both natural and acquired). No plot, no action, yet a delight of true understanding.' Stevens' next letter here to Cole, from August 30, 1954, has to do with a proposed reading at NYU: ". . . I never did like to read in public, not only because of personal inhibitions, but because I never thought it was quite the right thing for me to do. . . please thank Mrs McCloud for her interest. I must say no. . . Some time ago I was invited to become a member of a board or council having to do with the promotion of an interest in books. . . I did not answer it because I don't have an idea in my head about promoting an interest in books. . ." Thanking Cole for a letter three days after receiving it Stevens writes: "As you say, I seem to have got the hang of the National Book Award. You

will find enclosed a letter which I have sent to the Poetry Room, Widener Library, Harvard University. I find that only my daughter will be able to come down. . ." On February 7, 1955 to Cole about the National Book Awards proceedings Stevens writes: "I enclose a letter from TV-TIME. I have no interest in this. Possibly this is a record of some part of the proceedings that took place before the main ceremony, or it may even be part of the main ceremony. If it is part of the main ceremony, I don't wonder that Faulkner spoke so that nobody could hear him. . ." Stevens adds in a pencil postscript: "The pursuit of Yoknapatawpha County has taught him [Faulkner] wisdom." [Stevens won the Poetry Award in 1955 for his *Collected Poems*; Faulkner won the Fiction Award for *A Fable*]. Folded for mailing, the letters are in fine condition and are preserved in a morocco and cloth slipcase. \$75,000.00

283. STEVENS, WALLACE. *A fine series of 5 unpublished Typed Letters Signed to poet, editor, and literary critic Vivienne Koch, 5 total pages, 4to, on Hartford Accident and Indemnity Company letterhead, Hartford, CT, January 29, 1947 - February 13, 1950, concerning Stevens' contributions to Focus magazine and William Carlos Williams.* Stevens comments about a photograph of William Carlos Williams' mother in the first letter of this series on January 29, 1947: "The truth is that the photograph of Williams's mother touched me. She seems to account for a very great deal in him. But all the photographs were good without any of the nonsense that infects so many photographs of poets." In his TLS of February 13, 1950 Stevens writes about a contribution to *Focus* magazine: "Things that I sent out before making the arrangements for the new book, if published before the new book is published, are not controlled by Knopf; otherwise if they would not be published until later. Mr Knopf will not publish *The Auroras of Autumn* until next fall and as *Focus* is to be published this spring everything seems to be all right." In addition, Stevens notes, "I suppose you know that [W. C.] Williams has been elected to the National Institute. While an outside honor of that sort may mean little to him, yet it counts toward the acceptance of his work and acceptance is a big step toward understanding and liking." Regarding his submission of a poem to the magazine Stevens writes in his

February 26, 1947 letter: "The enclosure is much less of a poem than you seem to have had in mind, but it is all I have at the moment. I send it to you because I should like very much to go along with the others." The enclosed poem Stevens refers to above is not present. On March 7th about a contribution to *Focus*: "Esthetique, etc. is included in *Transport to Summer* which Mr Knopf published this week or last and is, therefore, subject to my contract with him relating to *Transport to Summer*. In short, while I should be glad to have you use anything you like from that book, you would have to get permission from Mr Knopf. But if it is at all possible for you to wait a week or two, I might be able to send you something." In his TLS of March 10, 1947, Stevens writes of enclosing "two more poems, with the one that you have, will at least make something of a group. This will make it unnecessary for you to apply to Mr Knopf who would, I suppose, expect you to pay him something, not knowing how all this sort of thing goes on. I had a wild day doing these two yesterday." The two poems to which Stevens refers are not present. Koch reviewed *Esthétique du Mal* in "Poetry in World War II" published in *Briarcliff Quarterly, III* (April 1946) and *The Auroras of Autumn* for *The Sewanee Review, LIX* (Autumn 1951).
 Folded for mailing, the letters are in fine condition. \$20,000.00

