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APRIL 7-10, 2011

1. [AFRICAN – AMERICAN] LOGAN, Rayford, editor. **What The Negro Wants**. 8vo, original cloth, dust jacket. Chapel Hill, N.C.: University of North Carolina, 1944. First edition. Contributors include Mary McLeod Bethune; Sterling A. Brown; W.E. Burghardt Du Bois; Gordon B. Hancock; Leslie Pinckney Hill; Langston Hughes; Rayford W. Logan; Frederick D. Patterson; A. Philip Randolph; George S. Schuyler; Willard S. Townsend; Charles H. Wesley; Doxey A. Wilkerson; Roy Wilkins. Very fine copy in dust jacket of this seminal anthology; rare in this condition. \$750.00
2. [ANTHOLOGY]. JOYCE, James. **Contact Collection of Contemporary Writers. (Edited by Robert McAlmon)**. 8vo, original printed wrappers. (Paris: Contact Editions Three Mountains Press, 1925). First edition, published jointly by McAlmon's Contact Editions & William Bird's Three Mountains Press. One of 300 copies printed in Dijon by Darantiere, who printed Joyce's *Ulysses*. Slocum & Cahoon B7. With contributions by Djuna Barnes, Bryher, Mary Butts, Norman Douglas, Havelock Ellis, Ford Madox Ford, Wallace Gould, Ernest Hemingway, Marsden Hartley, H. D., John Herrman, Joyce, Mina Loy, Robert McAlmon, Ezra Pound, Dorothy Richardson, May Sinclair, Edith Sitwell, Gertrude Stein & William Carlos Williams. Includes Joyce's *Work In Progress* from *Finnegans Wake*; Hemingway's *Soldiers Home*, which first appeared in the American edition of *In Our Time*; Hanneman B3; & William Carlos Williams' essay on Marianne Moore; Wallace B8. A very fine bright copy, with a tiny nick at head of spine, and a touch of soiling at the base of the spine, otherwise as fine a copy as we have seen. \$3500.00
3. [ART – BERMAN] BERMAN, Wallace. **Radio/Aether Series 1966/1974**. A portfolio of 13 two-color offset lithographs, each photographed from an original Verifax collage, and printed on star-white cover mounted on Gemini rag-board, in original screen-printed fabric-covered box. Los Angeles: Gemini G.E.L., 1974. First edition. Limited to 50 copies, with 10 artist's proofs, signed by Berman on the title-page. "Berman's most important and compelling works, and the ones that secure his reputation as an artist of lasting significance, are the so-called Verifax collages. The Verifax was an early form of copier machine, developed by Kodak from research begun in the 1940s. . . . Berman is to date the only artist to have used a copier machine to make substantial and unequivocally successful works of art. The Verifax was an ideal medium for his developed aesthetic. . . The Verifax collages comprise a body of work extraordinary for its dense cohesion and its resonant simplicity. . . In Berman's oeuvre, the tradition of the artist-as-copyist finds its most sophisticated pronouncement in the Verifax collages, works of art made with a copier machine." – Christopher Knight, in *Support The Revolution: Wallace Berman* (Amsterdam: Institute of Contemporary Art, 1992), pp. 42-47. A very fine copy. \$12,500.00
4. [ART] BUTLER, Eugenia, et al. **The Book of Lies Project. Volumes I, II & III**. Quartos, three original portfolios of 71 works of art, (created out of incised & collaged lead, oil paint on vellum, original pencil drawings, a photograph on platinum paper, polaroid photographs, cyanotypes, ashes of love letters, hand-embroidery, and holograph and mechanically reproduced images and texts), with interleaved translucent sheets noting the artist, loose as issued, inserted in a paper chemise and cardboard folder (or in an individual folder and laid into a clamshell box), accompanied by a spiral bound commentary volume in original printed wrappers. Fullerton, CA and Los Angeles: Fullerton College Art Gallery / The Artists' (Floating, Invisible) Museum of Actual Art / Public Access Press of the Southern California Institute of Architecture, (1996-2004). First editions of these "work[s] of art made of other works of art using the lie to explore our relationship with truth". One of 80 numbered copies (the entire edition) produced, num-

bered and signed in the artist's or poet's studio. A complete list of contributors is available upon request. Bookplate in two portfolios (small adhesive shelf label on each), the set is in fine condition. Rare. \$12,500.00

5. [ART – CELMINS] MILOSZ, Czeslaw. **The View**. Tall 4to, illustrated with 4 original mezzotints by Vija Celmins, original black leather & paper covered boards, matching slipcase. N. Y.: Library Fellows of the Whitney Museum of American Art, (1985). First edition. Limited to 120 copies signed by Milosz and Celmins. The Latvian-born, American artist Vija Celmins, best known for her images of the night sky, has been honored with exhibitions at the Metropolitan Museum of Art and the Whitney, and received a MacArthur Fellowship in 1997. A very fine copy of the most desirable of the publications of the Whitney Library Fellows. \$15,000.00

6. [ART – CLEMENTE] MATHEWS, Harry & Francesco CLEMENTE. **Singular Pleasures**. 8vo, illustrated by Francesco Clemente, original black cloth, printed paper spine label. N. Y.: Grenfell Press, 1988. First edition. One of 324 numbered copies, signed by Mathews and Clemente, out of a total edition of 350 copies. As new. \$450.00

7. [ART – HAMMONS] HAMMONS, David. **Global Fax Festival. Arkeestado por David Hammons**. 4to, clear plastic binder containing loose sheets, a compact disk, and a full color brochure. (Madrid: Museo Nacional Centro de Arte Reina Sofia, Palacio de Cristal, Parque del Retiro, 2000). First edition. Limited to 500 copies. Although not called for, this copy is signed by the artist on the back of the pamphlet. The *Global Fax Festival* was an event created at the Crystal Palace in Madrid from June 1 – November 6, 2000, during which fax machines were suspended from the ceiling of the gallery and the faxes that were sent to the machines by artists from all over the world rained down on the room. The present binder includes a substantial selection of the faxes received during the festival. David Hammons, an African-American artist well known for his African American Flag painting which is in the permanent collection of the Museum of Modern Art, won a MacArthur Fellowship Award in 1991 and was recently the subject of a major exhibition at the L & M Arts gallery in New York City. A very fine copy. \$5000.00

8. [ART] MORROW, Bradford. **A Bestiary**. Folio, illustrated with 36 original prints by 18 different artists, full multi-colored morocco by Claudia Cohen, in publisher's morocco & linen slipcase. N. Y.: Grenfell Press, 1990. First edition. Limited to 100 copies (the entire edition) of which only 50 were for sale. Each copy is signed by the author and each of the artists, who include Gregory Amenoff, Joe Andoe, James Brown, Vija Celmins, Louisa Chase, Eric Fischl, Jan Hashey, Michael Hurson, Mel Kendrick, James Nares, Ellen Phelan, Joel Shapiro, Kiki Smith, David Storey, Michelle Stuart, Richard Tuttle, Trevor Winkfield, and Robin Winters. The prints are woodcut, linoleum cut and pochoir. Very fine copy, at publication price. \$7500.00

9. [ART – POSTER ART] CASTRUCCI, Andrew & Nadia COEN, editors. **Your House is Mine [Poster Artists Combating Homelessness, Documenting a Social Movement]**. Elephant folio, 32 original color and black & white silkscreened posters, original wooden boards lettered in paint, rubber hinges, bolted spine, boards & spine covered in lead, with original rubber wrapper. New York: Bulletspace, etc., 1991. First edition. Limited to 150 copies, the numbered limitation is in white ink on the black rubber wrapper. Each poster is signed by the artist. Printed at Bullet Space, an anarchist, squatter community since 1982, The Lower East Side Workshop, Black Cat Printshop, Cooper Union, and the Brandywine Workshop, and funded by Art Matters, Artist Space, Northstar Fund, and the Andy Warhol Foundation, the 32 silkscreened posters printed on Mohawk vellum paper are each signed by the artist. The artists include: Paul Castrucci, John Fekner, Stash Two, Tom McGlynn & Emily Carter, Day Gleeson & Dennis Tomas, Nadia Coen, Anton Von Dalen, Juan Sanchez, Martin Wong, Miguel Pinero & Andrew Castrucci, Betzaida Concepcion, Seth Tobocman, Sabrina Jones, Red Rodriguez, Marguerite Van Cooke & James Romberger, Neighborhood News, David Wojnarowicz, Lee Quinones & Eduardo Galleano, Lady Pink, Sebastian Schroeder, Missing Foundation, Salter Sipser, Bruce Witsiepe, Will Sales, Vincent Galglistro and Avram Finkelstein, and Eric Drooker. "This project is a collection of images and texts concerning the broad and essential issue of housing on the Lower East Side [of Manhattan]". Many of the artists have become well known in recent years, with their works represented in collections at the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of the City of New York, El Museo del Barrio, the Brooklyn Museum, etc. Several of the artists have emerged as major figures in the Graffiti Art Movement. A very fine copy of this landmark collection. \$15,000.00

10. [ART – RIVERS] 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 contain-

ing an exceptionally fine original drawing signed by Larry Rivers tipped-in as a frontispiece. Offsetting to title-page from the original drawing, otherwise a very good copy. \$7500.00

11. [ARTISTS BOOKS] ROBINSON, Aminah. **Journey: Collection of Drawings, Field People, Vol. 1.** (No place): Brenda Lynn Robinson, 1979. Unique Artist's Book. 4to, 121 loose original pen, watercolor, pastel and pencil illustrations in two hand-sewn leather pouches with bead decorations, both in hand-made leather portfolio with hand-tooled lettering. With original hand-made object: a little figure made of clay and buttons attached to a carved wooden stick. [Together with:] **Everyday Life and History of Afro-Amerikans: Pages in History - Series I. 100 Studies. Vol. 2.** 4to, 38 loose signatures and pages of original pen and colored pencil illustrations, some pages with various buttons sewn on with yarn and thread, all laid into hand-made suede portfolio, elaborately decorated with hand sewn designs, appliqués, buttons, cowry shells and beads, laid into covers made of two panels of wood with hand-carved reliefs and lettering, connected by two metal hinges. (No place): Aminah Brenda Lynn Robinson, 1982. Unique. Aminah Robinson's diverse body of richly textured, colorful multimedia works, range from drawings and woodcuts to complex structures composed of a wide array of found objects and natural and synthetic materials. Brilliantly colored, heavily adorned and painted, Robinson's art draws its vitality and appeal, in part, from the artist's imaginative engagement with history and community. Robinson received a MacArthur "genius" award in 2004. Her work has been shown at many museums and galleries. The Columbus Museum of Art originated a major retrospective in 2002. The two books are in fine condition. \$12,500.00

12. ASHBERY, John. **The Tennis Court Oath. A Book of Poems.** 8vo, original boards, dust jacket. A superb association copy, in fine condition in dust jacket. Middletown, CT: Wesleyan University Press, (1962). First edition. One of 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. \$2500.00

13. AUDEN, W. H. **Poems.** 8vo, original blue printed wrappers. London: Faber, (1930). First edition of Auden's first regularly published book. One of 1000 copies printed. Bloomfield & Mendelson A2a. Apart from a hairline split at the base of the spine along the rear outer hinge and a minute amount of wear at the corners, a very fine clean copy with the publisher's advertisement flyer laid in. \$3500.00

14. BECKETT, Samuel. **Echo's Bones and Other Precipitates.** Small thin 4to, original printed buff wrappers. Paris: Europa Press, 1935. First edition of Beckett's second book of poetry. Although not called for, this copy is signed by Beckett in a bold contemporary hand on the title-page, and numbered "28" by hand on the colophon page; the numbers on the colophon pages of the ordinary edition on Alfa paper were ink-stamped. A very fine copy, in a half-morocco slipcase. \$7500.00

15. BECKETT, Samuel. **Fin de partie, suivi de Acte sans paroles. [Endgame, followed by Act Without Words.]** 8vo, original printed wrappers. Paris: Les Editions de Minuit, 1957. First edition, first issue on "grand papier", published January 30, 1957. One of 50 copies printed on *velin pur fil du Marais*, this being number 13. *Endgame* is one of Beckett's greatest works, the play which he called 'more inhuman' than *Godot*, and which Harold Bloom, in *The Western Canon*, acclaimed as the greatest dramatic work of the 20th century. Bloom argued that *Endgame* is a "greater yet more savage work than *Godot*: I cannot think of any other 20th century work of literature composed as late as 1957 that is nearly as original an achievement as *Endgame*, nor has there been anything since to challenge such originality. Beckett may have foresworn 'mastery' as not being possible after Joyce and Proust, but *Endgame* reaches it." An immaculate, unopened copy of this rare issue, preserved in a folding linen box with leather spine. \$12,500.00

16. BECKETT, Samuel. **Company . . . with 13 Etchings by Deltas Henke.** Folio, illustrated with thirteen original full-page etchings by Deltas Henke, original quarter black morocco, with black morocco fore-tips, and paste paper over boards, speckled endpapers by Bill Anthony, in publisher's slipcase. (Iowa City: Iowa Center for the Book at The University of Iowa, 1983). First edition thus. One of 52 press-numbered copies signed by the author and the artist (the entire edition) printed by hand on Arches Cover paper by Cheryl Miller, L.J. Yanney, K.K. Merker and

Cynthia Rymer. Berger 80. A fine copy in slipcase, which is slightly sunned at the edges. A rare, and spectacular, edition. \$8500.00

17. 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 Berryman 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*, for which 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. \$5000.00

18. BISHOP, Elizabeth. **The Complete Poems.** 8vo, original blue cloth, dust jacket. N. Y.: 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. \$2500.00

19. BISHOP, Elizabeth. **Poem.** Oblong small 8vo, original string-tied unprinted stiff wrappers, marbled outer wrapper, printed paper label. New York: The Phoenix Book Shop, 1973. First edition. Copy "L" (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 "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: "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". Loren MacIver, the artist, was one of Bishop's closest, life-long friends. MacIver contributed the dust jacket design for Bishop's second collection, *Poems North & South – A Cold Spring*, in 1955. A superb association copy. Housed in a custom green cloth clamshell box with a black morocco spine label. \$8500.00

20. BISHOP, Elizabeth. **North Haven. In Memoriam: Robert Lowell.** Large broadside poem, illustrated by Kit Barker. (Northridge, CA): Lord John Press, 1979. First edition of one of Bishop's last and finest poems, her elegy for Robert Lowell. Limited to 150 copies signed by Bishop. The English artist Kit Barker and his wife, Ilse, were close friends of Bishop. A fine copy of an increasingly uncommon broadside. \$2000.00

21. BISHOP, Elizabeth. **Key West County Courthouse. An original watercolor, gouache and India ink on paper by Bishop, 6 ¾" wide x 5 ¾" high, circa 1938.** Benton 23. For three months during the winter of 1938, Bishop lived in a boarding house at 529 Whitehead Street, across the street from the Monroe County Courthouse, a two-story red brick courthouse built in 1890. In all probability this picture represents the view from the boarding house. The courthouse survives, and still appears almost unapproachably tangled up in a welter of trees, telephone poles and electrical wires. \$35,000.00

22. BISHOP, Elizabeth. **Olivia. An original watercolor by Bishop, gouache and graphite on paper, 6 ⅞" wide x 5" high, circa 1940.** Benton 19. A little wooden church on Olivia Street in Key West not far from Bishop's home at 624 White Street, where she lived from 1938 until 1946. Throughout this period, however, as Lorrie Goldensohn points out, "until taking up residence in Brazil in 1951, Bishop rarely lighted in one place for more than seasons at a time. . . . The fractions of years and seasons are dizzying." – *Elizabeth Bishop: The Biography of a Poetry* (N.Y.: Columbia University Press, 1992), p. 103. Olivia Street borders the Southern Keys Cemetery, and it may have been Olivia Street along which Bishop enjoyed walking "back & forth at night" past the graveyard. \$35,000.00

23. BISHOP, Elizabeth. **The Alice Methfessel Collection of paintings and assemblages by Elizabeth Bishop.** We are very pleased to offer for sale the Alice Methfessel Collection of paintings by Elizabeth Bishop (February 8,

1911 – October 6, 1979), one of America's most admired poets, on the centenary of her birth. The collection consists of thirteen artworks by Bishop – eleven paintings and two assemblages – all of which were part of Bishop's estate at the time of her death. The collection includes one of Bishop's earliest paintings, *41 Charles Street* (1934) and *Sleeping Figure* (circa 1935-1940) a portrait of her lover and lifelong friend Louise Crane (these two paintings described above). It also includes *Mérida from the Roof* (1942) and *Tombstones for Sale*, which were used as the dust jacket illustrations for Bishop's *Complete Poems 1927-1979* (1983) and *The Collected Prose* (1984), respectively; and Bishop's largest and most finished painting, *Pansies*, which she had given to her lover, Lota de Macedo Soares, in Brazil in 1960, and which she inherited after Lota's death in 1968. There are two additional Key West paintings, *County Courthouse* and *Olivia*; two domestic subjects, *Table with Candelabra* one of her last paintings, *Red Flowers on Black*. There are also two assemblages, *Feather Box* and *Anjinhos*, which are Bishop's only recorded constructions. The paintings and assemblages, which may be seen on our website, are individually priced. An illustrated catalogue is available. We will be happy to show visitors the paintings on Friday and Saturday during the book fair.

