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- 1 [ART – BAUHAUS] GROPIUS, Walter, and Emil LANGE. *Das Staatliches Bauhaus Weimar, 1919-1923*. 4to, 226 pages. 20 color plates, and 147 halftone illustrations. Weimar-Munchen: Bauhausverlag, 1923.

First and only edition of the famous Bauhaus manifesto, issued in an edition of 2,000 copies on occasion of the Bauhaus exhibition in August-September 1923. The colored plates include nine original lithographs by Herbert Bayer, Marcel Breuer, L. Hirschfeld-Mack (2), R. Paris, P. Keler and W. Molar, K. Schmidt (2), and F. Schleifer. The texts are by Walter Gropius, Wassily Kandinsky, Paul Klee, László Moholy-Nagy, and Oskar Schlemmer.

Very slightly rubbed, otherwise a fine unfaded copy.

\$10,000.00

JAMES BALDWIN TO BEAUFORD DELANEY

- 2 BALDWIN, James. *Go Tell It On The Mountain*. 8vo, original black cloth, dust jacket. London: Michael Joseph, (1954).

First English edition of Baldwin's first book. Presentation copy, inscribed on the front free endpaper by Baldwin to his friend and mentor, the painter Beauford Delaney: "For Beauford – with all my love, and with my gratitude, January '54, Paris." Publisher's compliments slip laid in.

Fine copy in dust jacket that is very slightly rubbed at the extremities of the spine.

\$17,500.00

- 3 BALDWIN, James. *Giovanni's Room. A Novel*. 8vo, original cloth-backed boards, dust jacket. N. Y.: The Dial Press, 1956.

First edition of Baldwin's second book. Presentation copy, inscribed on the front free endpaper by Baldwin to Beauford Delaney: "For Beauford – with my love, Jimmy Nov. '56 Corsica Praise God for trials past."

Fine copy in dust jacket that is lightly worn at the extremities of the spine.

\$17,500.00

A pair of preeminent association copies. Throughout his life, from the time Baldwin was sixteen years old, the African-American painter Beauford Delaney was one of Baldwin's closest friends, and perhaps his most influential and inspiring mentor. "Beauford fell in love with Baldwin almost from their first meeting, and it was some time before he could partially accept the lifetime role of surrogate father rather than lover. For the next thirty-eight years the lives of Beauford Delaney and James Baldwin would be deeply intertwined. Baldwin called the painter his "principal witness." Once it became apparent that there was no sexual interest on Baldwin's part, Beauford took him on as a protégé. In the boy's agony and guilt over his emerging homosexuality Beauford saw much of his own pain. Because of this identification he was able to help Baldwin accept himself. For Beauford, Baldwin was always a "prince" and he never tired of telling him so. During the next few years he took on his new friend as a kind of responsibility. . . Baldwin always said that Beauford taught him to respond to life as an artist – to look for truth and reality where others could not see it. . . . Over the years Beauford would paint some ten or twelve portraits of his friend – the first, "Dark Rapture", the last in the mid-1970s." – David Leeming, *Amazing Grace, A Life of Beauford Delaney* (N. Y.: Oxford University Press, 1998), pp. 68-69.

At the time of Delaney's exhibition at the Galerie Lambert in Paris in 1964, Baldwin referred to Delaney as "my spiritual father", and in the catalogue for the exhibition wrote: "I learned about light from Beauford Delaney, the light contained in every thing, in every surface, in every face. Many years ago, in poverty and uncertainty, Beauford and I would walk together through the streets of New York City. He was then, and is now, working all the time, or perhaps it would be more accurate to say that he is *seeing* all the time, and the reality of his seeing caused me to begin to see. . . . Beauford's work leads the inner and the outer eye, directly and inexorably, to a new confrontation with reality. . . . great art can only be created out of great love, and that no greater lover has ever held a brush." – James Campbell, *Talking At The Gates, A Life of James Baldwin* (N. Y.: Viking, 1991), p. 206.

In the last years of Delaney's life, Baldwin arranged for his medical care and took charge of his paintings, helping to arrange for the major exhibition of Delaney's work at the Studio Museum in Harlem in 1978. "Friends who visited the Studio Museum show could not help thinking of the ironical fact that while it was going on – perhaps the most impressive exhibition ever of Delaney's work – the painter lay in a psychiatric hospital in Paris unaware of his own growing fame." – Leeming, p. 197. Delaney died on March 26, 1979.

Baldwin and Delaney were both American expatriates; Baldwin had moved to Paris in 1948, and Delaney in 1953, a fact that enabled their friendship to continue, and as Delaney's health deteriorated, allowed Baldwin to take care of his old friend. Baldwin's inscription to Delaney in *Giovanni's Room* was written during Baldwin's six-month long stay in Corsica, where he had moved to recover from a failed love affair and to work on the manuscript for *Another Country* in the fall and winter of 1956/1957. Baldwin dedicated *Going to Meet the Man* (1965) to Delaney, and included Delaney in the dedication of *No Name in the Street* (1969), which was also dedicated to Baldwin's mother, Rudy Lombard and Jerome Smith, a group that Leeming believed constituted Baldwin's "model black family". Rarely does one encounter literary association copies of such importance.

#### JOHN BERRYMAN TO JAMES MERRILL

- 4 BERRYMAN, John. 77 *Dream Songs*. 8vo, original cloth, dust jacket. N. Y.: Farrar Straus & Co., (1964).

First edition. Winner of the Pulitzer Prize for poetry in 1965.

Presentation copy, inscribed by Berryman to James Merrill. Berryman's inscription, which fills the front free endpaper, is dated from The Abbott Hospital, Minneapolis, Minn. 20 April '64, and expresses his profound gratitude for the grant that the Merrill Foundation gave him: "For James Merrill – Without the Foundation's generous confidence I don't know that I could have lived through the last months of this book – which is the 1<sup>st</sup> volume of the poem – besides, I wrote last month most of Book IV, and parts of V and VI

(which are to be constructed from the hundreds of Songs – many printed – not included in this, Bks I, II, III. So I am more grateful than from this bed I can well say.” Berryman goes on to attribute his choice of a type font for 77 *Dream Songs* to the Merrill Foundation’s letterhead: “I liked the stationery of your father’s Foundation – or is it yours? – so much I had it used as a basis for the type design here (Perpetua it is). The vanished father is a prime theme in this book – see esp. 1, 6, 76. With every happy wish, John Berryman.”

Laid in is an ALS, 1 page, 8vo, 24 Congdon St., Providence, (Rhode Island), 28 February 1963, from Berryman to Merrill. In his letter, Berryman thanks Merrill, belatedly for (presumably) sending him *Water Street*: “I haven’t thanked you for Water Street, and I do. I can’t read other people when I’m writing as continuously as I’ve been doing for many months now; either I don’t get their wavelength at all, even old friends’ (this must be protective, & common – Stevens once wrote to me the same thing nearly), or incorrigibly I revise mentally what I read into something nearer what I’m up to myself, either procedure or style (I knock off the last 2 stanzas of your admirable opening poem). So I never know what to say when people send me books but ‘Thanks’; & the sorry fact is that I’m infrequent even w. that. . . . I liked ‘The Smile’, and the poem for Claude; others.” Berryman goes on to offer Merrill a few observations, with advice: “that you’re working better, here, w. short lines than long; and that you might to advantage reduce rhyme.” A footnote: Claude Fredericks’ Banyan Press published books by both Berryman and Merrill.

Pencilled references to pages at the back; a near-fine copy.

\$6,000.00

- 5 BERRYMAN, John. 2 *Autograph Letters Signed*, 1 *Typed Letter Signed*, 1 *Autograph Notecard Signed*, and 1 *Autograph Postcard Signed*, including an 8-line manuscript poem (“Title Unknown”) and a 12-line typescript poem (“On Discipline”), 17 total pages, various papers and formats, Cambridge,



*England, and Williamsburg, Ontario, Canada, 30 August 1936–17 May 1938, to American editor and novelist George Marion O'Donnell.*

In this rich collection of early letters to George Marion O'Donnell, Berryman comments on the state of modern American and British poetry, his writing, publishing projects and reading, studying in Cambridge, his travels, and other matters. Allen Tate introduced Berryman and O'Donnell, both of whom were then recent college graduates. *Five Young American Poets*, an anthology of poems and statements published by New Directions in 1940, contains work by both poets and Berryman's appearance therein constitutes his first book publication, Stefanik A1.

"Title Unknown" is a single-stanza, 8-line poem signed "John McAlpin Berryman / August 30, 1936". The first two lines read: "Speak further of the ravens at your side, / My recent friend who has betrayed". Berryman's letter from Clare College, Cambridge on 5 November 1936, includes his original typescript poem "On Discipline". Berryman's "On Discipline", three stanzas of 4-lines each, dated "Cambridge, 5 Nov 1936", accompanies his letter of 6 November; the first two lines read: "What absolute horizon calls them there? / I saw the white-haired men go one by one".

In his 5-page letter dated 30 August 1936, Berryman, on his way to Europe with a fellowship to Cambridge University, writes to O'Donnell at Bread Loaf, commenting on a poem of O'Donnell's and his own reading: "I've been more or less asleep here for a week - Reading Yeats complete book by book, and have discovered some splendid early poems - The Man Who Dreamed of Faery Land, The Secret Rose, Adam's Curse, King and No King, In the Seven Woods (apparently the first directly political poem), etc." Accompanying this letter is Berryman's manuscript poem "Title unknown", "a verse I jotted down last night", about which Berryman writes: "The poem is, to be brutal about it, amazingly good - crystal clear (même à moi, who am notoriously obtuse), sharply defined everywhere,

and the manner and language seem a happy combination of Yeats and O'Donnell."

Berryman comments on many poets and writers, but his admiration for John Crowe Ransom is worth quoting: "Ransom is coming to seem to me odds-on better than nearly any other contemporary American poet (perhaps, Eliot and Stevens) . . . Ransom's idiom is apparently thin as a wire but granite, indestructible, the poems never wear out, and what a magnificent craft he has; and he's certainly one of the two or three most accurate and interesting critics in the country; you're lucky to be able to talk to the man [O'Donnell is now at Vanderbilt]. He and Stevens and a lot of others ought to be published here, it's a shame, while the houses here go on publishing the Sitwells and like peacocks."

Berryman's note of 16 December 1936 conveys his holiday greetings and his plan to travel to Paris. Thanking "God for frenzied conversation" Berryman asks O'Donnell to "give [his] anonymous best to Ransom & [Robert Penn] Warren."

The letters and poems are in fine condition, save for the verso of the typescript poem, which is lightly stained; the original mailing envelopes are somewhat discolored and marked, showing varying degrees of wear (one is separated along the folds).

An important collection. \$8,500.00

- 6 BLANCO, Richard. *Boundaries. Illustrated with photographs by Jacob Bond Hessler. Foreword by Jorge Ramos.* 4to, original cloth binding designed by Claudia Cohen, publisher's slipcase. Rockport, ME: Two Ponds Press, 2017.

First edition of these poems by the Inaugural Poet at President Obama's second inauguration. One of 50 deluxe copies (out of a total edition of 300 copies) printed by the Puritan Press, signed by the poet and the photographer, and including an original photograph printed on aluminum and a corrected manuscript proof of a poem.

As new, at publication price. \$2,000.00

- 7 BLUNT, Wilfred Scawen. *The Poetical Works of Wilfred Scawen Blunt. A Complete Edition*. 2 volumes, 8vo, original blue cloth. London: Macmillan and Co., 1914.

First edition.

Presentation copy, inscribed on the front free endpaper of the first volume to "Adah Russell affectionately from Wilfred Scawen Blunt, Nov. 9, 1914", and with two small snapshots of Blunt in Arab dress laid in, as well as a manuscript poem beginning "Adventures are for the adventurous / Dear Heart, and love to lovers who most dare" dated August 5, 1900.

The Honourable Lady Russell (née Adah Williams) was the wife of Sir Charles Russell, a prominent solicitor who assisted Lord Carson in his defense of the Marquess of Queensberry against Oscar Wilde's charges of libel. Adah Russell, whose portrait was painted by John Singer Sargent in 1900, the year after her marriage to Russell, may well have been one of Blunt's many lovers; Blunt's biographer, Elizabeth Longford, noted "thirty-eight *recorded* lovers." – *Pilgrimage of Passion. Wilfred Scawen Blunt*. (Weidenfeld & Nicolson, 1979), p. 64. According to the finding aid for the Blunt papers at Harvard, another manuscript of this poem, dated 1906, is recorded to have been "written to (Mrs.) Russell." The apparently unpublished poem is clearly a love poem, or more to the point, a poem of seduction, fulsome with courtly references to "Love's Court", 'Noblest of Queens', "true Knight", the "siege perilous", and concluding with the line "Let who will chide, my sword shall hold the place."

As Lucy McDiarmid has written, "Because Wilfred Scawen Blunt was an exceedingly good-looking and wealthy man with a powerful personality, his personal charisma turned him into a celebrity, the kind of man young women would become infatuated with and young men would want to meet. Blunt's distinct blend of anti-imperialist politics, sexuality, and "poetry," mixed with the exoticism of his Arab robes, Arab horses, and Arabian travels, created an irresistible form of transgressive masculinity." – *Poets & The Peacock Dinner. The Literary History of a Meal*. (Oxford University Press, 2014), p. 59.

A very good copy. Scarce.

\$1,500.00

## HARRY CROSBY TO HIS FATHER

- 8 BROWN, Bob. *1450–1950*. 8vo, original printed wrappers, publisher's glassine dust jacket, publisher's foil folder. Paris: Black Sun Press, 1929.

First edition. One of 150 copies printed. Minkoff A25.