284. STEVENS, WALLACE. *An important series of 6 Typed Letters Signed, four unpublished, two published, to arts critic, composer, and photographer John Gruen, 5 total pages, 4to, on Hartford Accident and Indemnity Company letterhead, Hartford, CT, June 30, 1953 – June 22, 1955, about Gruen's work and related musical matters, Stevens' support of Gruen's application for a Guggenheim, and Stevens' own illness.* Writing Gruen about his musical compositions on June 30, 1953, Stevens says: "It seems to me that the style is three things: dynamic, original and a style of the intelligence. . . While your dynamics are the dynamics of dramatic song, still that is not nearly all there is to say on what seems to be your essential vitality. Perhaps if I said simply that it is the strong music of a young musician, I should be saying as much as if I tried to elaborate, which it would be difficult for me to do since I am not a musician." (Published in *Letters*, p.785). Stevens acknowledges receiving a record from Gruen on December 3, 1953,

"It may take a week or so until I get around to commenting on it. I don't have a long-playing machine myself and shall have to wait until I can go to my daughter's house." Regarding Gruen's application for the award of a Guggenheim Fellowship, Stevens thanks him for some postcards "and, still more, for your cheerful letter. . . I shall be glad to do what I can for you when the Guggenheim inquiry comes in." (from the October 29, 1954 letter). Stevens' TLS of December 13, 1954 thanks Gruen for a letter "which enables me to get much closer to Persichetti without hearing any of his work than I could do otherwise. He teaches at Julliard [sic]. Moreover, he either writes chroniques or reviews, or both, for the *Music Quarterly* and is undoubtedly a man of very considerable talent. I shall have to try to meet him one of these days when I am in New York." About the Guggenheim, Stevens observes, "And I hope that you win a Guggenheim although I am bound to say that those awards are rarely made except to people who have a considerable amount of work that has already been published." (Published in *Letters*, p.857). Stevens thanks Gruen for a letter on June 22, 1955, and reports of his, Stevens', illness: "I have been ill for the last two months, spending that whole period, except for a week, in hospitals, so that I am hardly in shape to follow Mr Logan's paper very closely. I doubt if I get to New York very often this summer considering my present condition. There is one business matter which will make it necessary for me to come down in the near future. However, on that occasion I am going to do what I have to do and then immediately return without seeing anyone." Stevens died on August 2, 1955, one month and some days after writing this letter. Folded for mailing, the letters are otherwise in fine condition. \$25,000.00

285. STEVENS, WALLACE. *A group of 3 late unpublished Typed Letters Signed to a collector, T. M. Harwell, 3 total pages, 4to, on Hartford Accident and Indemnity Company letterhead, Hartford, CT, July 28, 1954 – August 10, 1954, arranging meetings with Harwell, Harwell's collection of books by Stevens, and the Alcestis Press edition of Owl's Clover.* On July 28, 1954, Stevens writes to Harwell, "You sound like a most alarming collector. It may be that I have a copy of the first edition of *Harmonium*,