24. BELL, Vanessa. **Original study for "The Memoir Club"**. Oil on canvas, approximately 19 x 11 inches, framed and glazed, no date but circa 1943. "The Memoir Club met for the first time on 4 March 1920. The members were: Desmond and Molly MacCarthy, Leonard and Virginia Woolf, Saxon Sydney-Turner, Maynard Keynes, Lytton Strachey, Duncan Grant, Clive and Vanessa Bell, Morgan Forster, Sydney Waterlow and Roger Fry. David Garnett became a member fairly soon afterwards. The club had no rules, save that there was an understanding that members were free to say anything they pleased, nor did it keep records. Leonard Woolf (*Downhill . . .*, p. 114) suggests that the membership was identical with the original thirteen members of Bloomsbury." – Quentin Bell, *Virginia Woolf* (London: Hogarth Press, 1972), p. 83. The present painting is a fine study, with the figures limned in, for the artist's celebrated portrait of the members of "The Memoir Club" which now hangs in the National Portrait Gallery in London. On the back of the painting is a note of provenance from the Anthony D'Offay Gallery. The painting is in excellent condition. \$25,000.00

25. BRODSKY, Joseph. **Stikhotvoreniya i poemy [Short Poems & Narratives]**. 8vo, original printed wrappers. (Washington, DC): Inter-Language Literary Associates, 1965. First edition of Brodsky's unauthorized first book, "pulled together from unauthorized samizdat copies", which "consisted of very early poems, most of them written before 1962." Brodsky "never acknowledged the book as his." – Lev Loseff, *Joseph Brodsky. A Literary Life*. (New Haven, CT.: Yale University Press, 2011), p. 122. George Kline, who edited Brodsky's *Selected Poems* in 1973, recalled Brodsky's mixed feelings upon seeing the book: "it was disappointing to see how much juvenilia there was in the book. He was also annoyed by numerous typographical errors and certain mistakes, although he undoubtedly understood that it would have been impossible to publish a decent edition without any contact with the author . . . He quickly typed out a list of twenty-six poems written between 1957 and 1961 that he did not want to include in the new collection [*Ostanovka v pustyne*]. Twenty-two of these twenty-six had found their way into *Poems*." – Loseff, p. 125. Prior to this book, Brodsky's verse was circulated only in fugitive samizdat form in the Soviet Union. Holtzman & Bigelow II, 1. Spine lightly sunned, with some light marginal soiling, otherwise a very good copy. \$2500.00

26. BROWNING, Robert. **Dramatis Personae**. 8vo, original embossed cloth. London: Chapman & Hall, 1864. First edition. Presentation copy, inscribed on the half-title to "Mrs Grant Duff from Robert Browning, May 30, '64". Mrs. Duff was an acquaintance of Browning's; copies of several letters from him to her are laid in. Comprised of eighteen poems, this was the first book published by Browning after the death of his wife and his return to England after a long residency in Italy. It heralded a renewal of Browning's poetic work after an extended silence. Often in the background is the poet's sorrow at the death of his wife, Elizabeth Barrett, whom he had married in 1846; indeed, the book returns repeatedly and agonizingly to the theme of love, both human and divine. Spine lightly faded, inner hinges strained as usual, some marginal pencil scoring to text, otherwise a very good copy with a rare inscription. Preserved in a half-morocco slipcase. \$5000.00

27. BURTON, Robert. **The Anatomy of Melancholy, What it is. With all the Kindes, Causes, Symptomes, Prognosticks, and several Cures of it. . . . By Democritus Junior**. 8vo, full brown levant morocco, a.e.g., by Riviere. Oxford: Printed by John Litchfield and James Short, for Henry Cripps, 1621. First edition. "The Anatomy . . . was one of the most popular books of the seventeenth century. All the learning of the age as well as its humour – and its pedantry – are there. . . . it exercised a considerable influence on the thought of its time." *Printing & the Mind of Man*, 120. Among its admirers one can count Samuel Johnson, Laurence Sterne, John Keats (who said it was his favorite book), and Charles Lamb. In more recent times the work has served as an inspiration for as diverse

a group as Samuel Beckett, Jorge Luis Borges, Philip Pullman, and Cy Twombly. *The Anatomy*, one of the most popular and influential books of the seventeenth century, has since proved an important text for medical historians and scholars seeking insight into the Elizabethan conception of self. It went through five editions in Burton's lifetime. "If ever a single book deserved to be called the work of a lifetime, it is this." *Printing and the Mind of Man* 120; STC B4160; Grolier *English Hundred*, 18. A fine and complete copy, washed and resized and sumptuously bound by Riviere, in a matching pull-off case. Bookplates of Sir Edward Sullivan and Fleming Crooks. [JSJ/TAG] \$45,000.00

28. CAVAFY, Constantine P. **Poimata (1916-1918)**. 8vo, original printed wrappers. (Alexandria: Kasimath & Iona, 1927-1932). First edition, privately printed for the poet. The 28 poems in this collection are mostly printed on separate sheets and then bound together; some sheets bear the printer's name and date of printing (ranging from 1927-1932); several have been numbered or the numbering has been altered in manuscript. The pamphlet consists of a title-page printed in green, 30 numbered leaves printed on rectos only, and a table of contents. Faint spotting to a few leaves, but generally in very good condition, some leaves mounted on stubs, in the original grey-blue sewn wrappers with title printed in green on front cover, spine discolored, one or two chips to edges, small tear to front hinge; chronological listing of the poems (1916-1918) loosely inserted, preserved in a folding cloth case. \$4500.00

29. CLARE, John. **Poems Descriptive Of Rural Life And Scenery**. Small 8vo, original drab boards with printed label on the spine. London: Printed for Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1820. First edition of Clare's first book, with the half-title and five leaves of publisher's advertisements bound in at the back. Hayward *English Poetry*, 236 (noting four leaves of publisher's ads). *Poems* was published in an edition of 1000 copies, which sold out within two months; a second edition of 2000 copies was exhausted before the end of the year, and a reprint was required the year later. England's "greatest nature poet" (Tom Paulin), John Clare was considered the English Burns, a "natural" poet who was an impoverished, ill-educated agricultural laborer. Contemporary ownership signature, dated Feb. 2, 1820 (the book was published on Jan. 15), on the front free endpaper; covers very slightly rubbed, rear cover somewhat smudged, but an extraordinarily fine copy in original and unrestored state – certainly the finest we have encountered – preserved in a green half-morocco slipcase. \$15,000.00

30. CLARE, John. **The Village Minstrel, And Other Poems**. 2 volumes, small 8vo, frontispiece portrait by E. Scriven after a portrait by W. Hilton in Vol. I, frontispiece engraving of Clare's cottage in Vol. II, original cloth-backed boards with paper spine labels. London: Printed for Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1821. First edition, Carter's variant binding 'B', complete with half-titles and four pages of publisher's advertisements at the back of the second volume. Carter, *Binding Variants*, p. 104. 2000 copies printed. "*The Village Minstrel* reveals Clare as a far more versatile and accomplished writer than had been apparent from his first book. The main body of the first volume is dominated by the title poem, Clare's first attempt at a sustained autobiographical meditation in verse. It is followed by a miscellany of poems, with songs and ballads interspersed among descriptive and reflective pieces in which Clare describes himself walking or sitting alone in the countryside, watching and recording the processes of nature. The second volume contains the sonnets in which Clare's miniaturist art begins to mature as well as a glossary Taylor compiled from information provided by the author." Jonathan Bate, *John Clare: A Biography* (NY: Farrar, Straus & Giroux, 2003), pp.223-231. Former owner's neat signature, "Edw. Cragg 1843", in upper right-hand corner of the title-pages and on paste-downs, extremities of boards a trifle rubbed, spines and covers a bit soiled, but in general an exceptionally fine set in original condition, preserved in a folding cloth box. The Bradley Martin copy. \$8750.00

31. CLARE, John. **The Shepherd's Calendar; With Village Stories, And Other Poems**. Small 8vo, frontispiece, original boards. London: Published for John Taylor, Waterloo Place, By James Duncan, Paternoster Row; and Sold by J. A. Hessey, 93, Fleet Street, 1827. First edition, with two pages of publisher's ads at the back. Presentation copy, inscribed on the half-title page to "Mrs Bellairs with the Authors best respects April 30 1827". The recipient, with whom Clare shared an interest in gardening, lived at Woodcroft Castle, where Clare had worked as a ploughboy. "Within a few months of publication, Taylor was complaining what a poor season it was for new books, that the Calendar 'has had comparatively no Sale', and how 'the Time has passed away in which Poetry will answer'. Clare's poetry, *The Shepherd's Calendar* in particular, is now valued for its intimately detailed evocation of an ancient rural way of life that is now lost as well as its range of verse forms, its attunement to seasonal change and its acknowledgement of women as repositories of a community's oral traditions." Jonathan Bate, *John Clare: A Biography* (NY: Farrar, Straus & Giroux, 2003), pp.306-312. Spine perished, boards somewhat soiled, gatherings a bit

loose, otherwise a good copy with a rare inscription. The Bradley Martin copy, preserved in a folding cloth box. \$8500.00

32. [CONNOLLY, Cyril] **The Unquiet Grave – A Word Cycle. By Palinurus.** 8vo, original printed wrappers. London: Horizon, 1944. First edition, one of 1000 copies printed on Barcham Green handmade paper by the Curwen Press, of which 500 were bound in cloth in dust jacket and 500 in wrappers; this copy marked “not for sale” by the author. Presentation copy, inscribed by Connolly on the half-title page to the American poet Dunstan Thompson: “Dunstan from Palinurus – Nov. 29, 44” and with nine holograph corrections to the text by Connolly. Thompson was one of the most provocative and promising young American poets in New York in the early 1940s, and the flamboyant gay editor of the short-lived magazine *Vice Versa*, which the twenty-two year-old Harvard drop-out edited with his friend Harry Brown. Connolly published Thompson’s poetry in *Horizon*. Dana Gioia, in “Revisiting Vice Versa”, noted the editor’s “passionate conviction that poetry mattered.” Of Thompson’s “Encyclical” in the first issue of *Vice Versa*, Gioia wrote: “If Thompson’s savagely satiric tone now seems a bit too cocky and self-important, his clear and courageous statement of artistic principles still radiates a refreshing idealism.” – “Revisiting Vice Versa”, in *Dunstan Thompson: On the Life & Work of a Lost American Master*. Edited by D. A. Powell & Kevin Prufer. (Warrensburg, MO.: The Unsung Masters Series at Pleiades Press, 2010), p. 102. *The Unquiet Grave* is one of the most civilized, and civilizing, of modern books, a compilation of the “doubts and reflections of a year” on “art, love, nature and religion”. Begun in 1940, “The Unquiet Grave,” as Connolly reflected ten years later in the introduction to the revised edition, “is inevitably a war-book.” . . . Virtually the entire book is quotable, a fact to which Ernest Hemingway attested when he wrote: “It is a book which, no matter how many readers it will have, will never have enough”. Top portion of wrappers lightly sunned, but a very good copy. \$1500.00

33. [CONCRETE POETRY] JOHNSON, Ronald. **3 Concrete Poems. Balloons For Moonless Nights / arrows like S’s / GsAeRcDrEeNtS.** Folio, seventeen original 14” x 14” prints on various colored mat boards silkscreened from hand-cut film by Alvin Doyle Moore, accompanied by a 7 1/2” x 7 1/2” book printed in three colors and bound in original red Kennet cloth over boards stamped in silver on the front cover, all loose, as issued, in the publisher’s cloth and pastepaper over boards folding box with a printed paper label on the top panel. (Urbana, IL: The Finial Press, 1968). First (and only) edition. One of 20 numbered copies signed by Johnson (the entire edition). This is Johnson’s own copy, copy #1. The [12] pp book illustrates the correct layout scheme for the three poems and includes an essay, “The Round Earth on Flat Paper”, by the poet. Very fine copy of the poet’s and The Finial Press’ rarest and most impressive publication. \$6500.00

34. CRANE, Hart. **The Bridge. A Poem. With Three Photographs by Walker Evans.** 4to, original white printed wrappers, original glassine cover, in publisher’s gilt paper covered slipcase. Paris: Black Sun Press, 1930. First edition of Crane’s masterpiece. One of 200 numbered copies printed on Holland Paper. Schwartz & Schweik A2. Minkoff A32. *Connolly 100*, 64. One of the seminal American poems of the Twentieth Century, about which Harold Bloom has noted: “what is imperishable in *The Bridge* is not its lyric mourning, but its astonishing transformation of the sublime ode into an American epic, uneven certainly but beyond *The Waste Land* in aspiration and accomplishment.” – Introduction to *The Complete Poems of Hart Crane* (N. Y.: Liveright, 2000). Slipcase slightly worn and splitting, with a few scratches, light offsetting to the front end-papers, and with the usual discoloration to the covers where the book is pulled out of the slipcase, otherwise a very good copy of an increasingly rare book. [JSJ/TAG] \$10,000.00

35. CREELEY, Robert. **Words.** Small 4to, original brown boards, plain unprinted dust jacket. (Rochester, MI: Perishable Press, 1965). First edition of Creeley’s rarest book, a collection of eight poems printed on handmade paper by Walter Hamady’s Perishable Press. One of only 30 copies printed (the entire edition); this copy signed by Creeley on the title-page. The first hard-bound book from the Perishable Press, *Words* was printed at Robert Runser’s Rob Run Press in Rochester, Michigan, on paper “made especially for the book by the printer from rags and was printed one side only and bound french-folded into boards covered with a red/brown Fabriano paper with the title printed on the front and spine” by Elizabeth Kner. Hamady 3. *Words* was the first of three books of Creeley’s published by the Perishable Press, which also printed the broadside poem “For Joel (Oppenheimer)”. In addition to the title poem, *Words* includes “A Reason”, “The Shame”, “The Statue”, “The Window”, “To Bobbie”, “The Flower”, and “A Prayer”. Top of spine lightly bumped, otherwise a fine copy in lightly soiled dust wrapper. \$4000.00

36. CREELEY, Robert. **A Day Book. Plates by R. B. Kitaj.** Elephant folio, 44 leaves, with 14 original graphics, original full blue & green decorated leather, in publisher's full blue leather slipcase. Berlin: Graphis, 1972. First edition, "édition de tête". One of only 25 roman-numeraled copies signed by Creeley and Kitaj, with all of the prints signed & numbered by Kitaj, and including one extra loose print unique to this edition, also signed by the artist. Some prints are printed on different papers from the other issues in the edition, which totaled 295 copies. The lithographs, which include eight screenprints and four etchings, were printed by Mourlot in Paris; the typography is by Gordon House, with each page printed letterpress using a different type face; the binding is by Rudolf Rieser. Lép- per p. 139. A fine copy of this magnificent *livre d'artiste*, certainly Creeley's most impressive book. \$5000.00