Presentation copy, inscribed by the publisher, Harry Crosby, to his father: "SVRC [Stephen Van Rensselaer Crosby] from Harry", with an accompanying sketch of his personalized sun symbol and the Black Sun Press' emblem.

"In August Harry (Crosby) delivered one hundred and fifty copies of *1450-1950* to Brown, who quickly sent most of them on to publishers and friends, sixty of whom he listed opposite the title page under the heading "Free Copies." In return, Brown hoped for a few kind words that might be useful in reviving a writing career that had been quiescent for close to fifteen years. *1450-1950* is an amusing mixture of ideography and calligraphy, examples of which Brown had been amassing – with obvious pleasure – for many years. "I like looking back / at the / Illuminated manuscripts of / 1450 / And forward / to the / more Illuminations / Movie Scripts of / 1950 I like to see / Fly Specks / on yellowed pages / I like too / Leaving my own on / New ones / My Fly Speck."

In his dedication to "all monks, all early oriental artists . . ." Brown playfully attempted to locate his work in the history of innovative printing and himself among those authors celebrated as much for their matter as for their manner of expression. By early fall, he had gathered a garland of testimonials from, among others, Gertrude Stein, H. L. Mencken, and William Carlos Williams." Harry Crosby was found dead in his New York studio on December 10th, 1929, evidently a casualty of a suicide pact: in one hand he held a pistol, and in his other arm, his twenty year old lover, Josephine Noyes Rotch Bigelow, also dead of a bullet to the temple. – Hugh Ford, *Published In Paris* (N. Y.: Macmillan, 1975), pp. 200- 210. On the same day, Crosby had made his last entry in his diary: "One

is not in love unless one desires to die with one's beloved. There is only one happiness it is to love and to be loved."

When Jonathan Williams reissued *1450-1950* as Jargon 29 in 1959, the publisher observed: "That it should take him (JW) thirty years to locate a copy of Bob Brown's utterly charming and singular book is a measure of the almost cultish regard *1450-1950* has commanded from its contemporaries. If you didn't own a copy you were automatically cast into either of the modern outer darknesses then beginning to pullulate: Squaresville or Beat City. The virtues of *1450-1950* are publicly attested by many luminaries on the back cover blurb - among them, Gelett Burgess, who invented the word blurb." Among those quoted on the back cover are Gertrude Stein, Marcel Duchamp, Carl Van Vechten, William Carlos Williams, Carl Sandburg, Walter Lowenfels, James Johnson Sweeney, Gelett Burgess, Stuart Davis, and Caresse Crosby, who wrote to Brown: "We show your book to everyone who comes to the house and they always find some page that so especially delights them that soon we will have to chain it down like an ancient missal." A fine copy with the "Crosby Cross" bookplate and the Black Sun Press blind-stamp on the endpaper, in the publisher's gold foil folder, which is somewhat worn. \$7,500.00

- 9 BROWN, Bob. *Gems. A Censored Anthology*. 8vo, original green wrappers. Cagnes-sur-Mer: Roving Eye Press, 1931.

First edition, privately printed.

Presentation copy, inscribed by Brown to Franklin Adams on the front free endpaper: "For Franklin Adams, out of friendship, Bob Brown, Cagnes 1931."

Head of spine worn, wrappers somewhat faded, otherwise a very good copy. \$2,500.00

- 10 BROWN, Bob. *Readies for Bob Brown's Machine*. 8vo, frontispiece, original green printed wrappers. (Cagnes-sur-Mer (A.-M.): Roving Eye Press, 1931).

First edition. One of 150 copies printed. The contributors, who are listed on the title-page, include: Alfred Kreymborg, Charles Henri Ford, Eugene Jolas, Ezra Pound, Marinetti, Gertrude Stein, James T. Farrell, Kay Boyle, Laurence Vail, Nancy Cunard, Paul Bowles, Peter Neagoe, Robert McAlmon, Walter Lowenfels, William Carlos Williams, among others.

Wrappers lightly faded, spine slightly rubbed, otherwise a very good copy of this rare and fragile booklet. \$3,500.00

- 11 CARRINGTON, Dora & Lytton STRACHEY. *Lytton Strachey Reading*. Original full length pencil sketch of Lytton Strachey sitting in a chair reading, 11 x 9 ½ inches, unsigned and undated but circa 1930.

Dora Carrington, or Carrington as she was known, was born in 1893 and attended the Slade School of Art from 1910-1914. There a number of her fellow students, notably Mark Gertler, C. R. W. Nevinson, Paul and John Nash fell in love with her. Many more followed in their hopeful footsteps, among them Gerald Brenan and Aldous Huxley, but most famously and steadfastly Lytton Strachey, whom Carrington met and fell in love with in 1915. For the next seventeen years, Carrington and Strachey would remain devoted to each other, despite the differences in their sexual orientations, and live together from 1917 until Strachey's death in 1932. In 1921, when Carrington married Reginald "Ralph" Partridge, Strachey paid for the wedding and accompanied the newlyweds on their honeymoon to Venice. In 1924, he purchased Ham Spray House in Wiltshire for the ménage a trois, with the deed for the house in Partridge's name. Carrington's marriage to Partridge collapsed in 1928, and she continued to live at Ham Spray House with Strachey until 1932, when Strachey died of stomach cancer. Two months later, unable to imagine life without Strachey, Carrington shot herself with a gun borrowed from Bryan Guinness.

Carrington was not well known as an artist during her lifetime beyond her immediate circle of friends and acquaintances, al-

though the woodblock prints she made for the Omega Workshops and the Hogarth Press were highly regarded. Today, her portraits and landscapes, which she refused to sign or exhibited, have elicited renewed interest and admiration. In 1995, Carrington was the subject of the film of the same name starring Emma Thompson and Jonathan Pryce, who won the Cannes Film Festival's award for best actor for his role as Lytton Strachey.

On the back of the frame is the label of Anthony d'Offay noting that this picture was "Purchased by Mr John Grover 1975."

\$10,000.00

#### JOYCE CARY TO HIS SON

- 12 CARY, Joyce. *Herself Surprised*. 8vo, original black cloth, dust jacket. London: Michael Joseph Ltd., (1941).

First edition of the first volume in Cary's celebrated Gulley Jimson triptych.

Presentation copy, inscribed by Cary to his son: "Peter (Joyce) Cary with the author's love" on the front free endpaper, and also signed by Cary on the title-page.

*Herself Surprised*, Sara Monday's story, was followed by *To Be A Pilgrim*, Tom Wilcher's story, in 1942, with the third and most popular volume, *The Horse's Mouth*, as told by himself, the artist Gulley Jimson, appearing in 1944. In 1956, *The Horse's Mouth* was made into a popular film starring Alec Guinness as the anti-hero Gulley Jimson. Guinness was nominated for an Academy Award for his screenplay. Although *The Horse's Mouth* survives with some regularity in the first edition, *Herself Surprised* and *To Be A Pilgrim*, published in the midst of World War II, are rare.

The book is cocked, the dust jacket is chipped at head of spine, with light wear at extremities, and with the white printed back panel somewhat soiled, otherwise a very good copy of a scarce book.

\$1,250.00

- 13 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 a 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. Inspired by James Thomson's *The Seasons*, Clare had begun writing poetry at the age of 13, and although his poetic gift was considered inexplicable even to himself, by the time he died in an insane asylum in 1864, he had written "nearly 10,000 pages of poems, autobiography, journals, letters, essays, natural history writings and a substantial collection of traditional songs which he transcribed and collected." Like Burns, his poetry is enriched by his use of his native Northamptonshire vernacular, as well as by his profound affinity for the place, particularly in the days before the enclosure movement had destroyed it.

The Arthur A. Houghton copy, with his small leather bookplate on the front endsheet; identified as the Richard Jennings copy in the description of the book as lot 122 in Christie's catalogue of the Houghton Sale, June 1979, at which it was purchased by Maggs Bros. for £550 hammer; most recently, the Richard Adams copy, with the bookplate of the author of *Watership Down* on the front endsheet as well; boards very slightly rubbed and mottled in places, but an exceptionally fine and unsophisticated copy in original state, preserved in a brown quarter morocco slipcase. As earlier, if not more recent, generations of booksellers and collectors knew, Richard Jennings was known for the impeccable condition of the books in



his collection, a "Jennings" copy being virtually synonymous with the highest attainable standards. \$15,000.00

- 14 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. 2000 copies printed. 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

"*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* (N.Y.: 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 \$7,500.00

- 15 CLARE, John. *The Shepherd's Calendar; with Village Stories, and Other Poems*. 8vo, frontispiece, original boards with printed label on spine. London: Published for John Taylor by James Duncan and sold by J. A. Hessey, 1827.

First edition, complete with half-title and advertisement leaf at rear. Tinker 638.

Clare's most celebrated work, "the truest poem of English country life ever written" (Robinson & Summerfield), *The Shepherd's Calendar* was the result of years of contentious and exhausting correspondence between the poet and his publisher owing to John Taylor's extensive – "savage" as some scholars have said – efforts to "improve" Clare's poems.

Printed in an edition estimated to have been 1000 copies, *The Shepherd's Calendar* met with only modest success, not surprisingly, as 1826 had been the "year of the Great Panic", making it something of a minor miracle that the book was published at all. After two years not even half the edition – 425 copies – had been sold, and Clare's own efforts to sell the remainder of the edition around the village of Helpston did not help. After 1832, "for all intents and purposes, the title-poem and accompanying material then disappeared as a text for over a century and a quarter. Only in 1964 did the manuscript version of the full title-poem emerge again, in a ground-breaking edition by Eric Robinson and Geoffrey Summerfield." – Tim Chilcott, *The Shepherd's Calendar, Manuscript and Published Version* (Manchester: Carcanet, 2006), p. xxv.

A splendid association copy, inscribed by Eliza Emerson to Samuel Taylor Coleridge's son, the distinguished scholar, educator and clergyman Derwent Coleridge: "To The Revd. Derwent Coleridge. with the perfect esteem & regard of the Author's Lady friend Eliza L. Emerson. January 17th 1831". A manuscript note below reads "Bequeathed to Tom Collison Decr. 1869."

Eliza Emerson (1782-1854) was one of Clare's closest friends, in addition to being one of his most devoted champions, while he in turn was an inspiration and a sustaining spirit to her. Clare and his wife named their daughter after her, and appointed her the child's godmother. Emerson advised Clare on a myriad matters relating to his life and poetry, corresponding with his publishers on his behalf, notably in the various disputes between John Taylor,

Clare's publisher, and Lord Radstock, Clare's principal patron, who had introduced Clare to Emmerson. Of approximately 1200 letters to Clare in The British Library, there are 300 from Eliza Emmerson representing her side of their seventeen-year-long correspondence; the whereabouts of Clare's letters to her is unknown.

In 1825, indignant and exasperated at the "heavy editorial" hand of Harry Stoe Van Dyk, who had been given the task of editing Clare's poems for Taylor & Hessey, Clare wrote to his friends for help; Eliza Emmerson intervened, acting on Clare's willingness to "wash his hands of the volume if Emmerson thought she could find a different publisher who would have more confidence in it: 'It is better to terminate the Connection at once, than to continue in Distrust.'" Emmerson "was moving strongly to the view that Clare should edit and even publish (the book) himself." In the event, however, Clare became reconciled to his publisher, in no small measure owing to Emmerson's intercession. In May 1827, when *The Shepherd's Calendar* was finally published, Emmerson received twelve copies of the book. – Jonathan Bate, *John Clare: A Biography* (N. Y.: Farrar, Straus & Giroux, 2003), pp. 304-308. After Clare entered an asylum in Northampton in 1837, Emmerson became increasingly reclusive, devoting the rest of her life to poetry and the study of Dante.

Emmerson, a friend and patron of Derwent Coleridge as well, is known to have given him at least one other volume of Clare's poetry when he visited her at her home in Oxford Street in June 1823. Emmerson also wrote poetry herself, including a number of poems about John Clare: 'Lines on receiving the Bust of the Northamptonshire Poet, executed by Henry Behne, Esq.' (*Morning Post*, 14th April 1829), and 'Lines to the Northamptonshire Poet' (*Morning Post*, 5th May 1830).

The Arthur A. Houghton copy, with his small leather bookplate on the front endsheet; identified as the Richard Jennings copy in the description of the book as lot 124 in Christie's catalogue of the Houghton Sale, June 1979, at which it was purchased by Maggs Bros.

for £600 hammer; most recently, the Richard Adams copy, with the bookplate of the author of *Watership Down* on the front endsheet as well; with ink inscription dated 1831, later manuscript note below dated 1869; spine extremities slightly rubbed, endpapers partially toned, preserved in a brown quarter morocco slipcase. As earlier, if not more recent, generations of booksellers and collectors knew, Richard Jennings was known for the impeccable condition of the books in his collection, a "Jennings" copy being virtually synonymous with the highest attainable standards. \$17,500.00

- 16 CLARE, John. *Life and Remains of John Clare, The "Northamptonshire Peasant Poet."* By J. L. Cherry. With Illustrations by Birket Foster. 8vo, illustrated, original dark green cloth. London: Frederick Warne & Co., 1873.

First edition. "Its principal importance was in making readers aware that Clare had carried on writing a considerable body of poetry whilst in the asylum. The *Remains* gave reviewers the opportunity to give general estimates of his poetic development. These ranged from the dismissive . . . to the sympathetic, if condescending." – Jonathan Bate, *John Clare: A Biography* (N. Y.: Farrar, Straus & Giroux, 2003), pp. 540-541.