- and if I have, I shall bring it down to the office for you; but recently several other collectors have turned up, and one's first book is always the one they don't have and want." A few days later, in his August 3 letter, Stevens arranges an appointment with Harwell: "This will give me plenty of time to sign things. We can then go to lunch and you can catch an early train back home." The last letter, from August 10, 1954, concerns *Owl's Clover*: "I am sending you a copy of The Alcestis Press' *Owl's Clover*. After this was published, they wrote to me saying that they had about ten or twelve copies left and offered to sell them to me for a good deal less than the original price, and this is one of those copies. It is not numbered because I have no idea whether this is a copy in excess of the copies planned to be numbered. It is in every way the same as the numbered copies, even to the broken back on the slip case. The few copies that remain all have backs like this". Folded for mailing, the letters, and two original mailing envelopes, are in fine condition. \$7,500.00
286. STRAND, MARK & WENDY MARK. *89 Clouds*. Square 8vo, illustrations by Wendy Mark, boards, dust jacket. N.Y.: ACA Galleries, (1999). First edition of this collaboration between poet Mark Strand and artist Wendy Mark. Signed by Strand & Mark. Fine copy. \$250.00
287. STRAND, MARK & WENDY MARK. *89 Clouds*. Square 8vo, reproductions of monotypes by Wendy Mark, original handmade Roma paper over boards with printed paper label on the spine by Claudia Cohen. N.Y.: ACA Galleries, (1999). First edition of this collaboration between the poet Mark Strand and the artist Wendy Mark. One of only 20 copies specially bound with an original signed monotype by Wendy Mark laid into a pocket at the back of the book, which is also signed by Strand & Mark. As new. \$1,750.00
288. STRAND, MARK. *The Continuous Life. Eighteen Poems. Two Woodcuts by Neil Welliver*. Folio, original Japanese-style handmade paper wrappers. Iowa City: Windhover Press, 1990. First edition. Limited to 225 numbered copies on Windhover paper. Berger 97. The poet Phil Levine's own copy with his ownership signature on the front free endpaper. Fine copy. \$450.00
289. TATE, ALLEN. *Mr. Pope and Other Poems*. Small 8vo, original black cloth with printed labels, dust jacket. N.Y.: Minton Balch & Co., 1928. First edition of Tate's first regularly published book. Presentation copy, with a correction and a few holograph revisions by Tate. A fine copy. \$750.00
290. TATE, JAMES. *Notes of Woe. Poems*. Small 8vo, original salmon boards. Iowa City: Stone Wall Press, 1968. First edition. Limited to 230 copies on Hayle paper. Berger 28. Very fine copy of this beautifully printed book. \$350.00
291. TATE, JAMES. *The Torches*. 8vo, original linen. Santa Barbara: Unicorn Press, (1968). First edition. One of only 30 numbered copies specially bound in an original fabric by Joe and Anna Burgess and signed by Tate; there were also 1030 copies bound in wrappers and 250 in boards in the edition. Very fine copy of this rare issue. \$350.00
292. TATE, JAMES. *Viper Jazz*. 8vo, original cloth, dust jacket. Middletown, CT: Wesleyan University Press, (1976). First edition. Presentation copy, inscribed by Tate. \$150.00
293. TATE, JAMES. *Hottentot Ossuary*. Small 8vo, original black cloth, dust jacket. Cambridge, MA: Temple Bar Bookshop, 1974. First edition. One of 50 specially bound (hardbound) copies numbered and signed by the author out of a total edition of 1500 copies. Copy number 1, a presentation copy, inscribed on the front free endpaper to the publishers: "For Jim & Gene, Sweethearts of the locker-room. However, I am indebted and greatly pleased, your pal, Jim Tate". Jim (James) & Gene (Eugene) O'Neil were the owners of the Temple Bar Bookshop and the publishers of this title; a holograph note of provenance from Gene O'Neil is laid in. Neither the poet nor the publishers can now recall what "Sweethearts of the locker-room" means. A fine copy in jacket which is slightly rubbed along one fold. \$850.00
294. TATE, JAMES. *If It Would All Please Hurry. A Poem. Etchings & Engravings by Stephen Riley*. Folio, with 10 original etchings & engravings