37. [DE LA MARE, Walter]. **Songs of Childhood. By Walter Ramal.** 8vo, frontispiece after Richard Doyle, original half-parchment and pale blue linen over boards, t.e.g., dust jacket. London: Longmans, Green, and Co., 1902. First edition of the author's pseudonymously published first book. Hayward *English Poetry*, 315. **The author's own copy**, signed by the poet on the front fly-leaf (as described in Hayward's catalogue of English poetry exhibited at the National Book League in London in 1947), and inscribed below to his nurse and companion of many years, Sister Nathalie Saxton, whom de la Mare met in 1936, and who would become his live-in nurse in 1948, caring for him until his death in 1956; inscribed on the front free-endpaper "To N. / with his love & all blessings / from W.J. 1949", and with de la Mare's signature above the inscription. De la Mare's copy of *Songs of Childhood* was shown in Hayward's English Poetry exhibition in 1947, with the note: "The poet's own copy of his first book, with his signature on the fly-leaf", a description which conforms exactly to the present copy. De la Mare's ownership signature appears toward the top of the front flyleaf, and his inscription to "N" appears at quite a distance below the poet's earlier signature, toward the bottom of the page. Backstrip lightly rubbed along joints, otherwise a fine copy in dust jacket, with a very small chip out of the bottom spine panel and offsetting from two small old cello-tape repairs at the bottom spine and bottom front flap fold, preserved in a half morocco slipcase. Booklabel of J. O. Edwards on front pastedown. A beautiful and distinguished association copy of the author's first book, in the extremely rare dust jacket. \$12,500.00

38. DUNCAN, Robert and Jess (COLLINS). **Caesar's Gate: Poems 1949-50.** 8vo, illustrated, original pictorial white wrappers, in marbled paper slipcase with pictorial label on front, and printed label on the spine. (Palma de Majorca, Spain): Divers Press, 1955. First edition. One of 10 copies with an original collage by Jess, and original manuscript poems by Duncan, signed by the poet and artist. The entire edition consisted of 213 copies, of which 200 were for regular 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 (colored) in a series and I composed thirteen poems likewise in series as illustrations to the collages (where the collages printed in the book were illustrations of the poems) . . . neither the collages nor the poems exist in any copies outside of the originals tipped into the limited edition. The twin-series were conceived as being sparks 'lost' in the world." This is copy No. 8, with the poems "Show", "Crown", "Love", "I am", "Time" and "Dance" written out on a separate sheet of paper in Duncan's hand and tipped in at the front; Jess's original collage is tipped in facing Duncan's poems. On one of the preliminary leaves, Duncan has also written: "the muscular and changing inspiration". A fine copy, in a custom-made box. \$15,000.00

39. DUNCAN, Robert. **Letters.** 4to, illustrated with five drawings by the author, quarter leather & marbled boards. Highlands, NC: Jargon Society, 1958. First edition, deluxe issue, specially bound, and hand-decorated by the poet. One of 15 copies with an original watercolor painting by Duncan as a frontispiece, out of the edition of 60 copies printed on Shogun paper, specially bound and signed by Duncan, and including original pen-and-ink drawings by Duncan on the endpapers, out of a total edition of 510 copies printed by Claude Fredericks at the Banyan Press. Bertholf A9b. The watercolor in this copy, which is initialed by RD, is captioned "as April rips . . . longing from longing." Jargon 14. Leather spine very slightly scuffed as usual, otherwise a fine copy of this handsome book, in its rarest form. \$4000.00

40. DUNCAN, Robert. **"Preface", original typescript of Duncan's preface to Jack Spicer's *One Night Stand & Other Poems*, signed "Robert Duncan / San Francisco CA 94110" and dated "June 1980" in another hand.** 4to, 15 leaves, rectos only. A fine authorial typescript of Duncan's Preface to Spicer's posthumous collection published by Don Allen's Grey Fox Press in 1980. The typescript contains numerous changes in Duncan's hand, to punctuation, capitalization, and word-breaks, in addition to a few additions and deletions of words. These correc-

tions and revisions in the typescript prepared for the 1980 Grey Fox Press publication were carried over to the Preface as it appears in Duncan's *A Selected Prose*, published by New Directions in 1995. Signs of occasional light use, otherwise the typescript is in fine condition. \$4500.00

41. DUNCAN, Robert. **6 ALS, 1 TLS, 1 handmade Christmas card, 1 handmade New Year's card, and two original pen & ink drawings by Duncan**, 15 pages, San Francisco, March 10, 1963 - December 8, 1971, to publisher and bookseller Henry Wenning about Duncan's writing and publishing projects, readings, travel, Jess' work, domestic matters and more. In his first letter to Wenning in the collection, Duncan writes about Jonathan Williams's 1958 publication of *Letters* (Bertholf A9): "And I think that I agree with your wife on your price for the special limited edition of LETTERS being low. The pre-publication price on the 15 'with the addition of decorated endsheets & an original drawing by the author' in Jonathan Williams' first announcement of the book was \$12.50; but most of the copies were subscribed later (still before the book was published) when he had doubled the prices on editions of the book, at \$25. As I had done with the limited edition of CAESAR'S GATE, I did everything with these copies of LETTERS to express my appreciation for those who had subscribed. The regular limited edition was now \$15 - more than the special had been before - so I did original drawings as endpaper decorations on all 65 copies of the limited, and added tipped in watercolors on the 15. In a sense I contributed the water-colors, for friends who collected my drawings and crayon works (this set in LETTERS was my first go at water-color inks) they were worth the price of the book at \$25." Accompanied by two original pen and ink drawings by Duncan captioned "two studies for the *Epilogos* drawings for Henry and Adele / RD / June 1967" in Duncan's holograph, a handmade 1970 Christmas card, the 14-line greeting is in Duncan's holograph, with an original crayon design on the front panel initialed by Duncan, (with the original mailing envelope), and a handmade 1971 New Year's card, in both Duncan's and Jess' hand. Folded from mailing, otherwise in fine condition. \$8500.00

42. 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 publications 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. \$2250.00

43. ELIOT, T. S. **The Waste Land**. 4to, original parchment-backed decorated boards, publisher's slipcase. London: Faber & Faber, (1961). First limited signed edition. One of 300 copies signed by Eliot. Fine copy, preserved in a custom-made clamshell box. \$4500.00

44. FROST, Robert. **A Boy's Will**. Small 8vo, original bronzed brown pebbled cloth. 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*, fewer than 350 copies were issued by Nutt, which went into bankruptcy after the First World War. Even fewer 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 in a different cloth by a different binder. Crane A2. A very fine copy preserved in a half morocco folding box. \$12,500.00

45. FROST, Robert. **Mountain Interval**. 8vo, original blue cloth, dust jacket. N. Y.: Henry Holt & Co., (1916). First edition of Frost's third book, first issue with errors on pp. 88 & 93. One of 4000 copies in the edition. Crane A4. Signed by Frost on the title-page, and with his holograph correction to the error on p. 88. Frost has crossed out the line that was mistakenly repeated: "You're further under in the snow - that's all" and in the margin has written "sounds further off, it's not because it's dying / RF" so that the passage correctly reads: "If you think the wind / sounds further off, it's not because it's dying." The error on p. 93 has not been corrected as the pages remain unopened. *Mountain Interval* was Frost's first book to be published originally in the United States, his two earlier titles having first appeared in England. *Mountain Interval* contains the first appearance of what is perhaps Frost's best-known poem, "The Road Not Taken". An extraordinary copy, virtually as new in dust jacket, preserved in a half-morocco slipcase. \$12,500.00

46. FROST, Robert. **New Hampshire. A Poem with Notes and Grace Notes. Woodcuts by J. J. Lankes**. 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". Small ink signature stamp on front pastedown, tiny bookseller's label on back pastedown, otherwise a fine bright copy. \$2250.00

47. GADDIS, William. **The Recognitions**. 8vo, original cloth, dust jacket. N. Y.: Harcourt Brace & Co., (1955). First edition of Gaddis's first book. A superb copy, exceptionally fine and bright, and rare thus. \$1850.00
48. GAY, (John). **Trivia: or, the Art of Walking the Streets of London**. 8vo, full contemporary calf, covers ruled in gilt with small leaf ornaments in each corner, gilt lines across spine, raised bands, gilt ornament in each panel, red morocco gilt tooled spine label. London: Printed for Bernard Lintott, (1716). First edition. One of 250 large paper copies printed, with a vignette title and 3 engraved vignette head-pieces; with the engraved head-piece on p. 1 (the "Street Scene") and elaborate engraved ornaments at the beginning of Book II (p. 21) and Book III (p. 53). In small paper copies, these are printer's ornaments. Rothschild 914. Hayward 142 (but see Rothschild's note: no final blank called for). Foxon G82. "Gay's best remembered poem, at once the finest mock-georgic in English and without question the greatest poem on London life in English literature (Irving)". – Vinton Dearing, "Introduction" to *John Gay: Poetry and Prose* (Oxford University Press, 1974). A beautiful copy, as fine as one could hope to find, preserved in a half-morocco slipcase. \$7500.00
49. [GEHENNA PRESS] BASKIN, Leonard. **Birds and Animals**. Square 4to, 65 original wood engravings, full red pigskin with gilt cat profile on the front cover by Arno Werner. (No place): The Gehenna Press, (1972-1974). One of only a few preliminary copies printed in advance of the published edition of this title – according to Hosea Baskin, this collection of engravings was printed in order to give Harold McGrath, the pressman, something to do between projects; this copy is specially bound by Arno Werner, one of the binders of the edition, and bears his pencil annotation on a preliminary leaf: "This is printed right by Harold McGrath; bound right by Arno Werner." Of the regular edition of *Birds and Animals* which was published in 1974, the bibliography notes: "Two earlier editions of the book were printed, the first in 1972, the second earlier in 1974. These editions each consisted of only a few copies, similar in format to this one [the regular edition], but with varying numbers of prints. Both editions were bound by Arno Werner." In the published edition of the book, the prints appear on rectos only; in this copy, clearly one of the very rare earlier settings, the prints are bound French fold; and the colophon, such as it is, merely states: "Printed at the Gehenna Press." – *The Gehenna Press, The Work of Fifty Years* 77. The binder's own copy, with his bookplate on the front end-sheet. A very fine copy, in a beautiful and characteristic Arno Werner binding, in a half-morocco folding box. \$9500.00
50. [GEHENNA PRESS] HUGHES, Ted. **A Primer of Birds. Woodcuts by Leonard Baskin**. Tall thin 8vo, original quarter green morocco & marbled boards. (Lurley in Devon): Gehenna Press, 1981. First edition. One of 25 roman-numeraled copies signed by Hughes and Baskin with an additional suite of the six woodcuts printed on Japanese paper, signed and numbered by the artist; out of a total edition of 250 copies printed on handmade paper. Very fine copy. \$3000.00
51. GILL, Eric. **Christianity and Art. Wood-engraving by David Jones**. 8vo, original blue cloth, without dust jacket as issued. Abergavenny: Shakespeare Head Press for Francis Walterson, 1927. First edition. One of 200 copies signed by Gill and Jones. Fine copy. \$750.00
52. [GOGMAGOG PRESS] COX, Morris. **An Impression of Winter: A Landscape Panorama, An Impression of Spring: A Landscape Panorama, An Impression of Summer: A Landscape Panorama, & An Impression of Autumn: A Landscape Panorama**. 4 volumes, each volume illustrated with 3 embossed reverse/direct offset prints joined in continuous strip. London: Gogmagog Press, 1966. First editions. Each volume is limited to 100 copies printed on Japanese Hosho paper, numbered and signed by Morris Cox. Chambers 14, 15, 16, & 17. A very fine set of what is generally regarded as one of the artist's masterpieces, with prospectuses laid in. \$4000.00
53. GOLDING, William. **Lord of the Flies**. 8vo, original red cloth, dust jacket. London: Faber and Faber Ltd, 1954. First edition, first impression of Golding's first novel. One of 3040 copies printed. Gekoski & Grogan A2. Slight foxing to the dust jacket, otherwise an unusually fine copy of Golding's masterpiece. \$7500.00
54. GRAHAM, Jorie. **The Turning**. 4to, original hand-made marbled paper wrappers with printed paper label on the front cover. (Atlanta): Emory University, 1994. First edition, deluxe issue. One of 20 copies printed on hand-made paper at the Shadowy Waters Press and signed by the poet. A very fine copy. \$850.00
55. [GRAY, (Thomas)]. **'Stanza's Written in a Country Church-yard'** (in) *The Magazine of Magazines*. [Volumes I-II July 1750 - June 1751. All published.] 2 volumes, 8vo, illustrated with 21 engraved plates & 10 fold-

ing plates (mostly maps), contemporary quarter calf & marbled boards. (London): William Owen, 1750-1751. First pirated edition of Gray's *Elegy*, and the first printing of the poem, appearing on pp. 160-161 of the February 1751 issue in Vol. II. Rothschild 1057. Thomas Gray did not intend to publish his masterpiece, the *Elegy written in a Country Churchyard*, but was compelled to do so owing to the importunity of William Owen, the somewhat piratical publisher of *The Magazine of Magazines*, a periodical that was designed to trump or scoop its competition by being published on the 16th of each month rather than at the end of the month as was the custom with other magazines. Gray had finished writing his *Elegy* in June of 1750, and it was circulated in manuscript. Gray's friend Horace Walpole had allowed a copy of the manuscript to fall into the hands of Owen, who wrote to Gray asking if he could publish the poem. Gray refused, and wrote to Walpole the next day, reproaching him and directing him to have Dodsley print it immediately, and anonymously. As Robert Mack explains it: "Toward the beginning of February, Gray indirectly received word from London that a copy of the *Elegy* had fallen into the hands of the publishers of a comparatively new and – to the poet's mind – disreputable periodical, the ostentatiously redundant *Magazine of Magazines*. The *Elegy*, the publishers informed Gray, was about to be included in the February number of their second volume. . . . under existing laws Gray had no way of preventing the *Magazine of Magazines* from publishing his poem nor, even, could he block its publishers from attributing the work to him . . ." Gray was able to rectify the situation somewhat, by having Robert Dodsley publish the *Elegy* in pamphlet form: "On 15 February, just one day before the *Magazine of Magazines* published a version of the *Elegy* predictably replete with copying errors and typographical changes inimical to Gray's personal vision, the *Elegy* was published in a quarto pamphlet priced at six-pence." The poem bore a brief preface by Walpole. "Yet, for all the anxiety and trepidation that clearly attached itself to so spectacularly public a debut for the *Elegy*, Gray appears at least very quickly to have resigned himself to the simple *fact* of the pamphlet's appearance and even, indeed, to the poem's slightly more mangled presentation in the *Magazine of Magazines*." – Robert L. Mack, *Thomas Gray. A Life*. (New Haven & London: Yale University Press, 2000), pp. 421-424. Dodsley's edition was titled "An *Elegy* Wrote in a Country Church Yard"; Owen's unauthorized publication bore the headline "Stanza's written by Mr. Gray," and introduced as "by the very ingenious Mr. Gray of Peterhouse, Cambridge, – They are Stanza's written in a Country Church-yard." This was Gray's original title for the poem; William Mason claimed to have persuaded him to call it an *Elegy*. Gray's *Elegy*, owing in good measure to its periodical publication, and effrontery of William Owen in pushing his own, and in turn Gray's, publication of the poem before the public, soon realized its place as one of the most popular poems in the English language, a status it has held since it first appeared on two consecutive days in February 1751. We offer the complete set of *The Magazine of Magazines*, July 1750 to June 1751. Joints cracked, but a fresh set in strictly original state. The John Gribbel copy, preserved in a full morocco folding case, with his bookplate. [JSJ/TAG] \$5000.00

56. HARDY, Thomas. **Human Shows, Far Phantasies: Songs and Trifles**. 8vo, original green cloth, dust jacket. London: Macmillan, 1925. First edition. Purdy pp. 234-48. Signed by Hardy on the title-page. Endpapers foxed, dust jacket slightly worn at head of the spine, otherwise a very good copy. \$3500.00