Bookplate of the distinguished historian of English literature, Ian Jack, and an engraved frontispiece portrait of Clare by Scriven after William Hilton's portrait of Clare from *The Village Minstrel* (1821) tipped to front endpaper; some pencil annotations to rear endpapers, covers a little rubbed, but a very good copy. \$450.00

LADY CAROLINE LAMB'S COPY  
WITH HER DRAWINGS & ANNOTATIONS

- 17 COLERIDGE, Samuel Taylor. *Christabel: Kubla Khan, A Vision; The Pains of Sleep.* 8vo, original brown wrappers, uncut. London: Printed For John Murray, Albemarle-Street, By William Bulmer and Co. Cleveland-Row, St. James's, 1816.

First edition, published at Lord Byron's recommendation and

with his intercession. Lady Caroline Lamb's copy, with pen-and-ink drawings and annotations in her hand.

Coleridge's biographer Richard Holmes recounts the story of the "momentous" meeting between Coleridge and Lord Byron that inspired the publication of *Christabel: Kubla Khan, A Vision; The Pains of Sleep*: "The single, momentous meeting between the two poets took place on 10 April 1816. Byron was at his most winning: he flattered, praised and joked, making remarks-not recorded that Coleridge said were 'enough to make one's hair bristle'. He convinced Coleridge to do what he had put off for a decade, to publish 'Christabel' in its unfinished state. He also somehow charmed out of him the story of 'Kubla Khan' and got him to recite the poem in his drawing room. When Coleridge dismissed it as 'a psychological curiosity', Byron waved the objection aside and urged him to publish that too. Quite unknown to Coleridge, this recital was witnessed by another writer waiting in a next-door room – none other than Leigh Hunt. Hunt later recalled: 'He recited his 'Kubla Khan' one morning to Lord Byron, in his Lordship's house in Piccadilly, when I happened to be in another room. I remember the other's coming away from him, highly struck with him poem, and saying how wonderfully he talked. This was the impression of everyone who heard him.' On Byron's recommendation, John Murray came round to arrange a publishing contract at Norfolk Street two days later on 12 April. He indicated his willingness to become Coleridge's general publisher. In the first instance he wished to publish a slim volume, sixty-four pages octavo, containing 'Christabel', 'Kubla Khan', and a third opium poem, 'The Pains of Sleep', to be issued with Prefaces as swiftly as possible the following month. For this he initially offered GBP 60 (with reversion of copyright). However, alterations to the contract showed that (again probably through Byron's influence) this was raised to GBP 70 and finally to GBP 80. Murray also introduced Coleridge to John Hookham Frere, a translator of the classics as well as a diplomat, who would later help him financially. Coleridge described this

introduction as 'among the most memorable Red Letter Days of my Literary Life.' – Richard Holmes, *Coleridge: Darker Reflections*, (London): HarperCollins Publishers, (1998), pp. 425-26.

*Christabel: Kubla Khan, A Vision; The Pains of Sleep* was published on May 25, 1816, with "Kubla Khan" appearing under its full title of "Kubla Khan: or A Vision In A Dream" and with a preface entitled "Of the Fragment Of Kubla Khan", which may have elicited almost as much critical commentary as the poem itself. In his preface, Coleridge humbly acknowledges that the "following fragment is here published at the request of a poet of great and deserved celebrity, and as far as the Author's own opinions are concerned, rather as a psychological curiosity, than on the ground of any supposed *poetic* merits." He then recounts how, in the summer of 1797, he had "retired to a lonely farm-house between Porlock and Linton" where as a "consequence of a slight indisposition, an anodyne (laudanum/opium) had been prescribed, from the effects of which he fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in "Purchas's Pilgrimage:" "Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto . . ." Coleridge describes composing no less than "two to three hundred lines" of a poem during his opium dream, and how "all the images rose up before him as *things*, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort." Awakening, he "instantly" wrote down the lines of the poem, but was "unfortunately called out by a person on business from Porlock, and detained by him an hour, and on his return to his room, found to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general purpose of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone has been cast." Coleridge's account of his opium dream, the origin of the poem, and its unexpected interruption, has bedeviled literary critics ever since, casting doubt on Coleridge's story, whether it is true or

metaphorical, whether the person from Porlock was a real person or a convenient excuse for Coleridge's failure to finish the poem; and ultimately, whether the poem is, in fact, fragmentary or complete.

If ever there was a woman driven mad by love, it was Lady Caroline Lamb [1785-1828], who is most famous for her tormented relationship with Lord Byron, who described her as "the cleverest most agreeable, absurd, amiable, perplexing, dangerous fascinating little being that lives now or ought to have lived 2000 years ago". Lady Caroline famously described Lord Byron as "mad, bad and dangerous to know," a description that equally, perhaps even more accurately, described herself. In the years following her affair with Lord Byron, her obsession with him – an obsession she could or would not relinquish – reduced her, in her own eyes, to an "ugly & thin & mad & despis'd" woman, and in his eyes, a "skeleton" who "haunted" him for years. However, as scandalous, hysterical and self-destructive as her relationship with Lord Byron was at the time, it also provided the impetus and the inspiration for Lady Caroline's literary career.

In 1816, she published the Gothic novel *Glenarvon*, a rather loose *roman à clef* in which she drew incisively and satirically on herself and the poet and a host of their friends and relations for her characters, much to the horror of the aristocratic society it reflected. *Glenarvon* was followed by *A New Canto*, a bitter mockery of Lord Byron, *Verses from Glenarvon* in 1819, *Gordon: A Tale; A Poetical Review of Don Juan* in 1821, *Graham Hamilton*, a novel, in 1822, and *Ada Reis*, another novel, in 1823.

After years of insult and injury, drugs and alcohol, and repeated attempts on the part of her husband's family to declare her insane and incarcerate her, Lady Caroline died at the age of 42 in 1828. Lady Caroline's husband, William Lamb, Lord Melbourne, despite having numerous extra-marital affairs himself, had resisted his family's persistent attempts to persuade him to abandon his wife and continued to support her until her death. It may be noted that Lady Caroline's mother-in-law, Lady Melbourne, who had arranged the marriage between her son William and Lady Caroline, and who



turned against her daughter-in-law after her affair with Lord Byron, subsequently became one of Lord Byron's favorite confidantes, and perhaps even one of his erstwhile lovers, in the years following the affair. Six years after Lady Caroline's death, Lord Melbourne became Prime Minister of England, a position he held from 1835 to 1841.

Lady Caroline's pen-and-ink annotations on page 19 seem to reflect a mood, a state of mind, or a range of emotion surrounding herself and her husband William Lamb that go well beyond mere doodling. Beginning with the transcription of part of one line from "Christabel", the last line on the page – "To shield her and shelter her" – words that might describe her husband's attempts to protect her against the machinations of his own family – Lady Caroline's notes consist of repetitions of her own name and her husband's, each three times: "Caroline" twice, "Caroline Lamb" once; "William" once, and "William Lamb" twice, with the last two written larger and more elaborately than her own. In addition, the letter "W" appears twice, along with the letters "WIL", and a vertical row of the letter "H". Centered below the text are two drawings, one a sketch of a demonic creature, perhaps a werewolf, and the other a smaller drawing of a military figure in uniform.

Of particular interest is the presence of the name "Adolphe" on this page, a clear reference to Benjamin Constant's eponymous novella, which was first published in French in London on June 7, 1816, and then in an English translation on September 3, by the publisher Colburn, who had published Lady Caroline's novel *Glenarvon* in May of the same year. Constant lived in London from January until September 1816, and during this period gave several extremely moving public readings of his novella at dinners given in his honor. It is quite likely that Lady Caroline would have attended one or more of these receptions, and she would certainly have read the book when it first came out: *Adolphe* was rumored – a rumor Constant disingenuously denied – to be a *roman à clef* based on Constant's relationship with Madame de Staël, one of the most celebrated European intellectuals of the Napoleonic period, a woman whom



Lady Caroline had long admired and had met three years before at Roehampton. On that occasion, Madame de Staël had boldly and abruptly inquired about Lady Caroline's affair with Lord Byron, much to Lady Caroline's chagrin. *Adolphe* is the tragic story of young lovers isolated and then crushed by society, as well as an excruciating portrait of a promising young man who is unable to bear the pressures and restraints of his older and more devoted lover, a story that must have felt all too familiar to Lady Caroline. On August 24, 1824, Lord Byron wrote to Countess Teresa Guiccioli: "I sent you a little book, *Adolphe* – written by an old friend of (Madame) de Stael – about whom I heard (the same lady) say horrible things at Coppet in 1816, with regard to his feelings and his behavior to her. But the little book is well written and (unfortunately) is only too true." Byron is later reported to have said to the Countess of Blessington: "The truest picture of the misery unhallowed liaisons produce is in the 'Adolphe' of Benjamin Constant. I told Madame de Stael that there was more morale in that book than in anything she ever wrote; and that it ought always to be given to every young woman who had read 'Corinne,' as an antidote."

Armorial bookplate of Col. F. Grant and small engraved book label of Mary Elizabeth Hudson on inside front wrapper; two holograph notes on first leaf, one stating "From My "Sentimental Library" Harry B. Smith" and the other, on blue paper, attesting to the fact that "This copy belonged to Lady Caroline Lamb. Her sketches and writing are on p. 19." The bibliographical reference is to Harry Bache Smith's *A Sentimental Library: Comprising Books Formerly Owned by Famous Writers*. [N. Y.]: Privately Printed, 1914, pp. 36-37, where it is noted: "On page 19 of this copy of "Christabel," Lady Caroline has made pen-and-ink sketches, has written her own name, and printed the name of her husband."

Some foxing to text, wrappers somewhat soiled, spine shows signs of minor repairs, otherwise a very good copy, preserved in a red half-morocco slipcase. \$22,500.00

- 18 CONRAD, Joseph & Edward THOMAS. *Autograph letter signed, 2 pages, 8vo, 1 November 1913, to the poet Edward Thomas.*

Conrad thanks Thomas for "the copy of the book you did me the honour to inscribe to me. I didn't acknowledge it at once because I wanted to get a quiet evening for reading it first; and I've been really and truly interested by the whole. It is a very convincing critical study, holding one's attention and stimulating one's curiosity so well by its own quality that I may almost say I don't care whether such a man as Pater ever existed or not. What delighted me most was Chap XII – the voice and wisdom of Thomas discoursing on a matter which comes near ones bosom, whether one wants it or not – since one is condemned to write for life." Conrad refers to Thomas's *Walter Pater: A Critical Study* (London: Martin Secker, 1913), which was published in October and which Thomas dedicated to Conrad. Thomas and Conrad were neighbors, and friends, in Kent.

The letter is published.

\$3,500.00

- 19 COWLEY, Malcolm & Muriel. *38 typed letters, 6 holograph postcards, with several miscellaneous items, 56 pages, mostly 4to, various places (Palo Alto, CA; Rome; Hollins College) but primarily Sherman, CT, to their son Robert and his wives, first Blair, and then Susan (Cheever), Nov. 30, 1957 – Sept. 17, 1970.*

An extensive, widely informative and expressive series of letters from the Cowleys to their son and daughters-in-law concerning their daily lives, their extended family, their literary friends and academic associates. There are numerous passing references to friends of the Cowleys, especially literary friends like Allen Tate, Conrad Aiken, Glenway Wescott, Van Wyck Brooks, James Thurber, Robert Coates, Mark Van Doren, Wallace and Mary Stegner, Josephine Miles, Ramon Guthrie, Kenneth Burke, Joseph Campbell, Alexander (Sandy) Calder, among many others, with, not surprisingly, news of the vicissitudes of this aging and ailing generation of writers.

Robert Cowley, an editor and a military historian, married Susan Liley Cheever, the daughter of John Cheever, in May of 1967; they divorced in 1975.

Although almost all of the letters are written as from both parents, 23 letters and the 6 post cards are by Muriel, and 15 are by Malcolm Cowley. Muriel's letters to Robert, which understandably make up the larger portion of the correspondence, are often concerned about domestic or family matters but encompass the Cowleys personal and academic lives together, and often refer to their friends and acquaintances, while her husband's letters are more often concerned about his own literary life, and comments on the world at large. For instance, in one particularly pointed letter written on July 22, 1968, Muriel appears to criticize her son, asking "Whatever has changed you so drastically – you who were never cruel, bitter or mean." In the same letter, she mentions the death of Allen and Helen Tate's twin son Michael: "Wednesday morning shortly after Malcolm had left for New York, came a phone call from Tennessee from Allen Tate. One of his twins, Michael (the smaller) had died the night before. He'd choked to death on a toy while being bathed by a reliable woman. Helen and Allen were six miles away, dining with friends at the time. Michael had been in perfect health. The news was so shocking I could scarcely speak. Tears rolled down my cheeks. It was so horrible, there were no words for it. Allen & Helen loved those babies – less than a year old. Allen helped with their feeding and care, and recently, with great strategy . . . had moved to Monteagle, Tenn. Where the Tates had built a new house last summer. That this nasty trick of fate should have befallen the Tates is still unbelievable. Helen frequently absented herself from parties, lectures, a "do" at the Institute, if she didn't have the right person to care for the little boys." In a later letter, dated Feb. 24, 1970, she asks: "Did we write you that Helen and Allen Tate had a new little boy shortly before Christmas?" [It is perhaps noteworthy that Tate was 70 at the time.]