- ings (6 full-page) on Arches Cover White paper, loose sheets in folding box. Amherst: Shanachie Press, 1980. First edition. One of only 10 lettered copies reserved for the author and artist (this being copy "J") out of a total edition of 35 copies produced, of which 25 roman-numeraled copies were for sale; all copies were signed by the poet and the artist, with each of the original prints also numbered and signed in the margin by the artist. Presentation copy, inscribed by both Tate and Riley to Stanley Wiater, the man who brought the poet and artist together. Riley's inscription reads "For my friend Stan – fellow bibliophile, confidant, taster of the fantastic and esoteric, to whom in large part the very existence of this suite is due. With thanks – Stephen Riley / 1 September 1980." Tate's inscription reads: "For Stan, without whom it wouldn't have . . . because of whom it has. Horror of horror – with friendship, Jim Tate." Stephen Riley, who illustrated and published *If It Would All Please Hurry* was a young artist in his twenties, who died not long after the portfolio was published. Stanley Wiater is a writer of horror fiction, who attended the University of Massachusetts at Amherst in the Seventies. According to Wiater, the edition fell short of its stated limitation, which would account for its rarity on the market. Portfolio lightly soiled, otherwise a very fine copy, perhaps the most desirable copy, of Tate's rarest publication. \$4,000.00
295. TATE, JAMES. *Bewitched*. 4to, illustrated with drawings by Laurie Smith, original loden green cloth & decorated boards. Llangynog, (Wales): Embers Handpress, 1989. First edition. Limited to 100 numbered copies signed by Tate, of which this is one of approximately 40 copies printed on rough Saunders mould-made pure rag paper & cloth-bound; there were an additional 40 copies printed on smooth Saunders paper bound in stiff paper wrappers & 20 on a hand-made Barcham Green paper specially bound. Very fine copy. \$250.00
296. TATE, JAMES. *Return to the City of White Donkeys*. 8vo, original boards, dust jacket. (N.Y.): Ecco, (2004). First edition. Signed by Tate on the title-page. Fine copy. \$75.00
297. WALDMAN, ANNE. *First Baby Poems*. 8vo, drawing by Patricia Padgett, original decorated glossy white wrappers with a quotation on the back by Michael McClure. Rocky Ledge, (NY): Cottage Editions, (1982). First edition of these poems surrounding the birth of her first child. Limited to 526 copies. Presentation copy, inscribed on the half-title: "For Ted Berrigan – "my heart is elephantine' loyally & faithfully yours, Anne Waldman, June 30, 1982, St. Marks Place". Covers slightly soiled, but a very good copy. \$750.00
298. WARREN, ROSANNA. *Stained Glass*. 8vo, original cloth, dust jacket. New York: W. W. Norton & Company, (1993). First edition of this Lamont Poetry Prize-winner. Presentation copy, inscribed by Warren to Pulitzer Prize-winning author Peter Taylor and his wife, the poet Eleanor Taylor on the half-title page: "for Eleanor and Peter / in lifelong affection / Rosanna May 1993". Warren has corrected one word and supplied a comma in the text of the poem "The Broken Pot". The Warren and Taylor families were longtime friends, as is reflected in Warren's inscription; the Taylors would likely have known Rosanna Warren since her birth. Very fine copy. \$250.00
299. WILBUR, RICHARD. *Seed Leaves. Homage to R. F. Poetry by Richard Wilbur. Prints by Charles Wadsworth*. 8vo, illustrated with original colored etchings, marbled wrappers with printed label, in folding cloth & marbled board case. Boston: Godine, (1972). First edition of this homage to Robert Frost, the title-poem, which first appeared in *The New Yorker*, reprinted from *Walking To Sleep* with an explanatory preface by Wilbur. Limited to 160 copies signed by Wilbur and Wadsworth. A very fine copy of this lovely book. \$450.00
300. WILBUR, RICHARD. *The 1996 Frost Medal Lecture. Introduction by Stanley Kunitz*. 8vo, original cloth, patterned endpapers, printed paper spine label. (New York): Poetry Society of America, 1997. First edition. One of 100 numbered copies signed by Wilbur and Kunitz out of a total edition of 120 (20 copies were reserved for participants). Fine copy, without dust jacket as issued. \$350.00