57. HAWTHORNE, Nathaniel. **The Scarlet Letter**. 8vo, original brown cloth stamped in gilt and blind. Boston: Ticknor, Reed and Fields, 1850. First edition of Hawthorne's masterpiece, one of the truly great American novels. BAL 7600. Early ownership stamp of Jno. Hewitt on the title-page, publisher's catalogue dated Oct. 1849 at front slightly pulled, penciled notes on bibliographical points on rear endpaper, faintest wear to two corners, otherwise an exceptionally fine bright copy, preserved in a red half-morocco slipcase. [JSJ/TAG] \$20,000.00

58. HEANEY, Seamus. **Eleven Poems**. Small, thin 8vo, printed self-wrappers. (Belfast): Festival Publications, (1965). First edition, second issue, of Heaney's first book. Brandes & Durkan A1b. Signed by Heaney in 1988. Fine copy. \$2500.00

59. HEANEY, Seamus. **Ugolino**. 4to, illustrated with 2 lithographs by Louis Le Brocquy, original limp black goat-skin, publisher's slipcase. Dublin: Andrew Carpenter, 1979. First edition. Limited to 125 copies printed, signed by the poet, the artist, and the designer and publisher, Andrew Carpenter. Only 30 copies were for sale. Brandes A19. A very fine copy of one of Heaney's rarest books. \$12,500.00

60. HEARN, Lafcadio. **Collection of ten long and important autograph letters, 87 pages, 8vo, signed "Lafcadio Hearn" or "Y. Koizumi", Tokyo or Yaidzu, Japan, April 1899 – July 1901, to Osman Edwards: 1)** Tokyo, 16 April, 1899, 12 pp.; 2). Undated. [Probably Tokyo, Aug. 1899], 8 pp.; 3). Tokyo, 27 November 1899, 10 pp.; 4). Tokyo, 2 January 1900, 2 pp.; 5). Tokyo, 28 February 1900, 11 pp.; 6). Undated. [Tokyo, 1900], 8 pp.; 7). Tokyo, 17 September 1900, 8 pp.; 8). Tokyo, 4 April 1901, 10 pp.; 9). Tokyo, 8 June 1901, 4 pp.; 10). Yaidzu, 7-8

July 1901, 12 pp.. Osman Edwards was a friend of Oscar Wilde, whom he met through H.C. Marillier as an undergraduate in 1886 and of Ernest Dowson. In 1894 he published a translation of Bjørnson, and he contributed a translation of Verhaeren's poem "Pieusement" to *The Savoy*, No. 4, in 1896. Edwards met Hearn during a six-month stay in Japan in 1898-99, at which time two slim volumes of his poems were published by Hasegawa in Tokyo; one of them, "Residential Rhymes," contains a portrait of Hearn. On his return to England, and based on contributions he'd made to the *Tokyo Monthly*, he wrote "Japanese Plays and Playfellows," (Heinemann, 1901) which was dedicated to Hearn, and was apparently a considerable success. His "Four Geisha Songs" were set to music by Dalhousie Young, Wilde's supporter, in 1905. He translated two volumes of Verhaeren's plays in 1915-1916. Edwards's own account of this extraordinary correspondence was published in *The Albany Review* in Britain, and *The Craftsman* in the US, both appearing in October and November, 1907. Although some passages were quoted in the Introduction to Elizabeth Bisland's *The Japanese Letters of Lafcadio Hearn* (1910) pp. xlii-xlvii, the letters have never been published in full, and the relationship between Hearn and Edwards seems to have been neglected by biographers. As Edwards says in his article, the letters "deal more fully than any hitherto published with Lafcadio Hearn's attitude towards contemporary French literature, while they intensify previous utterances on things English and Japanese." An extremely important and revealing series, touching upon many subjects, often in considerable depth, ranging from contemporary French and English writers to Hearn's life in Japan, his relations with his publishers and his Japanese colleagues, to world events. A highly significant correspondence, rich in literary and biographical detail, and largely unknown to modern scholarship. [JSJ/TAG] \$45,000.00

61. HESSE, Hermann. **Zwei Gedichte**. 12mo, original stapled printed wrappers. Np: Privately printed, 1951. First edition. Wallace Stevens's copy, inscribed by Hesse on the inside front wrapper, "Herzlich grüsst [Best regards] / H Hesse", with the original mailing envelope addressed to Stevens in Hesse's hand. A very fine copy. \$2750.00

62. HOUSMAN, A. E. **A Shropshire Lad**. Small 8vo, original parchment-backed boards with printed label on spine. London: Kegan Paul, Trench, and Co. Ltd., 1896. First edition, with the spine label in the first state (state "A"). One of fewer than 350 copies in this state: the first edition consisted of 500 copies, of which 150 were exported to the United States. Carter and Sparrow and White 2. Hayward 305. Signed by Housman on the half-title page, and with two autograph letters from Housman on his Trinity College Cambridge letterhead, April 15th and 20th, 1931, to a Mrs. Beattie, the first agreeing to sign her copy of *A Shropshire Lad* and the second returning the book to her: "I have written my name as I promised; but I have not added any embellishments...." *A Shropshire Lad*, one of the most famous and endearing volumes of English poetry, was printed at the poet's expense after the manuscript was rejected by Macmillan. Bookplates of Frank J. Hogan, Estelle Doheny, and J. O. Edwards, spine label and covers rubbed, otherwise a very good copy, in a navy blue half-morocco slipcase. Signed copies of *A Shropshire Lad* are rare. \$17,500.00

63. HUGHES, Langston. **The Weary Blues. With An Introduction By Carl Van Vechten**. Small 8vo, original blue cloth-backed decorated boards, pictorial dust jacket by Covarrubias. N. Y.: Alfred A. Knopf, 1926. First edition of Hughes' first book. One of 1500 copies printed. Dickinson 1. Advance copy, with the publisher's review slip, giving the publication date, laid in. One of the cornerstones of the Harlem Renaissance, *The Weary Blues* includes Hughes' important sequence of poems, "The Negro Speaks of Rivers", in addition to the poems inspired by the "blues". Extremities of boards slightly rubbed, former ownership signature of "Juliette Sessions" on the front endpaper, otherwise a fine copy in lightly chipped dust jacket, which is faintly darkened along the spine, in a half-morocco slipcase. The first edition of *The Weary Blues* is extremely rare in dust jacket. \$25,000.00

64. HUGHES, Ted. **"Roosting Hawk."** 8vo, original printed wrappers. (Northampton, MA: Greccourt Review, 1959). First separate edition, an offprint. Presentation copy, inscribed on the inside front wrapper by the poet to his mother-in-law, Aurelia Plath: "June 24, 1959, To Sylvia's mother from Ted with love." Originally published in the *Greccourt Review*, an undergraduate publication at Smith College, where Hughes's wife Sylvia Plath, was teaching at the time, this poem was later collected in *Lupercal* (1960) as "Hawk Roosting." Sagar & Tabor C53. Offsetting from newspaper insert on inside front cover, otherwise a fine copy. \$7500.00

65. [JANUS PRESS]. KAFKA, Franz. **A Country Doctor. Fourteen relief etchings**. A portfolio of fourteen relief etchings, sheet size 16 x 12 inches, in publisher's portfolio. Philadelphia, PA.: Janus Press, 1962. Edition of 20 portfolios with each print numbered and signed by artist. The fourteen relief etchings (twelve of which appear in the Janus Press book of same title) were printed in black on a hand etching press at the Philadelphia College of Art by

Claire Van Vliet and Ruth Fine Lehrer, with the title page wrapper handset in Trump Medieval and printed in black on Rives cuve velin BFK 230 gram with Okawara slip sheets. A very fine copy. Rare. [JSJ/TAG] \$7500.00

66. [JANUS PRESS] CARRUTH, Hayden. **Aura. A Poem by Hayden Carruth with a paperwork by Claire Van Vliet and Kathryn and Howard Clark** made at Twinrocker Handmade Paper Mill in Brookston, Indiana in December of 1976. Tall folio, in printed handmade paper folder, enclosed in linen folding box with printed paper label on the spine. (West Burke, Vermont: The Janus Press, 1977). First edition. 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. \$4000.00

67. [JANUS PRESS] **Silver Anniversary Miscellany. 1955 1980. Twenty-one individual prints, paperworks & printed pieces by Van Vliet, John Anderson, Jim Bicknell, Howard & Kathryn Clark, Ruth Fine, Susan Johanknecht, Lois Johnson, Jerome Kaplan, Barbara Luck, Dorian McGowan, Jim McWilliams, Ray Metzker, Peter Schumann, & Helen Siegl, enclosed in a cloth folding box.** (Various places): Janus Press, 1982. First edition. One of only 75 sets, with each contribution signed by its maker, including an original photograph by Ray Metzker, signed and dated on the verso. Very fine copy. [JSJ/TAG] \$2500.00

68. [JANUS PRESS] FINNEY, Charles G. **The Circus of Dr. Lao. With Relief Etchings by Claire Van Vliet.** Large thick 4to, illustrated with relief etchings and pochoir prints by Claire Van Vliet, vellum-backed decorated cloth, in folding cloth box. Vermont: Janus Press, 1984. First limited signed edition of Finney's first book, a classic of fantasy literature which was originally published in 1935. Limited to 150 numbered copies printed letterpress on handmade Barcham Green paper and signed by Finney and Claire Van Vliet. Grolier Club, *A Century For The Century: Fine Printed Books From 1900 To 1999*, 93. A sumptuous work of art and Van Vliet's masterpiece, *The Circus of Dr. Lao* is one of the finest modern American private press books. A fine copy. [JSJ/TAG] \$5000.00

69. [JARGON SOCIETY] WILLIAMS, Jonathan. **Garbage Litters The Iron Face Of The Sun's Child.** Small broadside poem printed on a single narrow sheet of yellow paper, 4 inches wide x 13 inches tall, folded into thirds, illustrated with an original copperplate engraving by David Ruff. (San Francisco, CA: Jargon Society, 1951). First edition of the first publication to be issued under Williams' Jargon Society imprint. Jargon 1. One of 50 copies "handset, printed in lydian types on l'Aiglon paper" by David Ruff, and signed by Williams and Ruff. This copy of *Garbage Litters* is tipped-in at the back of Holly Beye's book **Do Keep Thee in the Stoney Pines** (San Francisco, CA.: Inferno Press, 1951) which was printed at the same time, on the same yellow paper, and by the same artist as Williams' poem, a coincidence that establishes the bibliographical context for its publication. David Ruff was Holly Beye's husband and the dedicatee of her book, which he illustrated with three soft ground intaglio engravings. It would appear that the publication of Williams' broadside poem was inspired by Ruff's intaglio etchings and the brilliant yellow paper he was using to print his wife's book. As the colophon notes, Beye's book was handset "in Caslon types by Leslie Woolf Hedley" and "designed & printed on l'Aiglon paper by David Ruff at his San Francisco Print Work Shop." Williams' *Garbage Litters The Iron Face Of The Sun's Child* is extremely rare, and it is a happy coincidence that this copy owes its survival to the printer's wife's book which gave birth to the Jargon Society's first-born. We have only seen one copy of *Garbage* offered on the open market in the last thirty years. A very fine bright copy of the most elusive of Jargon Society publications, lacking from all but very few collections of the works of Jonathan Williams and the Jargon Society. [JSJ/TAG] \$7500.00

70. JEWETT, Sarah Orne. **The Country of the Pointed Firs.** 8vo, original cloth, decorated with three stylized gilt mayflowers by Sarah Whitman on the front cover. Boston: Houghton Mifflin and Company, 1896. First edition, first printing (one of 2524 copies). BAL 10910. Weber & Weber, p. 18. Bookplate of Beatrice Mary Chamberlain, Neville Chamberlain's half-sister. A fine copy of the book generally held to be Jewett's masterpiece. \$450.00

71. JEWETT, Sarah Orne. **The Queen's Twin and Other Stories.** Small 8vo, original navy cloth stamped in gilt after a design by Sarah Whitman. Boston: Houghton, Mifflin and Company, 1899. First edition. Presentation copy, inscribed by the author on the front free-endpaper: "With best Christmas wishes from S. O. Jewett". From the col-

lection of New England author Alice Brown, with the Hampton Falls Library bookplate on the front pastedown noting this copy was a gift from Brown. Novelist, poet, and playwright Alice Brown (1856-1948), along with Henry James, William Dean Howells, and others, contributed a chapter apiece to the collaborative novel *The Whole Family: A Novel by Twelve Authors*. Howells conceived of the project and it was carried out under the direction of *Harper's Bazaar* editor Elizabeth Jordan who was herself a contributor. After serial publication in *Harper's Bazaar* publication in book form with Harpers followed in 1908. BAL 10913. Weber & Weber, p. 20. Spine panel very slightly darkened, few fleck marks on spine and back cover, 4-digit number in ink on the title-page, otherwise a fine copy. \$850.00

72. JEWETT, Sarah Orne. **Deephaven**. Small 8vo, original cloth stamped in black and gilt, dark chocolate endpapers, all edges stained red. Boston: James R. Osgood and Company, 1877. First edition of the author's first book, first issue with "was" at the end of line 16 on page 65 (first printing of 1280 copies). BAL 10871. Laid in is an interesting ALS from Jewett, 2 pages, Concord, to the printers of the book, Welch, Bigelow, & Co, 26 February 1877. Jewett notices an error "which must be altered in the plate of *Deephaven*. I do not see how it came to be changed for it was all right in the proof I saw. It is on the 134th page - third line from the bottom - the word forth should be both. It makes the sentence absurd as it is; I hope it will be possible to change it - could not it be blurred if it cannot be made right? Do you keep the [illegible] after the proofs are read? If you do I should like to have it and will you please send it in to Mr. Osgood's rooms in Boston, where I can get it someday? Yours very truly, Sarah O. Jewett" In a postscript Jewett writes: "I have had to make some alterations in the proof wh. I return to day (the last chapters). Would you be good enough to send me another proof of the last two sheets beginning with page 249, after the alterations have been made - Direct to 5 Walnut St. Boston." The correction Jewett requested on page 134, "forth" changed to "both", was made. Spine ends and extreme fore-tips lightly rubbed, ownership inscription of Isaac R. Moulton dated the year of publication on the preliminary blank, otherwise a fine copy. \$1250.00

73. [JOHNSON, Samuel]. **The Prince of Abissinia. A Tale**. In Two Volumes. Small 8vo, full contemporary calf, gilt-ruled borders. London: Printed for R. and J. Dodsley and W. Johnston, 1759. First edition, first state of Vol. II, with leaf A2 headed "CONTENTS / VOL. II". Fleeman, I, 785-8; Courtney & Nichol Smith, p. 87; Chapman & Hazen, pp. 142-3; Rothschild 1242. "Hawkins and Boswell agree that *Rasselas* (as *The Prince of Abissinia* was subsequently called) was written to help the dying Sarah Johnson (Dr. Johnson's mother) and eventually pay for her funeral ... Johnson told Reynolds he wrote the work in the evenings of a single week, which implies a commencement at least on Monday 15 January, the date on which he learned of his mother's illness and on which he first sent her money." - Fleeman. *Rasselas* was an immediate and perennial success: "it has been estimated that an English or American edition has appeared almost every year since it was first published. . . . The main reason *Rasselas* quickly became - and remains - the classic it is . . . is that here we have distilled, in this brief, richly brooding story, so much of the total character of mind - the power of subsuming, the sweep and readiness of intellect, the appealing humanity, the general style and tone - of one of the most refreshingly practical of reflective natures ever to write about human experience." W. Jackson Bate, *Samuel Johnson* (N. Y.: Harcourt Brace Jovanovich, 1977), pp. 337-340. Johnson's *Rasselas* and Voltaire's *Candide* were published in England within a month of each other, a coincidence that only occasioned careful comparison. Were it not for the fact that they were published almost simultaneously, Johnson observed that "it would have been vain to deny that the scheme of that which came latest was taken from the other." The critical difference between these two classic tales, however, is worth emphasizing, as it is a difference Voltaire himself pointed out at the time: whereas Voltaire in *Candide* satirizes man's intellectual pretension and folly, in addition to his murderous greed, with all of satire's bite and buoyancy, in *Rasselas*, Johnson explores the frailty of human nature with a "warm and lovable philosophy" (Voltaire's words), leaving its reader with a more profound sense of life and the "vanity of human wishes". Minor wear, the usual offsetting to endpapers and title-pages, discrete Blairhame leather book label on front end-sheets, otherwise an unusually attractive copy in original state, with all blanks, preserved in a brown half-morocco slipcase. \$10,000.00