Malcolm's letters are noteworthy for their observations on

other writers and the state of the world. The following represent a small sample of them: On Nov. 6, 1960, Malcolm comments on the 1960 Presidential race: "It's hard to vote for Nixon after looking a few times at his picture, which might be that of Uriah Heep. We sent off our absentee ballots in good time." In a long letter from Malcolm on Dec. 10, 1960, he writes about life at Stanford and their experience with (or without as the case was) C. P. Snow and Pamela Hansford Johnson: "The night before we're having the writing class, all thirteen of them and six of the wives, to dinner here to meet C. P. Snow and Pamela Hansford Johnson, that is, if the Snows don't duck out on us." The next day, Muriel writes, and mentions that, indeed, without "a word to anybody", the Snows did not come to the dinner party but instead "flew off to Washington!" Several days later, on Dec. 14, Muriel reports that the Snows had returned to Berkeley, and that "Friends who had heard him (Snow) lecture at Columbia on this trip said that Sir Charles looked played out. Malcolm more than agreed that he and His Lady had better take it easy and get some rest and not come to our party."

Of the Kennedy Inauguration, Muriel writes on January 20, 1961: "How we wish we'd had TV to view the Washington goings-on. A most terrible moment for Robert Frost while reading his introductory remarks. For a few moments I thought the poor old man was having a stroke but it turns out the sun was shining on the paper from which he was reading. When he said his poem, his voice came through strong and firm as when he was here during election week. . . . Carl Sandburg is in Los Angeles; will be at Berkeley on Saturday. His nose must truly be out of joint over Frost's having been given first place in the literary inaugural line-up."

On March 2, 1961, Malcolm mentions his heavy work schedule: "The Stanford tour of duty is drawing to a close. Three weeks more. My schedule has been easier in the winter quarter; no big lecture course; only a four-hour writing course and a four-hour graduate seminar. So of course I got involved in outside activities: a public lecture at Stanford, one at Utah, and one at Davis, which is one of

the six or seven campuses of the University of California; an article for the Reporter, ditto for the Saturday Review, and some miscellaneous editing for Viking. I've been working like a junkman's horse ever since we got here. . . . Mostly I read and hammer away on the typewriter."

On Aug. 26, 1969, Malcolm comments on the Woodstock Festival: "I can't fill you in with What's Happening; I only know what I read in the Times. Frinstance the Woodstock Festival, which attracted some 400M hippies, all smoking pot, some on harder drugs, some wandering around naked in the rain. Jesus, what goings on. We even had a representative from Sherman . . . who wrote an enthusiastic report for the Sentinel."

On Nov. 3, 1969, Malcom comments on the death of Kerouac: "Did you read that Jack Kerouac defuncted at 47? Apparently he died of drink; he should have stuck to pot. He had a natural talent for writing, for the flow of words, that would have produced admirable results if it had been directed by simple good sense. Beside him Allan (sic) Ginsburg (sic) seems as wise as Buddha."

On Nov. 28 1969, Malcolm comments on the "Pinkville" or My Lai massacre: "The Pinkville massacre. The newspapers are a little hesitant to comment because people are going to be tried for murder and the courts have gotten strict about newspaper comments that might weaken the case of defendants. But I think the shock is deep - why here we are as bad as the Nazis at Lidice and Oradour - and I think that eventually the Pinkville massacre will do more to propel us out of Vietnam than anything else that has happened. So those babies and pregnant women and old men won't, in the horrible phrase, have died in vain."

On June 28, 1970, Malcolm writes: "The world lurches along as after five martinis. Reading the NY Times is like reading clinical reports from the staff of an asylum. For hopeless cases: the diagnosis is dementia precox (sic) with paranoid symptoms. Some of the patients have a pattern in their madness: for instance, the Nixon administration is going to be consistently against universities,

consistently against intellectuals (and even against printed matter), consistently against conservation. Note the cut in appropriations for education . . . Note the impending rise in postal rates . . . Note the recent executive order that opens the national forests to more lumbering. . . . There are rumblings of trouble in the publishing world. Atheneum sold itself to a conglomerate. Harpers fired the trade-book editor-in-chief after trouble all down the line. Fantastic advances to authors in the news contributed to the trouble; Harvey Segal, an adviser at Harpers, says that there is a \$400M outstanding on one book of which the manuscript hasn't been delivered. Harper stock fell from 80 to 10, just like stock in the Penn Central."

The correspondence includes a number of miscellaneous items of family correspondence, as well as copy of the wedding invitation for Robert and Susan's wedding.

The letters are in very good to fine condition. \$15,000.00

#### CREELEY TO HIS MOTHER

- 20 [CREELEY, Robert]. *A Snarling Garland Of Xmas Verses by Anonymous*. 12mo, single folding sheet tipped into a black wrapper with printed label on the front. (Palma de Mallorca, Spain: Privately Printed by the Author at the Divers Press, 1954).

First edition of this collection of five short poems, including "Chanson", "Hi There!", "Don't Sign Anything", "Sopa" & "The Conspiracy", printed in red & black on a single sheet of folded paper measuring 26 inches long & 5 inches tall. There is no statement of limitation, but the number of copies printed must have been quite small. The colophon states: "This is a Wallet pocket-book, handset in Menhart and Grasset Antijua types and printed on laid papers in a limited edition."

Presentation copy, inscribed in Creeleyese: "Merry Christmas - vanity, vanity, etc. However, love from us all, Bob". Lepper, p. 131.

A fine copy of one of Creeley's rarest publications. \$5,000.00

- 21 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 yet unnamed 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".

A very fine copy in dust wrapper. \$5,000.00

- 22 CUMMINGS, E. E. *Original oil painting on cardboard, a portrait of the poet's wife Marion Morehouse, 8 1/2 x 6 1/2 inches, signed on the back by the artist.*

In addition, on the back, there is a description by the poet José Garcia Villa, to whom the painting was given by Cummings: "Painting of Marion Morehouse (Mrs. E. E. Cummings) by E. E. Cummings given to José Garcia Villa & now given by José to his great & noble friend John Cowen." John Cowen was Villa's close friend and later editor.

In very good condition. \$4,500.00

- 23 DAVENPORT, Guy. *Cydonia Florentia*. Thin 8vo, original wrappers. Cambridge, MA: (Lowell-Adams House Printers, 1966).

First edition. One of 65 copies "printed on a hand-press by The Lowell-Adams House Printers, Harvard Yard, January 1966." This copy is stamped 21. Crane A4.

Presentation copy, inscribed on the inside of the front wrapper "For Ronald, some more leaves, a few flowers, and a silent antique fish, Guy, Lexington 11 February 66."

A fine association, inscribed to the poet Ronald Johnson, at the time of the inscription Jonathan Williams' partner. Davenport's inscription alludes to Davenport's book *Flowers and Leaves*, which Williams published the same year.

A fine copy of one of Davenport's rarest publications.

\$1,500.00

- 24 DICKINSON, Emily. *Poems. Edited by two of her friends, T. W. Higginson and Mabel Loomis Todd. Second Series.* 12mo, gilt decorated two-toned cloth, t.e.g. Boston: Roberts Brothers, 1891.

First edition, binding A. One of only 960 copies printed. Myerson A2.1.a; BAL 4656.

The second of Dickinson's posthumously published *Poems*, including the first appearance of perhaps her most famous poem: "I'm nobody, who are you". Other poems first appearing in this volume are: "Faith is a Fine Invention", "As imperceptibly as grief", and "The Snake" ("A narrow fellow in the grass").

Head and tail of spine a trifle rubbed, cream cloth lightly foxed, otherwise a very nearly fine copy, far superior to most copies encountered; preserved in a half morocco slipcase. \$10,000.00

- 25 DICKINSON, Emily. *Poems. Edited by Mabel Loomis Todd. Third Series.* 12mo, original olive & cream gilt decorated cloth, a.e.g. Boston: Roberts Brothers, 1896.

First edition, in Binding A, with the Indian pipes decoration in gilt on the front cover. One of 1000 copies printed. Myerson A4a.1.

Contemporary presentation inscription to "Mrs R. F. Ledyard,



Xmas 1899, from RH" on front free endpaper, with, below it, a transcription of Dickinson's two-stanza poem "We never know how high we are / Till we are called to rise" in the same hand.

Base of spine a trifle rubbed, otherwise a remarkably fine copy, preserved in a half morocco slipcase. \$10,000.00

WYNDHAM LEWIS'S COPY  
WITH POSTCARD FROM T. S. ELIOT  
TO THE PUBLISHER JOHN RODKER

- 26 ELIOT, T. S. *Ara Vos Prec*. 4to, illustrated with Vorticist initials by Edward Wadsworth, yellow cloth-backed black boards with printed label on spine. (London): Ovid Press, (1919).

First edition, first binding of one of Eliot's scarcest titles. Limited to 264 copies printed, this being number 48. Gallup A4a; Cloud, *John Rodker's Ovid Press*, A5. In the present copy, the pages are in their proper order.

Wyndham Lewis's copy, with his bold ownership signature at the top of the first blank leaf. Accompanying the book is a holograph postcard signed, October 3, 1919, from Eliot to the publisher, John Rodker, in which Eliot gives Rodker the title for the book: "It has just occurred to me that the title ARA VUS PREC would do, for it is noncommittal about the newness of the contents, & un-intelligible to most people." Explaining the error in the title, which was discovered in time to correct it on a printed label added to the spine of the book, Eliot wrote to Gallup that: "The correct title of the book is *Ara Vos Prec*. It only happened to be *Vus* on the title page because I don't know Provençal, and I was quoting from an Italian edition of Dante the editor of which apparently did not know Italian either".

*Ara Vos Prec* includes the first book appearance of "Gerontion", "Burbank with a Baedeker: Bleistein with a Cigar", and "Ode", in addition to poems from *Prufrock And Other Observations* (1917) and *Poems* (1919). *Ara Vos Prec* was published under the title *Poems* by Knopf in the United States in 1920."

The postcard from Eliot to Rodker is preserved in a Gotham Book Mart envelope. The text of the postcard as published bears a footnote noting that the text comes from "a typed copy in the possession of Donald Gallup. The original was sold by the Gotham Book Mart Inc., 6 November 1936." – *The Letters of T. S. Eliot, Edited by Valerie Eliot* (N. Y.: Harcourt Brace Jovanovich, 1988), p. 338.

Inner hinges expertly repaired, extremities and corners and black board covers rubbed, but still a very good copy of a difficult book to find in fine condition, accompanied by an important letter. Preserved in a custom-made clamshell box. \$7,500.00

#### T. S. ELIOT TO JAMES AGEE

- 27 ELIOT, T. S. *TLS*, 1 page, 8vo, no place, but Washington, DC, May 23, 1947, to James Agee, with the original envelope marked "Private and Personal."

Addressing "My dear Agee" at Agee's office at Time Inc. at Rockefeller Center, where Agee worked as a book reviewer and film critic, Eliot notes that he only received Agee's letter of May the sixth "yesterday, forwarded to me in Washington." Eliot "is writing at once to explain this as it would otherwise have seemed neglectful of me not to have alluded to your letter when we met the other day." Eliot assures Agee that "I very much appreciate all the trouble you took, in the first place to make an exact report of my lecture and in the second place to protect me in your columns. I was more than satisfied with the result, although I cannot expect you to be satisfied yourself, and I want you to know that I am grateful." Signed T. S. Eliot.

On April 22, 1947, Eliot flew to the United States, primarily to visit his brother Henry, who died on 5 May, but also to visit Ezra Pound at St. Elizabeths Hospital in Washington, DC. On May 3, Eliot gave a lecture on Milton, which was followed by a tea party, at the Frick Museum in New York in the afternoon. Agee is not mentioned in Eliot's correspondence, but he probably attended the lecture and tea and then wrote an account of it for *Time* or an-

other periodical. Eliot was in and out of New York for readings on May 5, lectures at Princeton on Samuel Johnson on May 19-20, and another reading in New Haven at Yale on May 26. [We are grateful to Ronald Schuchard for providing the preceding information.]

The envelope is somewhat soiled; the letter is in fine condition.

\$4,000.00

- 28 FINLAY, Ian Hamilton. *An extensive archive of manuscript, printed and photographic material, compiled by John Stathatos*, comprising 29 typed or autograph letters signed ("Ian Hamilton Finlay" or "Ian", approximately 58 pages), [dating from December 1980 to January 1998], with copies of Stathatos' replies; approximately 160 Wild Hawthorn Press publications including books, of which 9 are limited editions signed by Finlay; 8 color lithographed revolutionary posters, booklets, cards, fold-out artworks and ephemera; 24 Christmas cards or Wild Hawthorn postcards, or postal propaganda, of which 12 relate to the Little Spartan War, signed by Finlay and sent to Stathatos (some with integral address leaf, stamped); approximately 27 exhibition catalogues, invitations and lists relating to Finlay exhibitions; quantity of facsimiles of the correspondence relating to the Little Spartan War by and to Finlay, [c.1979-1993]; Finlay's correspondence mostly on Little Sparta letterhead, books in publisher's bindings, various sizes.

The correspondence concerns Finlay's battles with Strathclyde Council over his garden at Little Sparta, gardening and the changing seasons, photography, proposed exhibitions (some in conjunction with the recipient), poetry and family matters extending over a period of nearly twenty years, written to the Greek photographer and writer John Stathatos, to whom Finlay wrote that "you belong to that (very!) small group of friends who one feels to be grown up, responsible, reliable - and therefore reassuring, a solace, against all the casual disorder, lack of thought, etc, etc." (15 February 1984).

The collection also includes 20 original vintage gelatin silver prints by Stathatos, including one portrait of Finlay, and 19 studies in the gardens of Little Sparta taken during two visits, in 1981 and 1983, the images mostly 6 ½ x 9 ½ inches.

An exceptional collection. A detailed inventory is available.

\$25,000.00

- 29 FROST, Robert. *North Of Boston*. 8vo, original brown cloth-backed drab gray-brown boards with printed labels on spine and cover. N. Y.: Henry Holt and Company, 1914.

First edition, the American issue, of Frost's second book, and the first book of Frost's to be published in America. Crane's "First edition, second issue [for American publication]", being the English sheets with the cancellans Holt title-page, in "Binding B", the second binding in order following the original English binding used by Nutt. (Crane A3, see note). One of only 150 copies. Crane A4.