301. WILLIAMS, C. K. *A Day for Anne Frank*. 4to, illustrated, original pictorial wrappers. (Philadelphia, PA: Falcon Press, 1968). First edition of Williams' first book. Although not called for, this copy is signed by the poet. Fine copy of this rare book. \$1,500.00
302. WILLIAMS, C. K. *Lies*. 8vo, original cloth-backed boards, dust jacket. Boston: Houghton Mifflin, 1969. First edition of the poet's first regularly published book. Signed by Williams. Fine copy in a very slightly rubbed jacket. \$225.00
303. WILLIAMS, C. K. *I Am the Bitter Name*. 8vo, original cloth, dust jacket. Boston: Houghton Mifflin, 1972. First edition of the poet's second regularly published book. Review copy with publisher's promotional materials, including photograph, laid in. Signed by Williams on the title-page. Fine copy. \$225.00
304. WILLIAMS, C. K. *Creatures*. Small 4to, original hand-made paste-paper wrappers by Claudia Cohen. Haverford, PA: Green Shade, 2006. First edition of this collection of poems, preceding their appearance in Williams's *Collected Poems*. One of 150 numbered copies designed by Leslie Miller and printed by hand at The Grenfell Press and signed by the poet. As new, at publication price. \$150.00
305. WILLIAMS, C. K. *Creatures*. Small 4to, original quarter black morocco & hand-made paste-paper over boards, paper slipcase, by Claudia Cohen. Haverford, PA: Green Shade, 2006. First edition, deluxe issue, of this collection of recent poems, preceding their appearance in Williams' *Collected Poems*. One of 26 lettered copies printed on Twinrocker handmade paper at The Grenfell Press, specially bound, and signed by the poet. As new, at publication price. \$850.00
306. WILLIAMS, WILLIAM CARLOS. *The Tempers*. 12mo, original pale yellow boards. London: Elkin Mathews, Cork Street, 1913. First edition of Williams' first regularly published book. "Probably 1000 copies printed". Wallace A2. Inscribed by Williams in April 1919. Spine ends a trifle rubbed, otherwise a fine copy of this fragile book. \$5,000.00
307. WILLIAMS, WILLIAM CARLOS. *Al Que Quiere! A Book of Poems*. Small 8vo, original buff printed boards. Boston: Four Seas Company, 1917. First edition of Williams' third book. One of 1000 copies printed. Wallace A3. Inscribed to Waldo Frank by the poet in May 1919. Slightly rubbed, otherwise a fine copy of a book not commonly found signed. \$7,500.00
308. 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 A5. Signed by the poet. *Sour Grapes* includes "To Waken An Old Lady", "The Widow's Lament in Springtime" & "Queen-Ann's-Lace", among Williams' best poems. 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 slightly chipped in a few places, with a 1 1/2 inch closed tear in the top-edge of the back panel. \$2,500.00
309. WILLIAMS, WILLIAM CARLOS. *Spring and All*. Small 8vo, original printed wrappers. (Paris: Contact Publishing Co., 1923. First edition. One of 300 copies printed by Maurice Darantiere, the printer of Joyce's *Ulysses*; however, as the bibliographer notes: "many of these may not have been distributed." Wallace A7. "There were 300 copies, Paris bookshops were not interested, American customs held up shipments for months, American reviewers based 12 miles from Rutherford merely sneered at expatriates when they noticed such books at all. 'Nobody ever saw it' - said Williams, 35 years later - 'it had no circulation at all.'" - Hugh Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), p. 384. As Mariani notes: "most of the copies that were sent to America were simply confiscated by American customs officials as foreign stuff and therefore probably salacious and destructive of American morals. In effect, *Spring and All* all but disappeared as a cohesive text until its republication nearly ten years later after Williams' death." - Paul Mariani, *William Carlos Williams* (N.Y.: McGraw-Hill, 1981), pp. 208-209. *Spring and All* includes in untitled form:

- ("Spring and All") "By the road to the contagious hospital", ("To Elsie") "The pure products of America go crazy", ("The Sea") "The sea that encloses her body", ("The Red Wheelbarrow") "So much depends", and ("The Wildflower") "Black eyed susan". One of Williams' scarcest and most important books. Ownership signature on front inner wrapper, spine panel chipped, internally a very good copy. Very scarce. \$2,250.00
310. WILLIAMS, WILLIAM CARLOS. *The Great American Novel*. Tall 8vo, original cloth-backed boards, printed spine label. Paris: Three Mountains Press, 1923. First edition, one of a series of books edited by Ezra Pound. One of 300 copies. Wallace A6a. A fine copy. \$1,250.00
311. WILLIAMS, WILLIAM CARLOS. *In The American Grain*. Tall 8vo, original black cloth, dust jacket. N.Y.: Albert & Charles Boni, 1925. First edition of Williams' first trade publication, in the first issue jacket with price of \$3.00. Wallace A9. One of Williams' most important prose works, an imaginative appropriation of America: "only by making it my own from the beginning to my own day, in detail, should I ever have a basis for knowing where I stood" (from a letter to Horace Gregory). Aside from some faint darkening and very slight rubbing to the rare jacket, a fine copy. \$2,500.00
312. WILLIAMS, WILLIAM CARLOS. *A Voyage To Paganry*. 8vo, original cloth, pictorial dust jacket designed by Edgar Williams. N.Y.: The Macaulay Company, 1928. First edition of Williams' first serious novel, an autobiographical recreation of an American's first trip to Europe. Wallace A10. A fine copy in very slightly frayed dust jacket. A book which is usually found in poor condition, this is one of the best copies we've seen. \$2,500.00
313. WILLIAMS, WILLIAM CARLOS. *The Knife of the Times and Other Stories*. 8vo, original blue cloth, glassine dust jacket with outer printed dust jacket. Ithaca, N.Y.: Dragon Press, (1932). First edition. One of 500 copies printed (the entire edition). Wallace A13. Williams' first book of short stories, *The Knife of the Times* is "all about people I knew in the town, portraits of people who were my friends. I was impressed by the picture of the times, depression years, the plight of the poor . . . I wrote it down as I saw it. The times - that was the knife that was killing them." - (from *I Wanted To Write A Poem*). A fine copy. \$850.00
314. WILLIAMS, WILLIAM CARLOS. *A Novelette And Other Prose (1921-1931)*. 8vo, original printed wrappers. (Toulon, France): To Publishers, (1932). First edition. One of approximately 500 copies printed. Wallace A12. Signed by Williams on the front free endpaper. To Publishers represented the group of Objectivist poets which included Pound, Louis Zukofsky, Charles Reznikoff, and Basil Bunting. A list of a few books it intended to publish appears on the inside back wrapper. Marginal browning to the wrappers as usual, with very slight wear to the extremities, otherwise a very good copy. \$850.00
315. WILLIAMS, WILLIAM CARLOS. *Collected Poems 1921-1931. With a Preface by Wallace Stevens*. 8vo, original cloth with printed label on spine, dust jacket. N.Y.: Objectivist Press, 1934. First edition, containing Stevens' somewhat unexpected introduction, a succinct appreciation of his very different contemporary: "The slightly tobacco odor of autumn is perceptible in these pages. Williams is past fifty . . . Williams, by nature, is more of a realist than is commonly true in the case of a poet. . . (his) essential poetry is the result of the conjunction of the unreal and the real, the sentimental and the anti-poetic, the constant interaction of two opposites." One of 500 copies. Wallace A15; Edelstein B20. Bookplate, otherwise a fine copy in dust jacket. \$850.00
316. WILLIAMS, WILLIAM CARLOS. *An Early Martyr and Other Poems*. 8vo, original printed wrappers, outer glassine wrapper. N.Y.: Alcestis Press, 1935. First edition. Limited to 165 copies, of which this is one of 135 on Strathmore all-rag paper signed by Williams. Wallace A16. Includes two of Williams' best-known poems, "To A Poor Old Woman (munching a plum)" and "The Yachts". Shallow damp-stain at the bottom edge of one leaf, otherwise a very fine copy. \$1,500.00