74. 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, in the publisher's slipcase. Iowa City, IA: Stone Wall Press, 1960. First edition. One of only 20 copies printed on Rives Heavy, a French mould made paper, bound in full leather, out of a total of 200 copies printed. Berger 8. A very fine copy of this rare issue of one of the most beautiful books from the Stone Wall Press. \$4500.00

75. KIPLING, Rudyard. **Barrack-Room Ballads And Other Verses**. 8vo, original gilt-stamped vellum-backed white cloth, t.e.g.. London: Methuen & Co., 1892. First English edition of Kipling's most celebrated collection of

verse. One of 30 numbered copies (of which 20 were for sale) printed on Japanese vellum. Richards A69. Stewart 108, noting that copies of *Barrack-Room Ballads* are known bound in vellum with the same lettering, size, and design as the regular edition, phraseology which suggests that the bibliographer had not actually seen such copies. For our part, we have seen only this one copy. *Barrack-Room Ballads* contains 42 poems, most of which previously appeared in *The Scots Observer* and other periodicals; sixteen were included in *Departmental Ditties* (1890). This collection contains several of Kipling's most famous poems, including "Fuzzy-Wuzzy", "Gunga Din", "Manderlay", "The Ballad of East and West", among others. Vellum spine and cloth very slightly soiled, otherwise a fine copy of this rare and beautiful issue of Kipling's most famous collection of poetry, in a half-morocco slipcase. \$4500.00

76. 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. 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 cloth slipcase with leather label. \$6500.00

77. LARKIN, Philip. **The Fantasy Poets. Number Twenty One.** 8vo, original wrappers. Swinford: The Fantasy Press, 1954. First edition, the entire "issue" devoted to Larkin. Approximately 300 copies were printed. Bloomfield A5. Signed by Larkin on the front cover. Includes five poems: "Lines on a Young Lady's Photograph Album", "Whatever Happened?", "If, My Darling", "Arrivals, Departures" and "At Grass". A very fine copy, preserved in a half-morocco slipcase. \$4500.00

78. LARKIN, Philip. **The Less Deceived. Poems.** 8vo, original yellow-green cloth, dust jacket. (Hessle, East Yorkshire): Marvell Press, (1955). First edition, first issue, first binding. One of 120 copies of the first impression with the list of subscribers bound in at the back out of a total first printing of 300 copies bound with a strip of stiffening mull in the spine; with all the textual points noted by Bloomfield as present in the first edition. Bloomfield A6a. Signed by Larkin on the title-page. Bottom edge of boards and base of spine a little damp-stained, otherwise a fine copy in jacket with a minute nick at base of spine and a short closed tear at the top right hand-corner of the jacket at the front fold. \$4750.00

79. LARKIN, Philip. **High Windows.** 8vo, original cloth, dust jacket. London: Faber, (1974). First edition. One of 6000 copies. Bloomfield A10. Signed by Larkin on the title-page. Review copy, with publisher's slip laid in. A very fine copy. \$4500.00

80. LARKIN, Philip. **Aubade.** Oblong 12mo, original wrappers in silver-gilt envelope. (Salem, OR: Seluzicki, 1980). First edition of this five-stanza poem. Limited to 250 copies printed at the Penstemon Press and initialed by Larkin. Very fine copy, with the publisher's prospectus laid in. \$750.00

81. LARKIN, Philip. **3 Autograph Letters Signed, 2 Autograph Postcards Signed, 1 Typed Letter Signed, and 1 Typed Postcard Signed,** 10 1/2 pages, University Library and Pearson Park, Hull, 18 September 1956 - 23 February 1957, to Rosaleen McCoola about "Success Story" a poem of Larkin's solicited by McCoola, first published in *Grapevine* IV, February 1957, and concerning McCoola's critical essay "Philip Larkin" in the same issue, accompanied by an original typescript of Larkin's poem (1 page, 4to, signed in type by Larkin). The letters and the original typescript are in fine condition. \$8500.00

82. LAWRENCE, D. H. **Autograph Letter Signed,** 2 pages, 4to, to his publisher Thomas Seltzer, Del Monte Ranch, Questa, New Mexico, February 7, 1923. A long and important letter in which Lawrence comments on his literary agent and many of his publications. Lawrence informs Seltzer first that he has written to his literary agent, Robert Mountsier, "telling him I wished him to be no longer my agent. He has not answered, though I hear he is yet in Taos, and he has an idea of remaining there even a couple of months longer. We are going in tomorrow, and I may see him. If so I will have it out with him. I wish finally to be rid of him." Lawrence then continues: "I sent you the article on the future of the novel, which you telegraphed for. I hope you have everything safely. I enclose in this letter the two poems which were omitted from *Look We Have Come Through!* And which I would like included in any other future editions. Don't lose them. [The poems are not present.] I am sending by this mail the proofs of *Cap-*

tain's Doll and *Fox*: with a very few corrections. Let me have proof of *Ladybird* as soon as possible. By the way, did you cable Curtis Brown? I hear from him Secker is doing *Sea & Sardinia* by himself in England. I also send by this post a complete MS. of *Birds Beasts & Flowers*. When you have time to read it you will agree it is a remarkable collection. I wish you would have fair-type copies made, unless you are sending it to print at once. I want Curtis Brown to have a complete copy. . . . I feel rather strongly about this book of verse: feel it is really my best. If you think there is anything needs modifying – you might, in the Goat poems - let me know. I want very much to see a perfect MS. or else complete proofs of these poems, before I leave America. And I want to leave soon. For the moment I have had enough. . . . Don't be offended by the seven years. I only feel now, after a long course of bad experience, I had best keep control of my things as far as possible. I shall feel easiest so. But as long as you are faithful to me, I shall remain with you. Mountsier didn't believe in me, he was against me inwardly. So I will have no more of him. . . . D. H. Lawrence." The letter has been published in *The Letters of D. H. Lawrence* Vol. IV: June 1921 – March 1924. Edited by Warren Roberts, James T. Boulton & Elizabeth Mansfield. (Cambridge: Cambridge University Press, 1987), pp. 377-379. The letter is written on two sides of a single sheet of acidic paper, which has chipped at one corner, and there are marginal tape mends at the edges of the folds. The original envelope is included. \$2000.00

83. [MANNING, Frederic] **The Middle Parts of Fortune. Somme & Ancre, 1916.** 2 volumes, small 8vo, marbled endpapers, original cloth, t.e.g., fabric ribbon bookmark, glassine dust jackets, publisher's cloth slipcase. (London): Piazza Press, Issued to Subscribers by Peter Davies, 1929. First edition, privately printed, of the finest English novel of the Great War. One of 520 copies printed on handmade paper. In Men At War, Ernest Hemingway called *The Middle Parts of Fortune*: "the finest and noblest book of men in war that I have ever read. I read it once each year to remember how things really were so that I will never lie to myself nor to anyone else about them." Glassine dust jackets with paper flaps perished at spines, otherwise an exceptionally fine copy, in the scarce slipcase. \$2500.00

84. 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. One of approximately 200 copies printed. Hagstrom & Morgan A1. A beautiful copy, as new, and seldom seen in this condition. Preserved in a linen folding box with leather label. \$6500.00

85. MERRILL, James. **The Thousand And Second Night.** Small 8vo, illustrated with two vignettes, original blue wrappers with printed paper label on front cover. (Athens: The Christos Christou Press, 1963). First edition, privately printed by the author. One of 20 copies with the two vignettes on the title-page and at the end of the text hand-colored by Merrill, out of a total edition of only 50 copies printed. Hagstrom & Morgan A15. 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. An important association copy, in fine condition. \$5000.00

86. MERTON, Thomas. **Prometheus / A Meditation. Pro Manuscripto.** 8vo, original boards with printed label on the spine. (Lexington, KY: Margaret I. King Library Press, University of Kentucky, Spring 1958). First edition, privately printed. Limited to 150 copies. Presentation copy, inscribed by Merton on the title-page with a drawing and the inscription: "To Mark & Dorothy Van Doren from Tom, 1958." A superb association copy: Mark Van Doren was Merton's teacher at Columbia from 1935-1939, and remained an important and steadfast friend for the rest of Merton's life. As editor of Columbia's yearbook, *The Columbian*, Merton dedicated the 1937 edition to Van Doren. Van Doren was an early and influential sponsor of Merton's writing: "Van Doren was reading Merton's poetry, commenting on it, and advising Merton where to submit." Van Doren was responsible for introducing Merton's work to his friend James Laughlin of New Directions, and instrumental in getting Merton's first book, *Thirty Poems*, published. Van Doren also wrote the introduction to Merton's *Selected Poems* (New Directions, 1959). A fine copy of a rare book, enhanced by one of Merton's rare drawings, and in this case, an especially numinous one. We have not seen or heard of another book by Merton inscribed with a drawing. Preserved in a half-morocco slipcase. \$7500.00

87. 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. \$2500.00

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

89. MOORE, Marianne. **Typed Letter Signed, 1 page, 4to, 260 Cumberland Street, Brooklyn, New York, November 11, 1942, to Philip Blair Rice, co-editor of *The Kenyon Review***. Moore comments on her review of two books by Wallace Stevens and asks Blair and John Crowe Ransom, co-editors of *The Kenyon Review*, to "forgive me for the burdens and uncertainty I have imposed in connection with my review, and for following it with the enclosed emendations. I mailed you the article without having verified every quotation, since as I progressed I had lost certain page-numbers. I am enclosing a carbon copy of what I sent you, with corrections in crayon. If you are using the review in this issue and have sent it to press, the corrections in blue could be ignored. The ones in red seem to me rather essential." Moore concludes: "You said I might offer you work by promising students and I shall be submitting presently, poems by Harry Duncan, who was out of the ordinary at Cummington, in English, music, and printing; also some prose sketches by Ruth Sheldon Foster. / Sincerely yours, Marianne Moore". *The Kenyon Review* published only one "review" of Moore's and that was of Stevens's *Parts of a World* and *Notes Toward a Supreme Fiction* which appeared in the Winter 1943 issue (Abbott Cb 265). The Summer 1940 issue printed three poems by Moore, "Four Quartz Crystal Clocks", "The Paper Nautilus", and "What Are Years?" (Abbott Ca 101-103). Folded from mailing, tiny hole (not affecting text), otherwise in fine condition. \$500.00

90. MORRIS, Wright. **Wright Morris. (Photographs)**. Folio, 12 original silver prints, 9 ½ x 7 ½ inches (24.1 x 19.1 cm.), with accompanying printed statement by the artist, in publisher's tan linen clamshell portfolio with leather label. (N. Y.: Witkin-Berley, 1980). First edition. Limited to 55 copies, consisting of 5 artist's proofs and 50 numbered sets, with each image signed by Morris on the mount. These beautiful photographs, dating from the 1940s -1950s, include Morris' most iconic images, some of which appeared in *The Inhabitants* (1946) and *The Home Place* (1948). "Like an archeologist, he focused not on people directly, but their artifacts – objects (mostly made of wood) bearing their imprint". – Andrew Roth, *The Book of 101 Books: Seminal Photographic Books of the 20th Century*. In a letter to Morris, Thomas Mann wrote: "What these courageous pictures show is the harsh beauty of ugliness, the romanticism of the commonplace, the poetry of the unpoetical." The photographs and portfolio are in fine condition. Rare. \$22,500.00

91. MUIR, Edwin. **We Moderns: Enigmas and Guesses. By Edward Moore**. Small 8vo, original pebble-grained blue cloth with printed paper label on spine. London: George Allen & Unwin Ltd., (1918). First edition of Muir's aphoristic first book, published pseudonymously. One of 1030 copies printed, of which 190 unbound copies were destroyed in the Blitz. Mellown A1a. **The Dedication Copy**, inscribed on the front free endpaper "To A. R. Orage From the Author, His First Fruits, 29/5/18". The printed dedication reads: "To / A. R. Orage / Editor of the New Age". Orage was the open-minded editor of *The New Age*, the pre-eminent literary magazine in the years leading up to the First World War, and during his life a passionate advocate of a variety of intellectual and spiritual enthusiasms from theosophy, the philosophy of Nietzsche, Fabianism, Guild Socialism, and later in life, mysticism and the teachings of P. D. Ouspensky and G. I. Gurdjieff. Orage published Muir's first published work, "The Epigram", a short dialogue, in *The New Age* in 1913, and between then and September 1922, when Orage gave up the editorship of magazine, Muir published the vast majority of his early work there – well over one hundred articles and poems – including the essays in *We Moderns*. During this period, Muir also became Orage's assistant, and a sub-editor of *The New Age*. Most of Muir's early work appeared under the name Edward Moore, and it was not until June 1922 that he published the poem, "Re-birth", under his own name in *The New Age*." – Mellown, *Bibliography of the Writings of Edwin Muir* (London: Nicholas Vane, 1966). Extremities of spine lightly rubbed, with one short quarter-inch tear at top, spine label worn, but a very good copy. \$3000.00

92. MULDOON, Paul. **Unapproved Road. Intaglio prints by Diarmuid Delargy.** Small folio, two full-page illustrations, original cloth over boards, printed paper labels. Hopewell, NJ: Pied Oxen Printers, 2002. First edition. One of 125 numbered copies signed by the poet, the artist, and the printer (the entire edition). Very fine copy, without dust jacket as issued. \$1250.00

93. MULDOON, Paul, and Wendy MARK. **I Might Make Out With You. [Six Poems. Illustrated with monotypes by Wendy Mark. With a Preface by Adam Gopnik.]** Small, square 8vo. Original unprinted white wrappers, stamped in relief. N. Y.: Lori Bookstein Fine Art, (2006). First edition, deluxe issue. One of only 10 numbered copies (out of a total edition of 1000) signed by Muldoon and Mark and accompanied by an original monotype by the artist. As new. \$2500.00

94. [NEW YORK SCHOOL OF POETRY] ASHBERY, John, et al. **The Poems by John Ashbery. Prints by Joan Mitchell [with:] Permanently by Kenneth Koch. Prints by Alfred Leslie [with:] Odes by Frank O'Hara. Prints by Michael Goldberg [with:] Salute by James Schuyler. Prints by Grace Hartigan.** Four volumes, folios, illustrated with original screen-prints, original cloth-backed illustrated paper over boards, acetate dust jackets, publisher's cloth slipcase. N. Y.: Tiber Press, (1960). First edition. One of 200 numbered copies signed by the authors and the artists from a total edition of 225 (the 25 contributors' copies were not signed). Each volume includes five original color prints on ivory wove handmade Hahnemühle paper made directly on the screens by the individual artists. "These four volumes – *The Poems, Permanently, Salute, and Odes* – were a collaboration between four leading artists of the second-generation of abstract expressionist painters and four of their poet friends of the New York School. The screenprint medium that was chosen was the perfect vehicle to convey painterly gesture and saturated color. Along with *21 Etchings and Poems* (1960) published by the Morris Gallery, N.Y., these four volumes published by the Tiber Press were the only distinguished artists' books containing abstract expressionist works created during the 1950s." "This is Hartigan's only book illustrated with original prints." – Robert Flynn Johnson, *Artists' Books in the Modern Era 1870-2000. The Reva and David Logan Collection of Illustrated Books.* (London): Thames & Hudson, Fine Arts Museums of San Francisco, (2001), pp. 43, 226-227; item 142. A small tear in bottom spine panel of one dust jacket, otherwise a fine copy of this rare and important collection, in the publisher's slipcase which is cracked in a few places. \$25,000.00