Immediately sold out upon publication in February 1915, Holt promptly reset *North of Boston* (and *A Boy's Will*) "in order not only to forestall piracy but also to take advantage of the present interest in Mr. Frost's work". The first American editions of *North of Boston* and *A Boy's Will* appeared in March and April of 1915.

A very fine copy.

\$4,000.00

- 30 FROST, Robert. *Complete Poems of Robert Frost*. Thick 8vo, portrait, original buckram, glassine dust jacket, publisher's slipcase. N. Y.: Henry Holt & Co., 1949.

First edition. Limited to 500 numbered copies signed by Frost.

A beautiful copy of this hefty book, the glassine with a few small chips and creases.

\$2,500.00

- 31 GRAVES, Robert. *Good-Bye To All That. An Autobiography*. 8vo, illustrated, original cloth, dust jacket designed by Len Lye. London: Jonathan Cape, (1929).

First edition, first issue of Graves's autobiography, with Sieg-

fried Sassoon's poem on pp. 341-343. Sassoon objected to Graves's unauthorized use of his poem and caused the publishers to withdraw the book. According to the bibliographer, approximately 250 copies survived with the original text, which was canceled from the rest of the edition. Higginson A32a.

A very fine copy, virtually as new, and extremely rare thus.

\$6,500.00

- 32 HEANEY, Seamus. *Night Drive*. 4to, original bright aquamarine wrappers. (Bow, Crediton, Devon: Richard Gilbertson, 1970).

First edition. One of 16 numbered copies with one of the poems in the book ("Wedding Day") in the author's manuscript and signed and dated ["9th July 1970"] on the colophon page by Heaney (out of a total edition of 100 copies), this being copy no 10 from the series 4-20. The colophon calls for the poem "The Dream" to have been the manuscript poem in this issue; however, "The Dream" was not printed in the book. Brandes A6; Pearson A6a.

Very fine copy. Rare.

\$7,500.00

- 33 HEANEY, Seamus. *Sweeney Praises the Trees. Illustration by Henry Pearson*. 12mo, original wrappers. N. Y.: (Privately Printed by Henry Pearson), 1981.

First edition of "slightly revised versions of section 40, verses 3-13, of *Sweeney Astray*. Limited to 110 numbered copies printed at the Kelly/Winterton Press. Brandes A29.

Although not issued signed, this copy is inscribed by both Heaney and Pearson on the first blank leaf in 1981 and 1983 respectively.

Fine copy of a book that, in our experience, is rarely found signed by the poet.

\$1,500.00

- 34 HOUSMAN, A. E. "Aunts and Nieces, or Time and Space." *Holograph manuscript poem of Housman's long humorous poem,*

2 pages (recto and verso), folio, ruled paper with St Winifred watermark, unsigned.

“Aunts and Nieces” comprises 52 lines of manuscript verse to both sides, the text differing in minor ways from the published version: there is one correction to line 34 [“need not” changed to “will not”], and Housman’s dividing the sections of the poem with asterisks is unique to this manuscript. The poem relates how a niece scorns her aunt’s advice to “avoid, at the approach of dark / Eliza, the umbrageous park” lest “forth the cockatrice will frisk, / and out will bounce the basilisk, / and the astoundingly absurd / yet dangerous cockyoly-bird / will knock you, with its baneful beak, / into the middle of next week”. Eliza goes to the park, while her aunt meets the prospect of her niece’s doom with chilling sang-froid, and the aunt’s prophesy, exactly and literally, comes to pass: “Then, from behind, a vicious peck / descended on Eliza’s neck. / Eliza into the azure distance / Followed the line of least resistance. / \* \* \* / In the middle of next week / There will be heard a piercing shriek, / And looking pale and weak and thin / Eliza will come flying in”.

Housman is better known for his darker, some might say morbid, side, but his sense of humor – admittedly somewhat dark, too – was expressed in a number of poems that share certain qualities associated with Lewis Carroll and Edward Lear. Housman’s brother Laurence Housman published the first selection of his brother’s unpublished comic verse in his posthumous memoir *A.E.H. Some Poems, Some Letters and a Personal Memoir* (Cape, 1937). In it he observed that humorous verses had been an amusement for his brother since childhood, and that he wrote them both to amuse friends and in order to cope with bouts of depression. These bouts, though they often stemmed the creative flow of his more serious works, did not abate his comic creations, which “remained fairly continuous even during the dry years”.

Housman manuscripts are rare on the market, and this one is especially delightful.

Three horizontal creases from folds, some light spotting, but in

very good condition, preserved in a custom-made green morocco backed chemise. \$15,000.00

- 35 LAMB, Charles. *Album Verses With A Few Others*. Small v8o, original drab boards with printed label on spine. London: Edward Moxon, 1830.

First edition, with the publisher's ad for Rogers's *Italy* at the back. Thompson 76; Livingston-Roff, p. 169.

Lamb prepared this collection for his friend and future son-in-law, Edward Moxon, to whom he also dedicated the book. *Album Verses* was the first book published by Moxon, who married Lamb's adopted daughter Emma Isola.

Blairhame bookplate on inside front cover, boards slightly rubbed and a trifle soiled, otherwise an exceptionally fine copy, preserved in a cloth slipcase. \$1,750.00

#### PHILIP LARKIN TO JOHN WAIN

- 36 LARKIN, Philip. *Aubade*. Oblong 12mo, wrappers in silver-gilt envelope. (Salem, OR: Seluzicki, 1980). First edition of this five-stanza poem, one of Larkin's best. Limited to 250 copies printed at the Penstemon Press and initialed by Larkin, this being Roman-numeraled copy number XVI, also initialed by the artist, Kathleen Gray Shallock, on the colophon page.

Presentation copy, inscribed by Larkin to his friend, the British novelist John Wain, on the front free endpaper: "For John, this useless bit of bibliomania – with love from Philip." Larkin has made a holograph revision on the third page of text, inserting the word "this" in the fourth line from the bottom, "That [this] is what we fear . . ."

Very fine copy. \$3,500.00

- 37 LARKIN, Philip. *Required Writing. Miscellaneous Pieces 1955-1982*. 8vo, original photographic wrappers. London: Faber and Faber, (1983).

First edition, first impression, a paperback original. Bloomfield A17a.

Presentation copy, inscribed by Larkin to Michael Wright of Faber and Faber on the front free endpaper: "For Michael / who made a better / job of the inside / than / Philip Larkin". Michael Wright designed the book for Faber.

Soft crease in the top fore corner of the front wrapper, otherwise a very fine copy. \$3,500.00

- 38 LEVINE, Philip. *A collection of the works of the late Poet Laureate Philip Levine, comprising most of the poet's works, almost all inscribed upon publication to his life-long friend William Broder.*

The collection is exceptional, including as it does the dedication copy of Levine's first book, *On the Edge* (Iowa City: Stone Wall Press, 1963), as well as his rarest book, *Silent in America*, of which we know of only one other copy to have appeared on the market in the past twenty-five years. The collection consists of approximately 50 items.

A detailed list is available upon request. \$35,000.00

#### PHILIP LEVINE TO HIS BROTHER

- 39 LEVINE, Philip. *On The Edge*. 8vo, original brown paper boards with printed label on spine. Iowa City: Stone Wall Press, (1963).

First edition of Levine's rare first book. One of 220 copies printed from Romane type on Golden Hind paper by Kim Merker at the Stone Wall Press. Berger, *Printing & The Mind of Merker*, 12. Presentation copy, inscribed on the title-page by the poet to his brother Eli: "To my dearest Eli from the Bald of Fresno, Love & Kisses, Phil".

Slightly rubbed at spine, spine label discolored (from the adhesive used), two very faint ring stains on front cover, otherwise a very good copy. \$3,000.00



- 40 LEVINE, Philip. *They Feed They Lion. Poems*. Tall 8vo, original gray blue cloth. N. Y.: Atheneum, 1972.

First edition, one of a handful of copies bound in cloth for the publisher and the author.

Presentation copy, inscribed by PL to his brother Eli on the half-title page: "Dear Eli, They word is that they lion has moved to Chicago (see page 67) & is living in a high rise & driving back & forth from they zoo in a 28oSL. Love & Roars, Phil." PL has also signed the book on the title-page.

*They Feed They Lion* was published only as a paperback original, with no hardcover issue other than this privately distributed version, of which only half a dozen copies were made. We have only seen one other copy, which belonged to the publisher, Harry Ford.

Spine quite faded, otherwise a very good copy. \$3,500.00

- 41 LEVINE, Philip. *Sweet Will. Poems*. 8vo, original cloth, dust jacket. N. Y.: Atheneum, 1985.

First edition.

Presentation copy, inscribed by Levine to his brother Eli: "April 26, 85, For Eli & Louise, Tell me, old loves, when you look at this cover what do you see? American in 1934? An artistic photograph? \$27,000 worth of drive shafts? Your brother Philip's wrecked inner life? I hope you dig it. Love, Phil". The dust jacket is illustrated with a photograph of "Joe's Auto Graveyard, Pennsylvania, 1936" by Walker Evans. Levine has also signed the title-page.

Fine copy. \$1,250.00

- 42 LEVINE, Philip. *What Work Is*. 8vo, original cloth, dust jacket. N. Y.: Knopf, 1991.

First edition. Winner of the National Book Award.

Presentation copy, inscribed by PL to his brother Eli on the half-title page, incorporating the title of the book: "Dear Eli & Louise, How the hell would I know [What Work Is]? I'm employed – alas – by the state. Love, Phil." Signed again by PL on the title-page.

Dust jacket lightly faded at spine, otherwise a fine copy.

\$1,500.00

- 43 LEVINE, Philip. *The Simple Truth. Poems*. 8vo, original cloth, dust jacket. N. Y.: Knopf, 1994.

First edition of the poet's Pulitzer Prize-winning collection.

One of two dedication copies, this one inscribed on the half-title page by the poet to his brother Eli: "For Eli & Louise, with love, Phil." Also signed in full on the title-page by PL. The dedication of the book reads: "For My Brothers, With Me From The Start." On the dedication page, PL has drawn an arrow from the word "Brothers" to an inscription that reads: "That's you plus!"

Fine copy.

\$2,500.00

- 44 LEVINE, Philip. *Unselected Poems*. 8vo, original cloth with printed label on spine. (Santa Cruz, CA): Greenhouse Review Press, (1997).

First edition. One of only 35 copies specially bound in cloth by Timothy Geiger & Shari DeGraw and signed by the poet.

As new.

\$1,250.00

- 45 LEVINE, Philip. *Naming. A poem*. 12mo, original Japanese-style board binding. (La Crosse, WI: Sutton Hoo Press), 2004.

First edition. Sutton Hoo Select Number Four. One of an unspecified number of "standard run" copies printed on "handmade paper from India" and signed by Levine (out of a total edition of 200 copies printed). "Little to no effort was made to sort out of the edition bifolios that varied in print quality due to irregularities in the handmade paper. Most copies have been bound by Julie Leonard. The calligraphic ornaments are by Cheryl Jacobsen".

Presentation copy, inscribed by the poet to his brother Eli: "1/10/2004, Dear Eli & Louise, Yes, I'm afraid it's still another book. One of you is here in these pages. Guess who? Love, Phil." It is Eli, the poet's older brother, who figures in this long poem that draws

on experiences from his childhood and youth. The book is also signed on the title-page and the colophon page by PL.

Very fine copy.

\$1,000.00

- 46 LEWIS, P(ercy) Wyndham. *The Ideal Giant. The Code of a Herdsman. Cantelman's Spring Mate. By P. Wyndham Lewis.* 8vo, original cloth-backed pictorial boards and frontispiece with Vorticist design by the author. London: Privately Printed for the London Office of the Little Review, (1917).

First edition of Lewis's first book, preceded only by a portfolio of drawings for *Timon of Athens*. Approximately 200 copies printed, although Pound & Glover speculate that no more than fifty of the folders were produced. Morrow & Lafourcade A2; Pound & Glover A1.

Boldly inscribed by the author using his most impressive, and aggressive, Vorticist signature at the top of the title-page: "With the author's kind regards P. Wyndham Lewis Dec. 1917".

*The Ideal Giant* was published in November, while Lewis was on compassionate leave from the Western Front where he was a commissioned officer in the Royal Artillery. During his leave, he was re-assigned to a post as an Official War Artist.

Tips of spine slightly rubbed, otherwise an exceptionally fine copy of one of the author's scarcest books. \$7,500.00

EZRA POUND'S COPY

INSCRIBED BY JOHN QUINN TO POUND

AND BY WYNDHAM LEWIS TO AGNES BEDFORD

- 47 LEWIS, Wyndham. *Tarr.* 8vo, original bright red cloth. NY: Alfred A. Knopf, 1918.

First edition, first binding, of Lewis's first novel, preceding the English edition. Morrow & Lafourcade A3a; Pound & Glover A2a; Connolly, *Modern Movement*, 29.

Presentation copy from John Quinn, who was responsible for arranging for the publication of *Tarr*, "To Ezra Pound, with the kind regards of John Quinn, New York, June 29, 1918."

*Tarr* was published on June 27, 1918. It was Pound who provided Knopf with the manuscript of the novel. The Knopf edition appeared in June 1918, three weeks before the English Egoist Press edition.