317. WILLIAMS, WILLIAM CARLOS. *White Mule*. 8vo, original cloth, dust jacket. Norfolk, Conn.: New Directions, 1937. First edition. One of 1100 copies printed. Wallace A18a. Signed by Williams. \$1,500.00
318. WILLIAMS, WILLIAM CARLOS. *Two Poems. Two Drawings (by) William Zorach*. 8vo, original green wrappers with printed label. (No place): Stovepipe Press, 1937. First edition, containing "Advent of Today" and "The Girl". Limited to 500 copies. Wallace B27. It is not clear to me why the bibliographer assigns this pamphlet secondary status. Fine copy. \$250.00
319. WILLIAMS, WILLIAM CARLOS. *In the Money. White Mule--Part II*. 8vo, original cloth, dust jacket. Norfolk: New Directions, (1940). First edition. Wallace A21a. Signed by the poet. A very good copy. \$1,500.00
320. WILLIAMS, WILLIAM CARLOS. *The Clouds, Aigeltinger, Russia, &c.* 8vo, original cloth with printed spine label, slipcase. (MA): Wells College Press & Cummington Press, 1948. First edition. One of 60 roman-numeraled copies on hand-made paper signed by Williams, out of a total edition of 310 copies (the regular copies were printed on an all-rag paper and not signed). Wallace A26. Fine copy in slipcase. Although the regular issue of *The Clouds* is fairly common, the signed issue is rare. \$5,000.00
321. WILLIAMS, WILLIAM CARLOS. *The Collected Later Poems of William Carlos Williams*. 8vo, original red cloth, slipcase with printed label. (Norfolk, CT): New Directions, (1950). First edition. Limited to 100 copies signed by Williams. Wallace A21b. Fine copy. \$1,500.00
322. WILLIAMS, WILLIAM CARLOS. *Make Light Of It*. 8vo, original cloth, dust jacket. N.Y.: Random House [1950]. First edition, first printing. A collection of all the stories that Williams wished to preserve, dating from his first published work in 1909 to 1950, and including "The Knife of the Times", "Life Along the Passaic River" and "Beer and Cold Cuts". Wallace, A32. Marianne Moore's copy, with her notes on a review slip. Fine copy, in custom-made slipcase. \$2,500.00
323. WILLIAMS, WILLIAM CARLOS. *The Desert Music And Other Poems*. 8vo, original cloth-backed green boards, glassine dust jacket, slipcase. N.Y.: Random House, (1954). First edition. Limited to 100 copies printed at the Spiral Press and signed by Williams. Wallace A38b. Very fine copy in slightly torn glassine. \$1,500.00
324. WILLIAMS, WILLIAM CARLOS. *The Desert Music And Other Poems*. 8vo, original cloth, dust jacket. N.Y.: Random House, (1954). First trade edition. Inscribed by Williams to Harold Norse: "your heart if it be as Nordic as your name is none too tough for this life, William Carlos Williams." With Norse's ownership signature. Very good copy. \$2,500.00
325. WILLIAMS, WILLIAM CARLOS. *Paterson (Books 1-5)*. 5 volumes, 8vo, original cloth, dust jackets. (N.Y.): New Directions, (1946-1958). First editions of all five parts of Williams' magnum opus, the first four parts limited to 1000 copies, the fifth to 3000. Wallace A24, 25, 30, 34 & 44. Connolly 100, 100. Inscribed by the poet to Laurence Scott. A fine set. \$8,500.00
326. WILLIAMS, WILLIAM CARLOS. *Paterson*. 8vo, original cloth, dust jacket. (New York: New Directions, 1951). First collected edition of Books 1-4. One of 2000 copies printed. Issued as New Classics Series 26. Wallace A49c. Presentation copy, inscribed by Williams on the front free endpaper to Norman Thomas DiGiovanni, the English translator of Jorge Luis Borges: "For Norman DiGiovanni with best wishes William Carlos Williams 12/24/51". Fine copy in dust jacket which is very slightly rubbed at the top of the spine panel. \$1,250.00
327. WILLIAMS, WILLIAM CARLOS. *The Selected Letters of William Carlos Williams. Edited with an Introduction by John C. Thirlwall*. 8vo, original cloth, glassine dust jacket, slipcase. N.Y.: McDowell Obolensky, (1957). First edition. One of 75 copies signed by Williams. Wallace A42b. A very fine copy, virtually as new, preserved in a half-morocco slipcase. \$950.00
328. WRIGHT, CHARLES. *The Venice Notebook*. 8vo, original red cloth. (Boston, MA: Barn Dream Press, 1971). First edition. One of 26

especially bound lettered copies signed by Wright out of a total edition of 526 copies, 500 of which were bound in paper wrappers. Fine copy. \$750.00

329. WRIGHT, JAMES. *The Green Wall. With a Foreword by W. H. Auden.* 8vo, original boards, dust jacket. New Haven: Yale University Press, 1957. First edition of Wright's first book. \$450.00
330. YAU, JOHN. *Piccadilly or Paradise. Poems. Drawings.* 4to, original cloth-backed illustrated boards with printed spine label. (Santa Rosa, CA): Ferriss Editions, 1995. First edition. One of 65 copies signed by Yau & Winkfield. With prospectus laid in. As new. \$225.00
331. ZUKOFSKY, LOUIS. *Some Time. Short Poems.* 8vo, original Japanese wrappers designed by Celia Zukofsky, glassine dust jacket, slipcase. Stuttgart: Jonathan Williams, 1956. First edition, Author's Edition, one of 50 special copies numbered & signed by Zukofsky. Published as Jargon 15. A fine copy of one of the most beautiful books published by the Jargon Society. \$1,500.00
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*Set in Quarto types.
Printed on Mohawk paper.
Design & typography
by Jerry Kelly.*