95. O'HARA, Frank. **A City Winter and Other Poems. Two Drawings by Larry Rivers.** Tall 8vo, original frontispiece drawing & reproductions of two drawings by Larry Rivers, original cloth-backed decorated boards. N. Y.: Tibor De Nagy Gallery, 1951. First edition of O'Hara's first book, one of 20 copies printed by hand in Bodoni types on Japanese Kochi paper by Ruthven Todd for Editions of the Tibor de Nagy Gallery, and specially bound with an original drawing by Larry Rivers as a frontispiece, out of a total edition of 300 copies. The drawing in this copy, which depicts a seated woman, is signed by Rivers. Edges a bit rubbed, spine lightly faded, but a very good copy of this rare issue, preserved in a red half-morocco slipcase. \$15,000.00

96. O'HARA, Frank. **Meditations In An Emergency.** 8vo, original green cloth, publisher's slipcase. N. Y.: Grove Press, (1957). First edition. One of 75 hardbound copies signed by O'Hara. Only 90 copies of the entire edition were hardbound, with 15 containing original drawings by Grace Hartigan, and not all of the hardbound copies were signed by O'Hara. Ashbery has described the indifference of the literary establishment to the publication of *Meditations In An Emergency*: "To ignore the rules is always a provocation, and since poetry itself was crammed with provocative sentiments, it was met with the friendly silence reserved for the thoroughly unacceptable guest." Some light foxing to endpapers, with a bit of foxing to the cloth, otherwise a fine copy. \$2500.00

97. O'HARA, Frank. **Meditations In An Emergency.** 8vo, original green cloth, publisher's slipcase. N. Y.: Grove Press, (1957). First edition, one of the "Special Edition of fifteen copies, each numbered and containing as frontispiece an original drawing by Grace Hartigan", and signed by O'Hara, out of a total edition of 90 hardbound copies, not all of which were signed by the poet. Extremely rare: this is the only copy we have encountered of this issue with the original drawing – in this instance, an original collage initialed "G.H." by the artist. It is copy number 4. We have handled copies numbered 9 and 10, both of which were signed by O'Hara, but neither of which included the artwork. Assuming that the first fifteen numbered copies in the edition included, or were intended to include, the original artwork, it would appear that either the Special Edition was never completed, or that copies were cannibalized and the artworks laid into them removed, presumably to be framed. O'Hara's poem "For Grace, after a Party" appears on p. 17: "Last night in the warm spring air while I was / blazing my tirade against someone who doesn't /

interest / me, it was love for you that set me afire.” Spine sunned, several light pencil scorings in the text, a bit of offsetting from the collage to the front endsheet, otherwise a very good copy in somewhat worn slipcase. \$10,000.00

98. 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. A very fine copy. \$1000.00

99. 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. \$4500.00

100. ONO, Yoko. **Penny Views**. Small 8vo, illustrated by the author/artist, original boards with polished copper spine lettering, in original printed paper envelope. (Santa Barbara, CA: Turkey Press, 1995). First edition. One of 125 numbered copies (the entire edition) and signed by Yoko Ono. A hand-printed artist’s book consisting of 24 letter-press drawings by Yoko Ono on black mingei and kakishibu (a handmade persimmon-washed kozo) Japanese paper, and bound by hand. As new. \$1500.00

101. ORWELL, George. **Autograph Letter Signed**, 5 pages (on three 8vo sheets), London, dated “Thursday night, 27 August 1931”, addressed to his friend Dennis Collings, signed “Eric A Blair”, Orwell’s given name, with the original envelope. The envelope is postmarked London April 28th, the day Orwell set off to go hop-picking in Kent. An exceptional letter of personal anecdote and reportage that brilliantly exemplifies the keen observation and empathy that made Orwell the finest English essayist of his age, this long letter recounts Orwell’s experience slumming in Trafalgar Square one weekend during the Depression. Orwell would revise these personal anecdotes and observations for the beginning of his long essay, “Hop Picking”, published in *The New Statesman and Nation* in October 1931, and transform them again for the night-scene in his novel *A Clergyman’s Daughter* (1935). Soon after Orwell (i. e. Eric A. Blair) graduated from Eton in 1921, his parents moved to the seaside town of Southwold in Suffolk. It was there that he met Dennis Collings, who would later become his best friend after Orwell returned from Burma, where he served in the Indian Imperial Police until 1927, and following a hapless year and a half in London and Paris in 1928-1929. During these years Orwell’s literary aspirations began to find expression in articles and essays based on his personal experiences, many of which were deliberate forays into the world of the lower classes and the unemployed, experiences which became the basis for his first book, *Down and Out in Paris and London* (1933). It is within the context of these formative years that this letter to Collings is especially significant. In the fall of 1931, Orwell sent Collings a copy of the article “Hop-Picking” as it was to appear in *The New Statesman* with the comment: “Herewith the narrative of my adventures. Much of it repeats what I have told you before, but I wanted a full account for my own future reference. Keep it for me, will you?” – Fenwick, *George Orwell, A Bibliography*, C.043. Autograph letters by Orwell are extremely rare, and his letters to Collings and his wife Eleanor Jaques, with whom Orwell had a brief pre-marital affair, represent the most important of Orwell’s correspondence to have come on the market in decades. Of these letters, which were dispersed at auction, the present one is the finest. It is not included in *Orwell: A Life in Letters. Selected & Annotated by Peter Davison* (London: Secker, 2010). The letter is in fine condition, preserved in a half-morocco slipcase. \$35,000.00

102. [PENUMBRA PRESS] **A comprehensive collection of the publications of Bonnie O’Connell’s Penumbra Press**. 20 volumes, various sizes. Lisbon, Iowa: Penumbra Press, 1974-1987. First editions, hardcover issues when available, all limited editions, signed when issued as such. The collection includes such rare and notable books and chapbooks as Rita Dove’s *Ten Poems* (1977), Tess Gallagher’s *Stepping Outside* (1974), Deborah Greger’s *Provisional Landscapes* (1974) and *Cartography* (1980), David St. John’s *For Lerida* (1973) and *The Man in the Yellow Gloves* (1984), in addition to books by William Keens, Jon Anderson, Phoebe Carlile, Norman Dubie, Peter Everwine, Brenda Hillman, Laura Jensen, Abigail Luttinger, Steve Orlen, Sam Pereira, Howard Silver, among others. The collection also includes ephemera from the press, including prospectuses, announcements, including the birth announcement for O’Connell’s son, Valentines, and two fine letters from O’Connell to the poet William Keens, who formed this collection, and whose book, *Dear Anyone*, O’Connell published in 1976. The collection

also includes 3 additional volumes of poetry by Ann Deagon, Lynn Emanuel, and Ron Hansen, which were published by Abattoir Editions after O'Connell moved to Omaha and took over the direction of that press. Apart from some slight fading to the spines of several of the books, the books are in uniformly fine condition. A detailed list is available. \$6000.00

103. [PERISHABLE PRESS] 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 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. \$6000.00

104. [PERISHABLE PRESS] HAMADY, Walter. **Hand Papermaking: Papermaking by Hand...** Tall 8vo, illustrations by Jim Lee, original cloth. Minor Confluence, WI: Perishable Press, 1982. First edition. Limited to 200 copies printed on various handmade papers with title page typeface designed by Hermann Zapf. A very fine copy of one of the most important books of the press, with two variants of the publisher's prospectus laid in. \$1750.00

105. [PHOTOGRAPHY] KERTESZ, Andre. **Day of Paris. Photographs by Andre Kertesz**. Small 4to, illustrated with black-and-white photographs, original cloth, pictorial dust jacket designed by Alexis Brodovitch. N. Y.: Augustin, 1945. First edition. Roth 114-5; Parr and Badger, Vol. I, p. 200; *Open Book* 138-9. A very fine copy of this beautiful book. Rare in this condition. \$3750.00

106. PLATH, Sylvia. **The Colossus. Poems**. 8vo, original green cloth, dust jacket. London: Heinemann, (1960). First edition of Plath's first regularly published book. Presentation copy, inscribed by Plath to the poet Theodore Roethke on the front free endpaper: "For Theodore Roethke with much love and immense admiration, Sylvia Plath, April 13, 1961". Theodore Roethke was the most important of Plath's literary influences, the mentor through whose example she found her own true voice. "Plath had begun reading the poetry of Theodore Roethke, whose poetry collection *Words for the Wind* contained a sequence of experimental poems in which he attempted to reproduce the imagery of mental breakdown. Roethke's poetry excited Plath to attempt a similar sequence of 'mad' poems. 'I have experienced love, sorrow, madness, and if I cannot make these experiences meaningful, no new experience will help me,' she mused in her journal. Roethke's example would show her how to use these experiences in her art, and 'be true to my own weirdness.' The result was 'Poem for a Birthday', which Ted Hughes admired very much and regarded as Plath's breakthrough into the subject of her mature style ... it was Roethke's artistic originality that stirred her to emulation. Roethke's poems contained no explanations; they presented an eddying flow of associations from which a reader could fetch themes but no reasons. Adopting Roethke's techniques, at Yaddo Plath experimented for the first time with finding subjective images for the experience of shock therapy.... Words poured from her during those six weeks: a third of the poems that made it into her first published book, *The Colossus and Other Poems*, were written at Yaddo." [Diane Middleton, *Her Husband: Hughes and Plath - A Marriage*, (N. Y.: Viking, 2003), pp. 109-110.] Plath met Roethke while the latter was in England during the winter of 1960-61, and her inscription in this copy of *The Colossus* (which she must have sent him after he returned to America in March 1961) testifies to the profound bond she felt she shared with him. Plath died at the age of 31 in February 1963; Roethke died the following August at the age of 55. One of the finest association copies imaginable of the only book of Plath's poetry published during her lifetime. A fine copy in dust jacket, in a half-morocco slipcase. \$50,000.00

107. POUND, Ezra. **The Pisan Cantos**. 8vo, original black cloth, dust jacket. (N. Y.): New Directions, (1948). First edition of Pound's most important later work, most of which was written while Pound was incarcerated at the Disciplinary Training Centre near Pisa and published while Pound was awaiting trial for treason in St. Elizabeth's, the federal psychiatric hospital in Washington, D. C. The first printing consisted of 1525 copies. Gallup A60a. Connolly 100, 98. Inscribed by Pound in pencil on the front free endpaper to the historian "Francis Russell, his copy, Ezra Pound, 10 Dec. '52." In addition, Pound has initialed p. 4 of the text. Russell was the author of *Tragedy in Dedham* (1962), the story of the murder trial of Sacco and Vanzetti, and a sequel entitled *Sacco and Vanzetti: the Case Resolved* (1986); he also published *Three Studies in Twentieth-Century Obscurity: Joyce, Kafka and Gertrude*

Stein (1953) among other books. *The Pisan Cantos* was awarded the first annual Bollingen Prize for poetry in 1949, an honor which raised a storm of controversy over the issue of whether Pound's political views were relevant to an appreciation of his poetry. Noel Stock, Pound's biographer, wrote most eloquently of these poems that "They are confused and often fragmentary; and they bear no relation structurally to the seventy earlier cantos; but shot through by a rare sad light they tell of things gone which somehow seem to live on, and are probably his best poetry. In those desperate months (in prison in Pisa) he was forced to return to that point within himself where the human person meets the outside world of real things, and to speak of what he found there ... if often lines and passages have a beauty seldom equalled in the poetry of the twentieth century it is because Pound had a true lyric gift." Although Pound received visitors regularly at St. Elizabeth's and would have been available to sign copies of this book, as he has done in this instance, in our experience, signed or inscribed copies of *The Pisan Cantos* are rare. A fine copy in a very good dust jacket. \$5000.00

108. 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 Roethke's most beautiful book. \$3500.00

109. RUSKIN, John. **The Stones of Venice.** 3 volumes, large 8vo, illustrated by the author, original brown gilt-decorated cloth. London: Smith, Elder & Co., 1873-1874. New and definitive edition of Ruskin's *magnum opus*, originally published in 1851-1853. Limited to 1500 copies signed by Ruskin at the end of his preface in the first volume as issued. Bookplate of John W. Hill, a few corners rubbed, otherwise an extraordinarily fine bright copy, and without the wear and tear or foxing common to this edition. \$2250.00

110. RUSKIN, John. **Modern Painters. Of General Principles and of Truth; Of the Imaginative and Theoretic faculties; Of Many Things; Of Mountain Beauty; Of Leaf Beauty-Of Cloud Beauty; Of Ideas of Relation Of Invention Formal and Of Invention Spiritual.** 5 volumes, small 4to, illustrated with hundreds of steel engravings, etchings, aquatints, and figure drawings by the author, original gilt-decorated embossed cloth. London: Smith, Elder and Co., 1873. New edition. Limited to 1000 copies signed by Ruskin at the conclusion of his preface. Inscription across head of title-page of Vol. III, bookplate of John W. Hill, some light marginal browning, covers very slightly sunned and bumped, but an exceptionally fine bright set in the original bindings. Rare in this condition. \$2250.00\

111. [SCHMIED, Francois-Louis] **Le Paradis Musulman.** *Selon le texte et la traduction du Dr. J.-C. Mardrus.* Small folio, illustrated, loose sheets in portfolio, enclosed in a cloth & felt chemise & slipcase as issued. Paris: F-L. Schmied, 1930. First edition. One of 157 numbered copies on japon (total edition 177, including twenty for collaborators), signed by Schmied in the colophon. [32] leaves (plus front and rear endpapers); 8 full-page color wood block illustrations, (including the cover) and 23 other designs. Nasti notes the incorporation in this volume of both Schmied's naturalistic style and his abstract decorative motifs, and here for once the two styles seem to mesh in perfect harmony, producing the most beautiful of any of his books, with the most complex and integrated illustrations, an illuminated volume which seems to offer a foretaste of the pleasures of the believers' paradise. The title page alone according to Ritchie is "the most intricate of all Schmied's illustrations, requiring some forty-five different blocks ... it took almost two months to print that single page". The illustrations of the scribe and the man carrying a book are Schmied's self-portraits. With the original announcement form for the book laid in. Nasti B19. Ritchie 35. Original slipcase lightly soiled and worn, with the bookplate of Charlotte de Biencourt, Comtesse de Cossé-Brissac, otherwise a very fine copy of one of Schmied's masterpieces. [JSJ/TAG] \$25,000.00

112. 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. "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." – David Lehman, *The Last Avant-Garde* (N. Y.: Doubleday, 1998), pp. 46, 245-246. Very fine copy. \$2500.00

113. SPENDER, Stephen. **Poems of Dedication**. Tall 8vo, original cloth-backed boards, dust jacket. N. Y.: Random House, 1947. First American edition. Presentation copy, inscribed by Spender to the American poet Theodore Roethke: "To Ted Roethke with all the ambiguities of friendship and literary love – hate – Stephen. August 18, 1950 Harvard." In 1974, Spender published *Love – Hate Relations. English and American Sensibilities*. Fine copy in lightly worn dust jacket. \$600.00

114. SPENDER, Stephen. **Engaged In Writing and The Fool And The Princess**. 8vo, original boards, dust jacket. London: Hamish Hamilton, (1958). First edition. **The Dedication Copy**, inscribed by Spender on the front free endpaper: "To Hansi [Lambert] with love and gratitude from Stephen Jan 1958." Spine very slightly faded, otherwise a fine copy in dust jacket. \$1250.00

115. STEIN, Gertrude. **Portrait of Mabel Dodge at the Villa Curonia**. 8vo, original floral Florentine wallpaper wrappers with printed label on the front cover. Florence: Privately Printed, 1912. First edition of Stein's second book. One of 300 copies printed. Wilson A2. Presentation copy, inscribed by Stein to Natalie Clifford Barney, the wealthy American "Amazon": "To Natalie Barney at the rue Jacob from Gertrude Stein." An extraordinary association copy, linking two women who in their different, even contrary, ways personified the expatriate lives of the two most prominent American lesbians in Paris during the first half of the Twentieth Century. Both women conducted famous salons, each in her own very different style, and with her own distinctive preferences: Stein at 27, rue de Fleurus from 1903; Barney at 20, rue Jacob from 1909. Virgil Thomson noted that there was no rivalry between Stein and Barney because "they weren't doing the same thing", and in 1927, Barney feted Stein at her Academie des Femmes. A fine copy of Stein's rarest book. \$25,000.00