Beneath Quinn's inscription is the later ownership signature of Agnes Bedford, which appears again at the head of the next blank page above the blind-stamp of Pound's 5, Holland Place Chambers address. When Pound moved to Paris in January 1921, "He retained the London flat in Holland Place Chambers, subletting it to Agnes Bedford, a professional musician and one of Wyndham Lewis's mistresses, who helped Ezra with work on troubadour songs. He left most of his books there, and would often write asking her to send over some item or other, using her as secretary-courier-agent in exchange for the flat. He told Miss Bedford to 'open any letters that come for me; throw away the bores; answer any that you think worth it.'" – Humphrey Carpenter, *A Serious Character: The Life of Ezra Pound* (Boston: Houghton Mifflin Company, 1988), p. 378.

Below Bedford's signature is Lewis's later inscription to Bedford: "To my dear Agg, from W.L., Dec. 1927."

Agnes Bedford, the accompanist and piano teacher who collaborated with Ezra Pound on sundry musical ventures in the 1920s, had been a friend of Lewis during the same period. In 1921 he addressed her as 'Miss Bedford' when gently chiding her for encouraging Pound in the purchase of a bassoon. In his *Sportsman's Engagement Book* of 1923, she appeared as 'Agg' or 'Aggy BED'. Lewis admitted that 'there had been talk of his marrying her (in the late Twenties) but he had decided against it.' During 1930, in the course of sporadic diary entries, she was referred to, for reasons that remain a mystery, as 'Twin'. Their liaison ended with Lewis's marriage to Gladys Hoskins in October of the same Year. Severance of the connection was commemorated on a page of chronological notes for 1930, written in Lewis's hand: an arrow pointed between the months of September and November, labeled 'Cease to see Twin'. Twenty years later Agnes Bedford, still enigmatically known

as 'Twin' to both Lewis and his wife, re-entered their lives. . . . With the onset of his blindness and the strain beginning to tell on his wife, 44 Eaton Mews North now became Lewis's office and principal workplace. Because he could no longer see to read, everything had to be read to him. Agnes Bedford remembered reading George Orwell novels aloud so that he could pass judgement on them in Part IV of *The Writer and the Absolute* . . . She helped with his correspondence, writing letters to his dictation. Her devotion to Lewis lightened the workload of his wife at the same time as it created a tension born of rivalry between the two women. 'Twin' became another object of suspicion for Gladys's paranoia." Bedford remained Lewis's faithful friend and secretary until the end. The day Lewis died, on March 7<sup>th</sup>, 1957, Bedford and Mrs. Lewis were together: "Back at the flat that night, with Agnes Bedford, Mrs. Lewis picked up the nearest piece of paper to hand and drafted a note to Sir Nicholas Waterhouse for Agnes to type." – Paul O'Keeffe, *Some Sort of Genius. A Life of Wyndham Lewis* (Berkeley, CA: Counterpoint, 2000), pp. 569-570.

*Tarr* was originally serialized in nineteen installments in Harriet Weaver's *The Egoist* between April 1916 and November 1917. The Knopf edition differs considerably from both the earlier serialized version and the first English edition, which corrected some of the errors that appeared in the American edition, but which also introduced new ones. As Scott Klein notes in his Oxford World Classics edition of the novel, "All of these early versions were problematic... The Knopf edition was set with a mixture of the printed *Egoist* serial materials and pieces of manuscript that Pound was able to gather while Lewis was at the Front, and Lewis was never presented with proofs to correct for this edition. Moreover, Quinn became ill during the production of the Knopf *Tarr*, and the proofreading on this edition was thus done so sloppily that Lewis later referred to this edition as 'the bad American *Tarr*'. Lewis thoroughly revised the text of the novel for Chatto & Windus's Phoenix Series edition in 1928, producing an entirely rewritten and expanded version of

the text.” – Scott Klein, Introduction and Note on the Text to *Tarr* (Oxford: OUP, 2010).

A couple of tiny drink-spots and a crease to top corner of one leaf, p. 379, lightly rubbed, spine a trifle sunned, otherwise a very good copy, lacking the extremely rare dust jacket, which we have only handled once in forty years. A wonderful copy.

\$15,000.00

- 48 LEWIS, Wyndham. *The Caliph's Design. Architects! Where is your Vortex?* 8vo, original marbled paper wrappers. London: The Egoist Press, 1919.

First edition of this collection of essays on art, including the eponymous parable, as well as Lewis's essay on Picasso, among others. One of 1000 copies printed. Morrow & Lfourcade A4.

Signed by Lewis on the title-page.

Spine faded, otherwise a very good copy. Uncommon signed.

\$1,250.00

- 49 LEWIS, Wyndham. *America, I Presume.* Small 8vo, original red cloth, dust jacket. (N. Y.): Howell, Soskin & Co., (1940).

First edition. There was no equivalent English edition. Morrow & Lfourcade A31.

Presentation copy, inscribed on the front free endpaper: "To John Slocum with cordial salutations from his friend W. L. Aug. 1940."

At the time, John Jermain Slocum was Lewis's exclusive but ultimately ineffectual American literary agent, representing the fledgling firm of Russell & Volkening, Inc., and as ill-luck would have it, also Lewis's benefactor. From July through October 1940, Lewis and his wife lived in the Jermain House on Main Street in Sag Harbor, Long Island, courtesy of Slocum. It was at Jermain House that Lewis finished work on *The Vulgar Streak*. In financial distress at the time, Lewis borrowed \$375.00 from Slocum, a sum that he never repaid; nor, however, did Slocum succeed in finding a publisher

for Lewis's work. – Paul O'Keeffe, *Some Sort of Genius. A Life of Wyndham Lewis*. Berkeley, CA: Counterpoint, (2000), pp. 421-425.

Back panel of dust jacket faintly discolored as usual, otherwise a fine copy. \$1,500.00

- 50 LOY, Mina. *Lunar Baedeker*. Small 8vo, original printed buff wrappers. (Paris: Contact Publishing Co., 1923).

First edition of Loy's rare first book, printed by Darantiere in Dijon for Robert McAlmon's press in an edition of approximately 300 copies, of which as many as a third were intercepted, and presumably destroyed, by New York City Customs on the grounds that the book was pornographic.

The "Glenway/Wescott / Monroe/Wheeler" copy, with Wescott and Wheeler's joint ownership inscription, in Wescott's hand, on the inside of the front wrapper. Glenway Wescott was a good friend of Mina Loy's in Paris and, according to Carolyn Burke, despite his homosexuality, had something of a "crush" on her. – *Becoming Modern: A Life of Mina Loy* (N.Y.: Farrar Straus & Giroux, 1996).

A fragile, poorly produced book that, even without bureaucratic intervention, had little chance of surviving. The present copy would benefit from restoration: wrappers somewhat worn and nicked at overlapping edges, back wrapper detached with three small indentations near bottom spine portion that extend through last couple leaves of text block, spine panel worn away, portrait photograph tipped to initial blank, otherwise a good copy. \$2,250.00

- 51 LOY, Mina. *Original charcoal and gouache drawing of an old woman wearing a white head scarf, 9 1/2 x 13 inches, on brown paper, inscribed "Your sincere friend Mina Loy", undated but circa 1949-1952.*

Although best known as one of the most important early modernist poets, Mina Loy was highly regarded as an artist. In drawings, paintings, collages, decorated lampshades, and relief constructions, she earned the admiration of Joseph Cornell,

Marcel Duchamp, among many others. She attended art schools in London, Munich, and Paris and exhibited at some of the more famous art shows of the early 20th Century, including the 1905 Salon d'Automne in Paris, the 1914 Free Exhibition of International Futurists in Rome, the 1917 Independents' Exhibition in New York City, in addition to being shown later at the gallery of her son-in-law, Julien Levy, in New York.

By the early 1950s, Loy was living in a small apartment in New York City, where her most ambitious art works, the assemblages and constructions based on her experiences and encounters with the down and out in the Bowery, were created. This drawing, which is undated, must have been done between 1949-1952, during the period when Loy was living in Irene Klempner's communal boarding house in the Bowery, a period in which Loy's intense interest in the life around her was engaged: "From Mina's perspective, the bums represented her lifelong fear of "outcasting." To most people they were human wreckage, indistinguishable in their grime and degradation, but in her eyes they were individuals with habits and histories. Within weeks of her move to Stanton Street, she had made friends with the regulars and introduced them to members of the household as "red" or "Whitey." . . . she sketched them from her window and sent them on errands so that she could give them a quarter." Loy began making assemblages using materials found on the streets of the Bowery, at the same time as she was writing poems such as "Hot Cross Bum": "While writing "Hot Cross Bum," Mina was constructing Bowery scenes with materials which, like her poetic images, were taken from the street. Like Picasso's collages, Mina's assemblages were incongruous couplings of commonplace objects, and like Duchamp's ready-mades, they seemed to thumb their nose at middle-class culture. But unlike either of these innovative recyclers, Mina brought to her shabby materials an acute sense of the cost involved for those who searched the garbage cans: rather than passing as outsiders, as the avant-garde had done, they actually lived at the bottom of the heap. . . . In these new



works, she was reflecting on her own perspective, that of a person of higher status looking from her window at the derelicts below. But to understand her constructions, one had to see through her eyes. When she showed the bums in low relief, she mocked an artistic trend that made it unthinkable to treat subjects of such low status that they went “on relief.” And while her objects adopted the outside stance of the Salon des Refusés, her refuse was recombined not to assail artistic convention, as Duchamp had done, but to make it more responsive. As a name for these disturbing objects, she proposed “Refusees” – a punning blend of refuse, *Refusés*, and refugees, which summed up her long itinerary from West Hampstead to the Bowery.” – Carolyn Burke, *Becoming Modern: The Life of Mina Loy* (N. Y.: Farrar Straus Giroux, 1996), pp. 409-420.

The touching inscription on this drawing suggests the possibility that it might have been given to the subject of the drawing, although we have no way of tracing provenance back to its original owner. This drawing is only the second drawing by Mina Loy we have seen on the market – the other drawing was a pencil portrait of a friend in Aspen, Colorado, where Loy lived with her daughters from 1953 until her death in 1966.

In light of the fact that the drawing was done on a piece of scrap paper, as its edges indicate, and may well have been given to the subject, a woman Mina Loy met on the Bowery, the drawing is in very good condition. Framed and glazed. \$12,500.00

- 52 MacKENNA, Stephen. *ALS, 2 pages, folio, 63 Merrion Square, Dublin, no date, to (Philip Arnold) Heseltine, aka Peter Warlock, the composer and music critic.*

MacKenna’s letter, clearly a draft of a letter that may or may not have been rewritten and posted, begins: “I have just received your Sackbuts,” referring to the magazine that Heseltine edited in 1920-1921. MacKenna is particularly acerbic regarding Ernest Newman, the music critic for the Sunday Times: “I quarreled, mentally, so ferociously with Newman that I gave up the London Sunday

weekly. . . The man seems to me, with one possible exception, the most singular imbecile on the English press of the moment.” MacKenna rambles on, reminisces about John Millington Synge in Paris, and then calms down: “This is insolence – disdain it . . . melodies unheard in sound create the melodies we hear – I’m sure you have a purpose & will do much good.” He then expresses his regret at not being able to subscribe to Heseltine’s review owing to poverty: “I’m ashamed not to be able to send the small subscription at once: . . . in my senile decay & Plotinian preoccupation can’t go forth to earn money; & the little income doesn’t stretch. I go round a ragged wonder – have old dust bin hats dyed & clothes turned & I don’t know even whether some of them are not like Dick Whittington’s Cat turned again, a second turn; twice born suits & thrice torn hats are not chic, not of such is the Kingdom of earth, but one day I hope to become a Sackbutian & quaff your vintage regularly.”

The letter, written on a single sheet of ledger paper, is creased, and lightly soiled. \$450.00

STEPHEN MacKENNA’S ANNOTATED COPY  
OF CREUZER’S EDITION OF PLOTINUS (1835)

- 53 [MacKENNA, Stephen] PLOTINUS. *Plotini opera omnia. Porphyrii liber de vita Plotini cum Marsilii Ficini comentariis et ejusdem interpretatione castigata. Annotationem in unum librum Plotini et in Porphyrium addidit Daniel Wytttenbach. Appraturum criticum disposuit, indices concinnavit G. H. Moser, Ph. Dr. Gymnasii Ulmensis Rector. Ad fidem codicum mss. Et in novae recensiois modum Graeca Latinaque emendavit, indices explevit, prologemena, introductions, Annotationes Explicandis Rebus Ac Verbis itemque Nicephori Nathanaelis Antitheticum adversus Plotinum et dialogum graeci scriptoris anonymi ineditum de anima adjecit Fridericus Creuzer, Dr. Literarum Graecarum et Latinarum Doctrinarumque Antiquitatis in Academia Heidelbergensi Professor.* 3 volumes, large 4to, original blue cloth. Oxonii: E Typographeo Academico, 1835.

Stephen MacKenna's copy, with his ownership signature and date "(St.) Petersburg '05" on the title-pages, and his extensive annotations throughout the three volumes. And with the ownership signatures of B. S. Page, April, 1931, on the versos of the front free endpapers of the first and second volumes. It was Page who took over the last part of the translation when MacKenna (1872-1934) found it impossible to continue.

Stephen MacKenna's translation of Plotinus, first published by the Medici Society from 1917-1930, is considered one of the great translations in the English language. It was MacKenna's discovery of the present set of Plotinus's work in a St. Petersburg bookshop in Russia that inspired him to embark upon what would become his life's work. MacKenna was working as the chief European foreign correspondent for Joseph Pulitzer's *New York World*, and covering the Russian Revolution of 1905. As John Dillon records in his introduction to the Penguin edition of MacKenna's translation of *The Enneads* of Plotinus, "In the course of covering this event (which produced many memorable incidents, including visiting Tolstoy, in company with the Irish nationalist leader Michael Davitt), he was brought first into contact with Plotinus in St Petersburg, where he chanced upon a copy of Creuzer's Oxford edition of the *Enneads*, which he then began to read while confined temporarily in his hotel room. One can only wonder how much progress he made, but by the beginning of 1907, as we can see from an entry in his journal for 29 March, he had already formed the idea of translating Plotinus into English. The idea grew on him, and later, on 5 December, he writes: "It seems to me that I must be born for him, and that somehow, some day, I must have nobly translated him." MacKenna embarked upon his translation, and in 1908 Bullen published his translation of Plotinus's "On Beauty" in a limited edition. It was this publication that came to the attention of Ernest Debenham, the wealthy founder of Debenham's Stores, who contacted MacKenna, inquiring when his translation of the complete Plotinus would be finished. By this time, the translation

had become a great, and at times unwelcome, burden for MacKenna, who struggled throughout his later years with ill health and poverty. Debenham, however, arranged for a prospective publisher, Philip Lee Warner of the Medici Society to contract with MacKenna for the eventual publication of the entire series of *Enneads*, and pay him a substantial advance – the cost of which Debenham would secretly underwrite – and MacKenna felt compelled to accept. MacKenna would eventually learn that Debenham was his benefactor, and his champion, as Debenham would continue to encourage MacKenna, and provide him with the financial means, to continue his work. By 1928, MacKenna was finding it increasingly difficult to complete the promised work, and wrote to the Irish classicist E. R. Dodds: “I am in agonies over the Sixth, and not the diffculter parts . . . ‘Tis all too difficult for me and I wish I were dead – tho’ even that has its risks: I figure myself sometimes flying down the corridors of Hades pursued by Plotty and him roaring.” Dodds introduced MacKenna to “a young scholar named B. S. Page who, in the event, relieved him (with Debenham’s grudging permission) of the translation of *Ennead VI. I-3*.” It is clear that at this point, MacKenna must have given Page his set of Creuzer’s Plotinus, which now bears Page’s ownership signatures, dated 1931.

In his memoir, E. R. Dodds commented on MacKenna’s *Plotinus*: “Whether in fact MacKenna’s *Plotinus* is worth the enormous price that was paid for it not only in effort and suffering, but in the sacrifice of other potentialities that lay in his rich natural endowment – is a question which I will not attempt to answer. But two things are certain: it is a noble monument to an Irishman’s courage, an Englishman’s generosity, and the idealism of both; and it is one of the very few great translations of our day.” – John Dillon, “Stephen MacKenna: A Biographical Sketch”, introduction to *Plotinus. The Enneads. Translated by Stephen MacKenna. Abridged with an Introduction and Notes by John Dillon*. (London): Penguin Books, (1991).

The present set of Creuzer’s *Plotinus*, MacKenna’s own copy, bears hundreds of annotations, underscorings, cross-references,

and other indicia throughout the text. Covers worn. Provenance: purchased by an alert and perspicacious young classics student from Blackwell's Bookshop, which had purchased B. S. Page's library following his death in Oxford in 1993. \$17,500.00

- 54 MERRILL, James. *Jim's Book. A Collection of Poems and Short Stories*. 8vo, original cloth-backed printed boards. N. Y.: Privately Printed, 1942.

First edition of Merrill's rare first book, privately printed by Merrill's father in an edition of unknown size as a gift for his sixteen year old son, who was a student at Lawrenceville Academy in Princeton at the time. Hagstrom & Bixby A1; Hagstrom & Morgan A1.

Presentation copy, inscribed by the author on the front free endpaper: "To Edward, without-whom-nothing, with the deepest affection of his roommate, the author, and may the wrath of God descend upon him if he so much as mentions this gift to any other person - James Ingram Merrill, 10 June 1945 / New York City". Merrill was attending Amherst College at the time of this inscription.

A fine copy preserved in a half morocco slipcase. \$8,500.00

- 55 MERRILL, James. *Short Stories*. Thin 8vo, original unprinted marbled wrappers, printed paper label on front wrapper, stitched as issued. Pawlet, VT: The Banyan Press, 1954.

First edition. One of 210 numbered copies printed, of which only 60 copies were for sale. Hagstrom & Bixby A5; Hagstrom & Morgan A5.

Presentation copy, inscribed by Merrill to the poet W.S. Merwin on the front free endpaper: "Greetings to / Bill Merwin from / J.M. / January 1955". The poet William Meredith introduced Merrill to Merwin, who was an undergraduate at Princeton at the time (circa 1946).

A fine copy. \$2,500.00

- 56 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 less than 20 copies with the two hand-colored vignettes by Merrill on the title-page and at the end of the text, out of a total edition of 50 copies. 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. In 1986, PEN American Center awarded Ford its Publisher Citation. He was also the first recipient of the National Poetry Series Editor's Award.

Fine copy. \$4,000.00

- 57 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 less than 20 copies with the two hand-colored vignettes by Merrill on the title-page and at the end of the text, out of a total edition of 50 copies. Hagstrom & Bixby A15; Hagstrom & Morgan A15.

Presentation copy, inscribed by Merrill on the front free endpaper: "with love to carissimo Bernard [de Zogheb] from the author / Athens 1963". De Zogheb was the author of *Le Sorelle Bronte*, for which Merrill wrote the foreword in 1963.

Fine copy. \$3,000.00

- 58 MERRILL, James. *Divine Comedies. Poems*. 8vo, original cloth, dust jacket. N. Y.: Atheneum, 1976. First edition of this Pulitzer Prize winning collection. Hagstrom & Morgan A31a.

Presentation copy, inscribed by Merrill on the title-page to Mary McCarthy and her husband James West: "for Mary & Jim – the best on Earth – with Love from Jimmy / Paris, June 1976".

Fine copy. \$1,000.00

- 59 MERRILL, James. *Metamorphosis Of 741*. Small 4to, original printed wrappers, stitched as issued. Pawlet, VT: The Banyan Press, 1977.

First edition. One of 440 numbered copies on Arches paper. Hagstrom & Morgan A35.

Presentation copy, inscribed by Merrill: "D[avid] Mc[Intosh] from JM – remembering the peacocks / of Nawbe – iii.77".

Accompanied by an Autograph Letter Signed from Merrill, 1 page on the verso of Merrill's printed stationery, oblong 8vo, No place, 18.iii.77, to David McIntosh. The letter reads, poignantly: "Dearest David – Here is a bird book in return for the lovely one you sent. Thank you. It would seem that birds are great moralizers at all times in all lands! It remains hard for me to write letters. The work goes well. I think I'm over the hump, a bit more than ½ through, and nothing ahead that I dread to tackle. I wish I could fly out for a few days & see you & drink from your new well – but know that I must not. It is suddenly, unaccountably, spring – dripping leaves & brilliant sun, & I am glad for 1000 reasons, when only one or two would suffice. With love always, James 18.iii.77."

For elucidation of Merrill's relationship to David McIntosh and other intimate associations noted in this catalogue, we recommend Langdon Hammer's excellent biography *James Merrill: Life and Art* (N. Y.: Alfred A. Knopf, 2015).

Very slightly sunned, otherwise a fine copy. \$2,500.00

- 60 MERRILL, James. *Mirabell: Books of Number*. 8vo, original cloth, dust jacket. N. Y.: Atheneum, 1978.

First American commercial edition, after a photocopied typescript sent to friends; hardcover issue. Winner of the National Book Award. Hagstrom & Morgan A38b.

Presentation copy, inscribed by Merrill on the title-page to Mary McCarthy and her husband James West: "for Jim and Mary who couldn't fail to sprinkle salt on this bird's tale - with love always / Jimmy / 1978".

Tiny stain on fore-edge of first three (and last two) leaves, otherwise a fine copy in jacket with a crease in the front flap. \$1,000.00

- 61 MERRILL, James. *The Changing Light at Sandover. Including the whole of The Book of Ephraim, Mirabell's Books of Number, Scripts for the Pageant and a new coda, The Higher Keys*. Thick 8vo, photographic endpapers, original cloth, dust jacket. N. Y.: Atheneum, 1982.

First edition, hardcover issue.

Presentation copy, inscribed by Merrill on the half-title page to David McIntosh: "The light at Sermione too - with love to DMc from JM / Xmas 1982".

Fine copy in jacket with one small creased tear in bottom flap fold of the front panel. Erratum slip laid in. \$1,500.00

- 62 MERRILL, James. *From the First Nine. Poems 1946-1976*. 8vo, original cloth, dust jacket. N. Y.: Atheneum, 1982.

First edition. Hagstrom & Morgan A44a1.

Presentation copy, inscribed on the title-page by the author to his lover Robert Isaacson: "For dearest Robert from / H & K and his old friend Jimmy xi.82." "H & K" are Harry and Kathleen Ford, to whom the book is dedicated. Ford was Merrill's editor.

In his autobiographical memoir, Merrill describes meeting Isaacson for the first time in Rome. Isaacson "was dressed like me, had the same haircut, the same turn of the head, was someone I knew



with more than intimacy. I knew him from inside the skin, the way I knew myself . . . He sat down . . . smiling across at me with the same mollifying smile I'd produced on such occasions from early boyhood. I looked away." (*A Different Person*, p.133).

A very fine copy with a distinguished provenance. \$1,500.00

- 63 MERRILL, James. *Volcanic Holiday. Etchings (by) Dorothea Tanning*. 8vo, illustrated with 8 original color etchings, loose signatures in handmade paper wrappers, enclosed together with a suite of 8 individually signed etchings enclosed in an oblong gray cloth slipcase with printed spine label. N. Y.: Nadja, 1992.

First edition of this seven-stanza poem, edited by Peter Hooten, Merrill's companion. Hagstrom & Morgan A84. One of 10 Roman-numeraled copies with a separate suite of the original prints, with margins, each signed by Tanning, out of a total edition of 110 copies printed on Rives BFK Paper and signed by Merrill and Tanning. This special issue includes a "Revision of Stanza 5" typed on a small piece of cream paper and initialed by Merrill, which was not included with the regular issue of the book. The portfolio measures 12 1/4 x 16 7/8 inches; the prints measure 11 x 15 inches, with the image size being 7 3/8 x 6 7/8 inches. Although printed at the Nadja Press, all issues of this publication were strictly *hors commerce*.

Mint copy of a beautiful book. \$7,500.00

MARIANNE MOORE TO KATHERINE ANNE PORTER

- 64 MOORE, Marianne. *Collected Poems*. 8vo, original reddish orange cloth, dust jacket. New York: The Macmillan Company, 1951.

First edition, first American issue of Moore's Pulitzer Prize-winning collection. The first edition of Moore's *Collected Poems* was printed and bound by Faber & Faber for both the English and American markets, the American issue being printed with an integral title-page for Macmillan, and exported to the United States,

but withdrawn prior to publication owing to copyright problems. One of 1500 copies printed (out of a total first printing of 5000 copies, 3500 of which were for England). Abbott A10.b1, calling this the "second English impression, first issue (Macmillan, New York) 1951". The errata sheet is tipped to p. [9].

Presentation copy, inscribed by Moore to Katherine Anne Porter on the front free endpaper: "For Katherine Anne Porter / from Marianne Moore. December 3, 1951/ permit it pretend, dear Katherine Anne / that it is a moonbeam and therefore / entitled to rest once at least / on a heliotrope palissandre velvet settee". Moore's inscription refers to Porter's palissandre settee, which she had seen on a visit to Porter's apartment in the fall of 1951. After the visit, Porter had written to Moore on November 27, 1951, commenting on how Moore had looked "on the heliotrope velvet, that palissandre will never look so well again." Moore's poem "Then the Ermine", which was written some time later and published in *Poetry* in October 1952, alludes to the same settee: "So let the palissandre settee express it, / "ebony velvet," / Master Corbo in full dress, / and shepherdess, / an exhilarating hoarse crow-note / or dignity with intimacy." The poem was first published in book form in 1957 in *Like A Bulwark*, a copy of which Moore sent Porter. Porter replied "Bless you for sending me "Like a Bulwark" for you know I am one of your most attentive and loving readers; it has been wonderful seeing "Tom Fool at Jamaica" and "Then the Ermine" (*that* with a special kind of personal feeling) . . ." – Porter to Moore, January 1, 1957.

In his note to this edition, Moore's bibliographer Abbott writes: "In a strict sense, these copies were never issued. According to Peter du Sautoy in a letter to [Abbott], Faber and Faber printed its first impression and also printed and bound for Macmillan, New York, an impression of 1500 copies. When these arrived in New York, presumably in time for a projected publication date of November 1951, they were seized by U.S. customs officials – not, however, before part of the shipment had been released to Macmillan. Of those released, about forty copies were inscribed by Moore for

presentation and a few others were sent out as review copies. These review and presentation copies constitute the first issue of the second impression. To avoid the loss of American copyright, Macmillan returned to Faber the rest of the copies, including those seized.” The official publication date of the British edition was September 14, 1951; the first edition of the *Collected Poems* to be printed in America was published on December 17, 1951. T. S. Eliot, who had edited, introduced and published Moore’s *Selected Poems* (London, Faber & Faber, 1935), was responsible for publishing her *Collected Poems* as well, having asked Moore in 1944, and again in 1948, if Faber could publish her *Collected Poems* after the war. Moore’s *Collected Poems* swept all of the major literary awards for poetry: the Bollingen Prize, the National Book Award, and the Pulitzer Prize.

Covers a bit splayed, small photo of Moore affixed to the front pastedown, otherwise a very good copy in jacket the spine of which is tanned with a few small chips and split along the back spine fold. \$2,500.00

- 65 MULDOON, Paul. *Knowing My Place*. 8vo, original printed wrappers, stapled as issued. [Belfast: Ulsterman Publications], 1971.

First edition of the author’s rare first book, published when Muldoon was a nineteen-year-old student at Queen’s University, Belfast.