116. STEVENS, Wallace. **Esthetique Du Mal. A poem by Wallace Stevens with pen & ink drawings by Wightman Williams**. 8vo, original quarter black morocco & rose Natsume paper-covered boards, glassine dust jacket. Cummington, MA: Cummington Press, 1945. First edition. One of only a few copies bound in rose Natsume straw-paper-covered boards out of 300 copies printed on Pace paper. 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 of the Cummington Press to Wallace Stevens, 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*, p.139 & 146. Grolier Club, *A Century For The Century: Fine Printed Books From 1900 to 1999*, 46. A very fine copy, preserved in a cloth folding box. \$7500.00

117. STEVENS, Wallace. **Three Academic Pieces. The Realm of Resemblance, Someone Puts a Pineapple Together, Of Ideal Time and Choice**. Small 8vo, original bright green paper-covered hand-decorated boards, plain unprinted dust jacket. (Cummington, MA): Cummington Press, 1947. First edition. One of 102 copies printed on Worthy Dacian paper & bound thus by Arno Werner out of a total edition of 246 copies printed. Edelstein A12. Fine, bright copy in the rare dust jacket. \$2250.00

118. STEVENS, Wallace. **A Primitive like an Orb, a poem by Wallace Stevens with drawings by Kurt Seligmann**. 8vo, original printed 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. \$2500.00

119. 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; we suspect that, in fact, the majority of copies were neither stamped nor numbered. A very fine copy of one of Stevens' scarcest publications. \$1500.00

120. TENNYSON, Alfred, Lord. **Ballads and other Poems**. 8vo, original green cloth panelled in blind. London: C. Kegan Paul & Co., 1880. First edition, with 3pp. ads at the back. Presentation copy, inscribed by Tennyson on the dedication page: "F. T. Palgrave from A Tennyson Augt. 26, 1883", with a two-word correction in the author's hand to "The Village Wife; or, The Entail." on p. 83. Tinker 2093. "Francis Turner Palgrave (1824-97) poet and critic, was perhaps, after Emily and Hallam Tennyson, the Laureate's most faithful attendant and friend. Palgrave may be

remembered now mostly for *The Golden Treasury* anthology (1861), of which Tennyson was the *eminence grise*. Palgrave was Professor of Poetry at Oxford, 1885-95", Lang & Shannon, eds. *The Letters of Alfred Lord Tennyson*, Volume II, 1851-1870 (Cambridge, MA: Harvard UP, 1987), p. 27. Spine panel slightly rubbed, few soft creases in front free endpaper, otherwise a very good copy preserved in a cloth clamshell box. \$2500.00

121. THOMAS, Dylan. **Deaths And Entrances. Poems.** 12mo, original orange cloth, dust jacket. London: J. M. Dent & Sons Ltd., (1946). First edition. One of 3000 copies printed. Rolph B10. *Connolly 100*, 96a. Includes "A Refusal to Mourn the Death, By Fire, of a Child in London", "Poem in October ('It was my thirtieth year to heaven')", "In my craft or Sullen Art", and "Fern Hill", among other important poems. Dust jacket lightly dust-soiled, otherwise a fine copy. \$1000.00

122. THOMAS, Edward. **The Woodland Life.** 8vo, pictorial frontispiece, original blue-green decorated cloth. Edinburgh and London: William Blackwood and Sons, 1897. First edition of the author's first book, second state of the binding with the decorative panel on the front cover 2 1/8 inch from the fore-edge (no priority), with [2] pp. of publisher's ads at the back. Eckert pp. 185-186. Presentation copy, inscribed by Thomas using his full family name on the front free-endpaper: "Auntie, / Philip Edward Thomas, 1897." The recipient of this copy of *The Woodland Life*, inscribed simply and familiarly to "Auntie", was Margaret Townsend, Thomas's mother's sister, and Thomas' favorite aunt. Thomas regularly visited his aunt and grandmother in Swindon during summers and school holidays, and it was during those visits that his love of nature and his talent as a nature writer were nourished. Swindon was also home to Richard Jefferies, one of England's foremost nature writers, and the inspiration for much of Thomas's early writings. Thomas began keeping a diary of his nature walks when he was fifteen, and encouraged by his mentor and future father-in-law, the literary critic James Ashcroft Noble, he submitted passages to London periodicals. In a letter to Robert Eckert, Thomas's first biographer and bibliographer, Margaret Townsend recounted a story in which a gentleman who was traveling in the same railway carriage with her on a trip to the North of England, upon reading one of Thomas's nature articles which she had taken with her, exclaimed: "That man out-Jefferies Jefferies!" to which she replied that the author "was not a man but a boy of fifteen." Eckert p. 23. Thomas would pay homage to Jefferies in his essay "In the Footsteps of Richard Jefferies" and in his biography of Jefferies published in 1909. In a letter to her friend Janet Hooten dated 24 August 1896, Helen Noble, Thomas's future wife, wrote: "I had an awfully exciting letter the other day from Edward. You must know he and father had often talked of a book Edward was to write, father would preface it, and it was all to be lovely. So quite on his own account Edward sent I think twelve or more perhaps of his unpublished papers to Blackwood's to see if he would publish them in book form, under the title 'The Sweet o' the Year' (Tennyson). . . . What was his joy when the other day Blackwood wrote to say he would like to have the book . . . He also asked E. If he would send his (E's) diary of fields and woods which he keeps to look at with a view to publishing it. Isn't it lovely? Edward is busy copying out the diary, and we hope great things." – Helen Thomas, *Time & Again*. Ed. By Myfanwy Thomas (Manchester: Carcanet, 1978), p. 59. Thomas dedicated *The Woodland Life* "to the memory of James Ashcroft Noble", who, in fact, had interceded with Blackwood, who was his own publisher, to publish the boy's book, and who had died before the book appeared. Thomas was only eighteen, and a student at Lincoln College, Oxford at the time. Although compiled from Thomas's diary, *The Woodland Life* is primarily a series of observations or field notes, lyrical but impersonal – Thomas never intrudes; nature and natural phenomena and processes are always the focus of his attention. Although Thomas effaced himself in his first book, his acute sensitivity toward nature in all its forms infused the intensely personal poetry which he began to write in 1914 under the influence of his friend Robert Frost and which is now the basis for his fame. His first book of poetry, *Six Poems by Edward Eastaway* (Eastaway was an ancestral name), was published pseudonymously in 1916; only eight of his poems were published during his life. Thomas was killed at the Battle of Arras in April 1917. Presentation copies of Thomas's books are rare, and the present one marks an especially important time, place and family relationship in Thomas's life. Spine panel a shade darkened, rear cover lightly soiled, bookplate, otherwise a very good copy, without dust jacket as issued, in a half-morocco slipcase. [JSJ/TAG] \$6500.00

123. THOMAS, Edward. **Poems by Edward Thomas (Edward Eastaway). With A Portrait From A Photograph By Duncan Williams.** 8vo, frontispiece, original drab paper boards with printed label on spine. London: Selwyn & Blount, 1917. First edition of Thomas' first regularly published book of poetry, published six months after Thomas was killed in action on the Western Front. One of 525 copies of the English issue (an equal number were issued by Holt in the United States). Eckert pp. 242-243. Charles David Abbott's copy with his ownership inscription, "Charles David Abbott / January 1930 / Buffalo", on the front free-endpaper. Regarded by some as an authority on modern poetry and an assiduous book collector, Abbott founded SUNY Buffalo's collection of Twentieth-

Century Poetry in English, and was Director of the University Libraries at SUNY Buffalo from 1934 to 1960. *Poems*, which Thomas dedicated to Robert Frost, was the first of his books of poetry to be published using his own name, having been preceded by *Six Poems By Edward Eastaway*, privately printed by James Guthrie at The Pear Tree Press in 1916, and a selection of eighteen poems under the same pseudonym published in the anthology *An Annual of New Poetry 1917* edited by Gordon Bottomley. A very fine clean copy of a book that seldom survives in good condition, lacking the rare dust jacket. \$1000.00

124. [VOLTAIRE, Francois Marie Arouet de] **Candide, ou l'Optimisme, traduit de l'Allemand de Mr. le Docteur Ralph.** (Bound with:) **Tableau du Siecle. Par un Auteur connu.** (Paul Antoine Nolivos Saint-Cyr). 12mo, full contemporary mottled French calf. (Geneva: Cramer), 1759. First edition, in its earliest surviving state, of Voltaire's masterpiece, the epitome of the French Enlightenment and one of the enduring classics of world literature. The rare correct first edition, printed and published clandestinely by Cramer in Geneva, under the pseudonym of "Dr. Ralph". This edition, one of four editions dated 1759 with 299 pages, preceded the other sixteen different editions of Voltaire's novel published throughout Europe in 1759. The bibliographical history of this book has been exasperatingly complex and confused, and, until recently, virtually insoluble. The cumulative analyses of Ira Wade, Giles Barber, and Stephen Weissman, however, finally succeeded in resolving the matter conclusively. The 1759 Cramer edition containing 299-pages, with the points detailed below, has been given priority: the misprint "que ce ce fut" on p. 103, line 4 (corrected in later editions to "que ce fut"); the incorrect adjective "precisement" on p. 125, line 4 (corrected in later editions to "precipitamment"); with Voltaire's revisions on p. 31, where an unnecessary paragraph break was eliminated, and p. 41, where several short sentences about the Lisbon earthquake were rewritten. Finally, as in all of the few known copies of the Geneva printing, Chapter XXV (signature L) does not contain the paragraph critical of contemporary German poets, which Voltaire decided to drop while the book was being printed. As in seven of the ten known copies, this copy has been bound without the final leaves N7, a blank, and N8, instructions to the binder concerning the cancellation of two pairs of leaves (B4 and B9 and D6 and D7). Barber 299G. Bengesco 1434. Morize 59a. Wade 1. *Printing and the Mind of Man* 204. "Candide, and his equally guileless if more worldly-wise mentor, Dr. Pangloss, and their delicious adventures, still command our attention. The folly of philosophic and religious optimism is displayed with a vigour and wit that carries the reader away. Irony without exaggeration, a perfect restraint in its admirable humour, a gift for the 'throw-away line' . . . ; all these show Voltaire's style and originality at their incomparable best." *Printing and the Mind of Man*, 204. Spine expertly repaired at foot, tear to lower blank corner of A3 (pp. 5/6) and lower blank corner of A4 (pp. 7/8) expertly repaired; tear to D7, just touching the catchword, also repaired; these minor blemishes notwithstanding, a remarkably fine copy, in contemporary binding, of the correct first edition. Only a small handful of copies of the true first edition of *Candide* have come on the market, the majority of copies advertised as first editions being later editions that have not been tested against the bibliography. \$85,000.00

125. WARREN, Robert Penn. **Blackberry Winter. A Story Illustrated by Wightman Williams.** 12mo, original cloth-backed boards, plain unprinted dust jacket. (Cummington, MA): Cummington Press, 1946. First edition. Limited to 330 numbered copies on Arches paper. Grimshaw A8. A very fine copy of this beautiful book. \$2250.00

126. WELTY, Eudora. **The Ponder Heart. Drawings by Joe Krush.** 8vo, original cloth-backed boards, dust jacket. N. Y.: Harcourt Brace & Co., (1954). First edition. Polk A9.1. **The Dedication Copy**, inscribed by Welty to Mary Lou Aswell: "For Mary Lou with my love, Eudora, New Year's Day 1954". Welty dedicated *The Ponder Heart* to two friends and editors: William Maxwell, her editor at *The New Yorker*, and Mary Lou Aswell, her editor at *Harper's Bazaar*. Covers slightly worn at extremities, otherwise a fine copy in dust jacket, with invitations to the premier performance of the play version of *The Ponder Heart* and the private party afterwards, each in its original envelope, laid in. \$5000.00

127. WHITE, E. B. **Stuart Little. Pictures by Garth Williams.** 8vo, original cloth, pictorial endpapers, dust jacket. N. Y.: Harper & Brothers, (1945). First edition of E. B. White's first children's book. In 1970, *Stuart Little* and *Charlotte's Web* were jointly awarded the Laura Ingalls Wilder Medal for children's literature, perhaps to compensate somewhat for the neglect *Stuart Little* received when it was first published. A very fine copy in dust jacket. \$2500.00

128. WHITE, E. B. **Charlotte's Web. Pictures by Garth Williams.** 8vo, original cloth, pictorial endpapers, dust jacket. N. Y.: Harper & Brothers, (1952). First edition of White's masterpiece. Although common enough in used

condition, *Charlotte's Web*, like most popular classics of children's literature, is extremely rare in flawless state. A very fine copy in dust jacket, virtually as new. \$7500.00

129. WHITMAN, Walt. **Drum-Taps (with) Sequel to Drum-Taps. (Since the Preceding Came From the Press.) When Lilacs Last in the Door-yard Bloom'd and Other Pieces.** Small 8vo, original plum cloth. New York & Washington: (Walt Whitman), 1865-6. First edition, second issue, but the first publication of "When Lilacs Last in the Door-Yard Bloom'd," among other poems occasioned by the assassination of President Lincoln. The second issue of *Drum-Taps* combines the first edition of *Drum-Taps* with the more recently composed poems of *Sequel to Drum-Taps*. The additional poems written after the publication of *Drum-Taps* are "When Lilacs Last in the Door-Yard Bloom'd", "Race of Veterans", "O Captain! My Captain!", "Spirit whose Work is Done", "Chanting the Square Deific", "I heard you", "Solemn-sweet Pipes of the Organ", "Not My Enemies Ever Invade Me", "O Me! O Life!", "Ah Poverties, Wincings, and Sulky Retreats", "As I Lay with My Head in Your Lap", "Camerado", "This Day, O Soul", "In Clouds Descending, in Midnight Sleep", "An Army on the March", "Dirge for Two Veterans", "How Solemn, as One by One", "Lo! Victress on the Peaks!", "Reconciliation" and "To the Leaven'd Soil They Trod". The first edition (issue) of *Drum-Taps*, which contains most of Whitman's Civil War poetry, was published in May of 1865 in an edition of 500 copies. However, soon after President Abraham Lincoln was shot on April 15, 1865, Whitman began planning a sequel and held up the undistributed portion of the edition. *Sequel to Drum-Taps* was printed in an edition of 1000 copies in October, with less than half that number bound up with sheets from *Drum-Taps*; additional sets of sheets, which may have been deficient (Whitman's word), were bound up with a later compilation of works two years later. It seems unlikely that many more than several hundred copies of the combined *Drum-Taps* could have been assembled under the circumstances. Myerson A3.I.a2. Contemporary inscription on the front free endpaper, a hint of wear to the spine and extremities, otherwise an exceptionally fine bright copy, in a black half-morocco slipcase. Rare in this condition. \$17,500.00

130. WHITMAN, Walt. **Calamus. A Series Of Letters Written During The Years 1868-1880. By Walt Whitman To A Young Friend (Peter Doyle).** Edited With An Introduction By Richard Maurice Bucke M.D. One Of Whitman's Literary Executors. Small 8vo, illustrated with a frontispiece & a facsimile, original yellow-green cloth with blind-stamped covers. Boston: Published By Laurens Maynard At 287 Congress Street, 1897. First (trade) edition, first issue, following a limited edition of 35 large-paper copies, signed by Dr. Bucke, of which 25 were for sale. Myerson A14.1.b1. Presentation copy, inscribed at the top of the front free endpaper: "Patrick Dougherty With the regards of Pete Doyle". In addition to the letters by Whitman, who died in 1892, this book contains a very interesting interview with Peter Doyle, conducted by Bucke and Horace Traubel in 1895, in which "Mr. Doyle is reported almost absolutely in his own words." Walt Whitman's relationship with Peter Doyle was without doubt both the deepest and most enduring of his erotic-romantic relationships with younger men; it may be said to be the only long-term erotic or romantic relationship that Whitman ever had. It would be difficult indeed to overestimate the importance of their connection to either Whitman or Doyle; each was the great love of the other man's life. They met in 1865 and within a couple of years, Whitman's friends (e.g. William Douglas O'Connor) began to comment on how powerfully "changed" and "inspired" the poet was by his feelings for Doyle. Serious students of Whitman have never questioned Doyle's pre-eminent place in the poet's life. In the early 1990s, for instance, an entire issue of the *Walt Whitman Quarterly* was devoted to Doyle. Manuscript material by Doyle, even his signature, is extremely rare. Although it is clear from their extant correspondence that Doyle wrote at least as many letters to Whitman as he received, well over a hundred of Whitman's letters to Doyle have survived, but very few of Doyle's. Myerson notes that "some copies" of the first limited issue were signed by Peter Doyle as well as by Bucke. Only two locations, however, are cited: the New York Public Library and the University of Texas at Austin, suggesting that Doyle's signatures in the two copies were the result of happenstance rather than editorial design. Dr. Bucke's copy, for instance, was not signed by Doyle; indeed, no copy of either the limited or trade editions of *Calamus* signed by Doyle are listed in *Whitman At Auction 1899-1972* (Detroit: Gale Research, 1978), a compilation of the most significant sales of Whitman's work; nor has any other signed copy appeared at auction subsequently. Moreover, examination of all the published catalogues we have been able to locate of important private (and now institutionalized) Whitman collections - viz. those of Oscar Lion, Dr. and Mrs. Josiah Trent, Mrs. Frank Julian Sprague and Charles E. Feinberg - has turned up no copies of a *Calamus* signed by Doyle, other than the two copies of the large-paper edition mentioned above. So far as we can determine, no other copy of *Calamus* inscribed by Doyle has ever appeared on the market. The usual discoloration of the illustrations and page margins, head of spine a trifle rubbed, otherwise a fine copy. \$17,500.00

131. 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. Very fine copy. Rare. \$1000.00

132. WILLIAMS, William Carlos. **The Wedge. (Title-page decoration by Wightman Williams)**. 12mo, original decorated paste-paper boards. (Cummington, MA): Cummington Press, 1944. First edition. One of 380 copies printed in Centaur and Arrighi type on Dacian paper. Wallace A23. A diminutive but significant volume, which includes "Paterson: The Falls", "The Dance (In Breughel's great picture)", "The Semblables" and "To Ford Madox Ford in Heaven", in addition to Williams' important introduction, a brief "Ars Poetica". Arthur Mizener's copy, with his tiny book-label on the front endsheet, spine very slightly faded, with a touch of wear at the base, otherwise an unusually fine copy of this fragile book, which seldom survives in fine condition, preserved in a half-morocco slipcase. [JSJ/TAG] \$2250.00

133. WORDSWORTH, William & Samuel Taylor COLERIDGE. **Lyrical Ballads, with Other Poems. In Two Volumes. By W. Wordsworth**. 2 volumes, 12mo, contemporary diced russia gilt. London: Printed for T. N. Longman & O. Rees by Biggs & Co., 1800. Second (first complete) edition of *Lyrical Ballads*, being the second and best edition of Volume I and the first edition of Volume II; the first time the two volumes were issued together and the first appearance of Wordsworth's celebrated *Preface. Printing & The Mind of Man* 256. Hayward 202 (note). The second edition comprises all of the poems in the first edition of Volume I as issued in 1798 together with one additional poem ("Love"), Wordsworth's *Preface*, and an entirely new second volume with forty-one new poems. The present set has the following points: in Volume I, leaf [a]3 is cancelled, with line 1 recto reading "The First Volume"; leaves I3-4 are uncanceled; page 137 has "been" in line 9 and to in line 13; page 196 reads "agency" (instead of "agony") in line 14; in Volume II, leaves O1-2 and P2 are uncanceled; page 64 reads "Oft had I" in line 1 and "wide Moor" in line 6; page 83 has a comma after "last days" in line 6; page 92 reads "He" in line 2; page 129, line 11, has "when they please" normally but deterioratingly spread; O1-2 are uncanceled (p. 210 has ten lines, omitting fifteen lines of "Michael"), as well as the errata leaf P2 which had three corrections rather than twenty-seven. Ashley 8:6-9. Cornell/Healey 6-11. *Printing and the Mind of Man* 256. Wise 5. Tinker 2330-1. The importance of Wordsworth's *Preface* cannot be overestimated; in the words of Kenneth Johnston, Wordsworth's latest biographer, it is arguably the most influential document of literary theory in English. Wordsworth stated most memorably that "Poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotions recollected in tranquility; the emotion is contemplated till by a species of reaction the tranquility gradually disappears, and an emotion, similar to that which was before the object of contemplation, is gradually produced, and does itself actually exist in the mind". The R. W. Chapman-Abel Berland copy, with contemporary inscription and letter from E. H. Keasbury on the flyleaves, covers very slightly worn, otherwise an exceptionally fine unsophisticated copy, in a folding cloth box. \$15,000.00

134. WORDSWORTH, William. **The Excursion, Being A Portion Of The Recluse, A Poem**. 4to, full contemporary green morocco, elaborately gilt-tooled with thistles & lyres, a.e.g. London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1814. First edition, with the errata leaf and with Y1 cancelled as usual. Hayward 203. One of only 500 copies printed. Presentation copy, inscribed on the half-title "To Allan Cunningham as a token of respect and esteem from Wm. Wordsworth". There are two annotations in pencil on p. 195: in the seventh line, the first two words "So deeply", are super-scribed "The joy of", and at the bottom of the page this is amplified as "The joy of that pure principle of Love". We cannot determine whether these annotations are in Wordsworth's hand. *The Excursion* "is the middle section of a projected three-part poem 'on man, on nature and on human life', of which this part alone was completed. The whole work was to have been entitled 'The Recluse', 'as having for its principal subject the sensations and opinions of a poet living in retirement' . . . *The Prelude* was originally intended to be the introduction to the first part of 'The Recluse'" – Oxford *Companion to English Literature*, p. 333. "Allan Cunningham (1784-1842) was born in Dumfriesshire, and as a boy walked in Burns' funeral procession. He became a frequent contributor to the *London Magazine* and *Blackwood's*. He published *Traditional Tales of the English and Scottish Peasantry* in 1822; *The Songs of Scotland* in 1825; various romantic tales between 1826 and 1836; *Lives of the most eminent British Painters, Sculptors, and Architects in 1829-33*; and in 1834 an edition of Burns," – Oxford *Companion to English Literature*, p. 245. In his *Biographical and Critical History of the Literature of the last Fifty Years* (1883), Cunningham called *The Excursion* "a crowning glory . . . and a consummation of his (Wordsworth's) principles." A magnificent contemporary presentation binding, expertly rebeked by James Brockman with original spine laid down, preserved in a green half-morocco slipcase. \$25,000.00

135. WORDSWORTH, William. **Yarrow Revisited And Other Poems.** Small 8vo, full contemporary cranberry calf, gilt, marbled edges, with a green morocco label on the spine & with the Earl of Lonsdale's coat of arms on the front cover. London: Longman, Rees, Orme, Brown, Green, & Longman, Paternoster-Row; And Edward Moxon, Dover Street, 1835. First edition. Presentation copy to the poet's patron, William Lowther, the Earl of Lonsdale, inscribed "From The Author" on the half-title page, the inscription possibly non-authorial. With the bookplate of the recipient's descendant Hugh Cecil, Fifth Earl of Lonsdale, on the front endsheet, and with the Lonsdale coat of arms on the front cover of the binding. Sonnet 43 on p. 229 is dedicated "To The Earl of Lonsdale"; & the recipient of the poem "Lines Written in the Album of the Countess of _____ Nov. 5, 1834" on p. 237 is identified by a pencil annotation in the blank as "Lonsdale". Wordsworth's great long poem, "The Excursion" (1814) was dedicated to William, Earl of Lonsdale, Lord Lieutenant of Cumberland & Westmorland, whom Wordsworth supported politically on numerous occasions, but particularly in the election of 1818, in which Wordsworth published *Two Addresses to the Freeholders of Westmorland*, "which helped seal the fate of reform for half a generation more." – Kenneth R. Johnston, *The Hidden Wordsworth* (N. Y.: Norton, 1998), p. 840. Lonsdale rewarded Wordsworth with the post of stamp distributor for Westmorland in 1813, followed by an appointment as justice of the peace in 1819. Extremities of calf a trifle rubbed, otherwise a fine copy in an unusually fine contemporary binding, with a distinguished provenance. Preserved in a maroon half-morocco slipcase. \$7500.00

136. YEATS, W. B. **Poems.** 8vo, pictorial title-page, original gilt-decorated parchment designed by H. Granville Fell. London: T. Fisher Unwin, 1895. First edition. One of only 25 copies printed on Japan vellum, specially bound, and signed by Yeats. Wade 15. *Poems* represents Yeats's first "Collected Poems", containing "all the writer cares to preserve out of his previous volumes of verse. He has revised, and to a large extent re-written, *The Wanderings of Usheen* and the lyrics and ballads from the same volume, and expanded and, he hopes, strengthened *The Countess Cathleen*." – from the poet's introduction (note new spellings of "Oisin" and "Kathleen"). *Poems* contains many of his best early poems, including "The Lake Isle of Innisfree", "When You Are Old", "To Ireland In the Coming Times", and "The Man Who Dreamed of Faeryland", among others. "The title-poem of *The Wanderings of Oisin* (rechristened, temporarily 'Usheen') was pared down and lost some (not all) of its romantic embellishment. *The Countess Kathleen* followed, shortened and made more dramatic. After *The Land of Heart's Desire* a selection of the shorter poems from his first collection were rearranged under the title 'Crossways' - proving that they represented what WBY now viewed as a period of experiment. Another group of lyrics, chiefly from *The Countess Kathleen*, were grouped together as 'The Rose'. . . . Certain ninetyish phrases still predominated; but the phrase 'wandering stars', for instance, was transformed into 'all disheveled wandering stars', gaining at a stroke the resonance and rhythm already seen as Yeatsian. And, with accessibility to an English audience firmly in mind, a glossary was provided for some names and local references. . . . The whole arrangement was carefully worked through; it owed nothing to accidents of chronology. Archaic and recondite expressions were pruned; juvenilia from the 1880s like 'Miserrimus' disappeared. . . . But overall the themes that emerged emphasized tradition, beauty, and the Celtic essence, while politics and 'the world' were shunned. Thus the collected poems bore little indication of the man who had originally written them. . . . As a record of his youth, evidence of the road since travelled, and provider of his middle years, *Poems* (1895) . . . symbolized an important stage in the development of his public self." Yeats would revise this book "fourteen times over the next three decades" and looking back on it in 1929, claimed that, in financial terms, it had "brought me . . . twenty or thirty times as much (money) as all my other books put together." – Foster, *W. B. Yeats: A Life*, pp. 149-152. Decorated parchment covers somewhat soiled, otherwise a very good copy, preserved in a custom-made half-morocco slipcase. [JSJ/TAG] \$12,500.00

137. YEATS, W. B. **Easter, 1916.** 4to, original bright green printed wrappers. (No place: Privately Printed by Clement Shorter, 1917). First edition. One of only 25 copies printed: "Of this poem twenty-five copies only have been privately printed by Clement Shorter for distribution among his friends." Wade 117. On the colophon, this copy is numbered 10 and signed by the publisher. The Easter Rising and the Proclamation of the Irish Republic occurred on Monday, April 24, and lasted until April 30, 1916. On May 11, Yeats wrote to Lady Gregory: "The Dublin tragedy has been a great sorrow and anxiety. . . . I have little doubt there have been many miscarriages of justice. . . . I had no idea that any public event could so deeply move me – and I am very despondent about the future. At the moment I feel that all the work of years has been overturned, all the bringing together of classes, all the freeing of Irish literature and criticism from politics." Yeats was staying at Maud Gonne's home in Colleville, France at the time of the Rebellion, and wrote most of "Easter, 1916" there. . . . Yeats returned to Dublin in September, and completed the poem on September 25th at Lady Gregory's home at Coole Park. "Copies were sent to selected friends in the autumn (Gonne, Gregory, Ernest Boyd), and on 7 December he read it to a small group at Lindsey House, where Gregory was staying; Gregory found it 'extraordinarily impressive' . . . At some point that winter WBY drew up a

contents page for his next Cuala volume, placing '1916' first, but he abandoned the idea, deciding instead on a private printing with Clement Shorter, to whom he sent a copy the following March. The delay, as he told Shorter, was at Gregory's request. She 'asked me not to send it you until we had finished our dispute with the authorities about the Lane pictures.'" – R. F. Foster, *W. B. Yeats: A Life. II. The Arch Poet*. (Oxford University Press, 2003), pp. 59-66. After permitting Shorter's severely limited edition of "Easter, 1916", Yeats withheld the poem from publication for three years owing to fears of political reprisal. Finally, at the height of the Irish War for Independence, he was prepared to make a public statement and decided to publish the revised "Easter, 1916" in the *New Statesman*, which had assumed a leading role in supporting the Irish nationalist cause, particularly by its defense of the Mayor of Cork, Terence MacSwiney. "Easter, 1916" appeared in the *New Statesman* on 23 October 1920, two days before MacSwiney died in Brixton Prison following 74 days on a hunger strike. Clement Shorter, a former civil servant turned journalist, was the editor of the *Illustrated London News*, and the husband of the Irish poet Dora Sigerson. Sigerson was also the daughter of Professor George Sigerson of University College Dublin, an authority on Gaelic poetry. In 1918, Shorter published *Nine Poems* by Yeats. After *Mosada*, Yeats' extremely rare first book, this pamphlet, *Easter, 1916*, which marked the first publication of one of Yeats' greatest poems, is the rarest of all of the poet's publications. A fine bright copy, preserved in a green half-morocco slipcase. \$45,000.00

138. YEATS, W. B. **The Wild Swans at Coole, Other Verses and a Play in Verse**. 8vo, original linen-backed boards with printed label on spine, plain unprinted dust jacket. Churchtown, Dundrum: Cuala Press, 1917. First edition. Limited to 400 copies printed. Wade 118. The first appearance in book form of the title poem, one of Yeats' most memorable lyrics, *The Wild Swans At Coole* also includes "The Collar Bone of a Hare", "Lines Written in Dejection", and the long poem, "Upon A Dying Lady". Plain dust jacket somewhat chipped, otherwise a very fine copy. \$3500.00

139. YEATS, W. B. **Michael Robartes And The Dancer**. 8vo, original holland-backed boards with printed paper label on the spine. Dublin: Cuala Press, 1920. First edition. Limited to 400 copies printed. Wade 127. Includes the first book appearance of "The Second Coming", "A Prayer for My Daughter", and "A Meditation in Time of War", among other poems such as "Easter, 1916". Spine label sunned, linen spine foxed, endpapers browned as usual, otherwise a very good copy of one of Yeats's more elusive books. \$1250.00

140. YEATS, W. B. **The Poems of W. B. Yeats. Volume One: The Wanderings of Oisín, Crossways, The Rose, The Wind Among the Reeds, The Old Age of Queen Maeve, Baile and Aillinn, In the Seven Woods, The Shadowy Waters, From 'The Green Helmet and Other Poems', Responsibilities. Volume Two: The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower, The Winding Stair and Other Poems, From 'A Full Moon in March', Last Poems**. Large 8vo, 2 volumes, original olive green buckram with gilt lettering on front cover & spine, t.e.g., slipcase. London: Macmillan, 1949. First edition. Limited to 375 numbered sets printed on specially made Glastonbury Ivory Toned Antique Laid paper and signed by Yeats. The edition was finished in 1939, the year of Yeats' death, but World War II prevented its publication until 1949. Wade 209. A fine set in the original slipcase. \$5000.00