Signed by Muldoon on the title-page.

Very fine copy, preserved in a green half-morocco slipcase.

\$15,000.00

- 66 MULDOON, Paul. *Incantata*. Oblong folio, illustrated with 11 original prints by 11 different artists, original lavender linen-backed Fabriana Roma paper covered boards with inset printed label on the front cover, publisher’s matching linen slipcase. Dublin: Graphic Studio, 1994.

First edition. Limited to 75 copies designed by James O’Nolan

and printed letterpress on BFK Rives paper, with Japanese hand-made paper endpapers, and bound by Museum Bookbindings of Dublin; 25 roman-numeraled copies were for private distribution and 50 Arabic-numeraled copies were for sale, all signed by Muldoon and the eleven artists who contributed the prints. The artists represented are Chris Reid, Patrick Hickey, James McCreary, Patrick Pye, Carmel Benson, Maria Simmonds-Gooding, Micheal Farrell, James O’Nolan, Jennifer Lane, Brian Bourke, and Alfonso Monreal. The various print media include etching, mezzotint, carborundum print, lithograph, woodcut, drypoint and a combination of etching, engraving and mezzotint.

*Incantata* is Muldoon’s elegy for his lover, the American-born artist Mary Farl Powers, who moved to Ireland as a child, becoming an artist of prominence and a director of the Graphic Studio in Dublin. Powers died at the age of 43 in 1992. The Graphic Studio’s edition of *Incantata* was prepared as an act of homage and as a memorial to the artist and friend whose life had meant so much to the studio, and whose death occasioned one of Muldoon’s greatest poems. One of Muldoon’s most admired poems, *Incantata* has achieved the status of a modern classic. “Incantata” was published in *The Annals of Chile*, which won the T. S. Eliot Prize, in 1994.

A fine copy. Rare.

\$7,500.00

- 67 MURGER, Henry. *Scènes de la Vie de Bohème par Henry Murger. Illustrations en couleurs de Joseph Hémard*. 2 volumes, 8vo, illustrated, folding frontispiece, full morocco with pictorial bands on the covers showing characters from the story, in two morocco-tipped marbled board slipcases, by René Kieffer. Paris: Éditions René Kieffer, Relieur d’Art, 1921.

First edition. One of 50 copies on “velin de cuve des papeteries B.F.K. de Rives with a suite of the illustrations “en noir” and an original watercolor by Hémard. The present copy has been further enriched with the addition of original letters and drawings relating to this publication and to Murger and his Murger’s circle. The fold-

ing frontispiece reproduces in facsimile the original holograph manuscript of the witty *Cahier des Doléances* prepared by Murger and his friends for Monsieur Louvet, the proprietor of the Café Momus in the Latin Quarter, where Act II of *La Bohème* was set.

Murger and his impecunious friends were known collectively as “the water drinkers” because they were often unable to afford anything stronger than water when they met at the Café Momus, where they invariably held sway over the café’s second floor room, at significant cost to the owners, who nevertheless enjoyed their presence. As Robert Baldick recounts: “Murger and his friends were grateful for Louvet’s tolerance, and on New Year’s Day 1845 they showed their gratitude in characteristic fashion – by presenting him with a list of humorous complaints [the *Cahier des Doléances*] which he apparently found amusing and kept all his life. The list, which was long and detailed . . . went on . . . for page after page, suggesting aesthetic improvements on the second floor”, which, if carried out, the signatories promised, would lead to their settling their accounts “every month – if possible.” Several years later the Café Momus was failing, and remorsefully recognizing their role in its decline, the water drinkers came to Monsieur Louvet’s rescue, and concocted a scheme to publicize the café, a scheme that worked brilliantly and that enabled Louvet not only to survive but to prosper to the extent that in a few years he was able to purchase one of the most fashionable establishments in Paris, the Café de la Rotonde at the Palais-Royal. – Robert Baldick, *The First Bohemian: The Life of Henry Murger* (London: Hamish Hamilton, (1961), pp. 62-63, 106-107.

The original manuscript letter of this amusing document, signed by Murger, Jean Desbrasses, B. Hypolite, J. Fleury, Jules Rozier, Antoine Chintreuil, Antoine Fauchery, Rozan, Charles Barbara, and Jules Vignon is bound in at the back of the book along with other documents, including: original drawings by Hémard for illustrations in the book, one in pencil and two in pen-and-ink; several proof sheets, including the corrected proof sheet for the

colophon page; a two-page rough draft of the manuscript of E.-A. Féraud's *Avertissement* (introduction) for this edition; a holograph invitation to the funeral of Murger, who died, true to *la vie de bohème*, nearly penniless at the age of 38 in 1861: however, beloved Bohemian that he was, his funeral was paid for by the French government and a fund for his monument was raised by *Le Figaro*; with additional letters from Alexandre Schanne (to Charles Monselet), Jean Wallon (2), an unidentified correspondent, Charles (Marc) Trapadoux (?) to Jacques Crépet (editor of Baudelaire), Jean Desbrasses, Antoine Chintreuil, and Joseph Hémard.

Outer hinges of covers lightly rubbed, otherwise a fine set in slightly scuffed slipcases. \$8,500.00

- 68 [PESSOA, Fernando] *Nuevo Vocabulario que contiene Todas Las Palabras Usuales con Pronunciación Figurada. Español-Portugués por R. de Mesquita*. 12mo (5 ¼ x 3 ¼ inches), original limp red leather. Paris, 6, rue des Saints-Pères; Rio de Janeiro, 71, rua do Ouvidor, Libreria Garnier Hermanos, 1904.

Fernando Pessoa's copy, with his ownership signature on the front flyleaf and (presumably) his annotations, mainly check marks and underlinings, on several pages.

Pessoa (1888-1935) had an extensive library, of which a relatively small remnant of approximately 1200, designated as his "personal library", was acquired from his heirs by the Portuguese government for the Casa Fernando Pessoa in 1993. Pessoa would have been sixteen when this *Vocabulario* was published, although he probably acquired it at a later date: since the binding bears the stamping of Livraria Ferreira, Lisboa, Pessoa may well have acquired it in 1905 when he returned to Lisbon from Durban, South Africa, to study diplomacy, and one assumes he eventually replaced it with a more comprehensive Spanish-Portuguese dictionary later in life.

Extremities of spine lightly worn, spine a bit faded, but a very good copy. \$4,750.00

- 69 PLATH, Sylvia. "*Sculptor. To Leonard Baskin.*" 8vo, original printed wrappers. (No place): *Greecourt Review*, (no date, but circa 1959-1960).

First separate edition of this poem, which first appeared in the May 1959 issue of the Smith College literary magazine the *Greecourt Review* on p. 282. Homberger, *A Chronological Checklist of the Periodical Publications of Sylvia Plath* (Exeter, England, University of Exeter: American Arts Documentation Centre, 1970), p. 10. Probably no more than 25 copies were produced. Although this pamphlet has the outward appearance of an offprint, there are none of the usual signs, such as pagination or the conventional statement that the text has been "Reprinted from . . ." to suggest that it is not a separate publication. *Sculptor* precedes Plath's *A Winter Ship*, usually acknowledged to be her first book, by a year, and is considered by some to represent her first separate publication.

A very fine copy.

\$4,500.00

- 70 [POETRY] *Backwoods Broadsides Chaplet Series. Edited by Sylvester Pollet. Number 1 – 100.* 100 individual 8-page flyers, folded as issued, by 100 different poets. Ellsworth, ME: Backwoods Broadsides, 2006.

A remarkable collection of 100 separate folding chaplets by 100 poets including Alice Notley, Anne Waldman, Kathleen Fraser, Diane DiPrima, Rachel Blau DuPlessis, Joanne Kyger, Rochelle Owens, Mary de Rachewiltz, Rosemary Waldrop, Amiri Baraka, Cid Corman, Robert Creeley, Theodore Enslin, Clayton Eshleman, Jonathan Greene, Dick Higgins, Robert Kelly, James Laughlin, Jackson MacLow, Aram Saroyan, Anselm Hollo, Michael Heller, Carl Rakosi, Armand Schwerner, John Taggart, Nathaniel Tarn, Jonathan Williams, among many others. Each of the flyers includes a title-page, 6 pages of poetry, and a colophon. One of 26 complete, lettered sets, signed by each of the poets.

As new.

\$1,500.00



INSCRIBED BY POUND TO HIS PROFESSOR  
AT THE UNIVERSITY OF PENNSYLVANIA

- 71 POUND, Ezra. *Cathay. Translations by Ezra Pound For the Most Part From the Chinese of Rihaku, From the Notes of the Late Ernest Fenollosa, and the Decipherings of the Professors Mori and Ariga*. Small, thin 8vo, original printed wrappers. London: Elkin Mathews, 1915.

First edition. Limited to 1000 copies printed. Gallup A9.

Presentation copy, inscribed in the month before publication by the poet to his former English professor at the University of Pennsylvania, Felix E. Schelling: "With the translator's respects, March 1915."

Professor Schelling was the head of the English Department at the University of Pennsylvania, and one of Pound's professors in graduate school. Pound stated that he had enrolled at Penn in order to study "comparative values in literature (poetry) . . . In this search I learned more or less nine foreign languages, I read Oriental stuff in translations, I fought every University regulation and every professor who tried to make me learn anything except this, or who bothered me with 'requirements for degrees'." Schelling, understandably irritated at his "unusual" or "exceptional" pupil, informed him that he was "either a humbug or a genius." According to A. David Moody, "it was in Dr. Schelling's Elizabethan Drama (class) that he (Pound) was at his most offensive. Maintaining that modern (G. B.) Shaw was better than ancient Shakespeare was the least of his provocations. Pound suggested to Schelling that 'what Schelling wants him to write on is not worthy of his interest, and that his real work is elsewhere' . . . Schelling detected humbug, and told Pound 'to waste no more of his time . . . with word or writing'. Even twenty years later, with the rancor and malice still keen, he would put down Pound 'as a remarkably idle student, absolutely evading all work'. . . . Schelling told him he was wasting both his own time and that of his instructors by continuing at an institu-



tion of learning. . . . Pound's answer to Schelling's later insinuation that he had taken no interest in his graduate work was that, on the contrary, he had taken 'sufficient interest in the system of instruction to protest against it with as much vigour as [he] was then able.'" When Pound petitioned the University to grant him a doctorate on the strength of his later work on Guido Cavalcanti, Schelling emphatically opposed the award, stating that 'Mr Pound . . . has done none of the work demanded.'" – A. David Moody, *Ezra Pound: Poet. A Portrait of the Man & His Work. Volume I: The Young Genius 1885-1920*. (Oxford University Press, 2007), pp. 14, 29-32.

Notwithstanding their academic disagreements, Pound continued to correspond with Schelling after he left the University, and evidently valued his opinion. In 1922 Pound informed Schelling that he had embarked upon what would become his *magnum opus*: "Having the crust to attempt a poem in 100 or 120 cantos long after all mankind has been commanded never again to attempt a poem of any length, I have to stagger as I can." – Humphrey Carpenter, *A Serious Character. The Life of Ezra Pound*. (Boston: Houghton Mifflin, 1988), p. 418.

Pound's best-loved collection of poems, *Cathay* includes "The River-Merchant's Wife: A Letter" and "Lament of the Frontier Guard", and represents one of the best collections of poetry to respond, however obliquely, to the Great War.

Bookplate of Professor Schelling laid down over front flap and paste down, scattered foxing, wrappers uniformly toned as usual, a small ink stain to upper edge of rear wrapper, otherwise a very good copy with the rare advertisement leaf laid in at the back. Association copies of *Cathay* are rare. \$10,000.00

ADRIENNE RICH'S IMPOSSIBLY RARE  
FIRST TWO BOOKS

- 72 RICH, Adrienne Cecile. *Ariadne. A Play in Three Acts and Poems*. 8vo, 59 pages, original printed wrappers, glassine dust jacket. (Baltimore: Privately Printed by the J. H. Furst Company), 1939.

First edition of the poet's extremely rare first book, privately printed by her parents when she was just ten years old.

Adrienne Rich's father was the head of the pathology department at Johns Hopkins Medical School, and her mother was a concert pianist and composer. Rich was home-schooled until she entered fourth grade, and her first two books – *Ariadne* and *Not I, But Death* – are a testament to the mixed blessing of her birth and upbringing, the special care and tutelage of her parents, her father's fierce ambition for his daughter, and his pride in her precocious promise. Rich would disown both books.

In 1971, in her essay "When We Dead Awaken", Rich wrote: "My own luck was being born white and middle-class into a house full of books, with a father who encouraged me to read and write. So for about twenty years I wrote for a particular man, who criticized and praised me and made me feel I was indeed 'special.' The obverse of this, of course, was that I tried for a long time to please him, or rather, not to displease him." – from *Arts of the Possible. Essays and Conversations*. (N. Y.: Norton, 2001) p. 15.

In her essay, "Split at the Root: An Essay on Jewish Identity", Rich reflected at greater length on her relationship with her father: "My father was an amateur musician, read poetry, adored encyclopedic knowledge. He prowled and pounced over my school papers, insisting I use 'grown-up' sources; he criticized my poems for faulty technique and gave me books on rhyme and meter and form. His investment in my intellect and talent was egotistical, tyrannical, opinionated, and terribly wearing. He taught me, nevertheless, to believe in hard work, to mistrust easy inspiration, to write and re-write; to feel that I was a person in the book, even though a woman; to take ideas seriously. He made me feel, at a very young age, the power of language and that I could share in it." Reflecting on her relationship with her father, Rich realized its nature, its costs and consequences: "I wanted him to cherish and approve of me, not as he had when I was a child, but as the woman I was, who had her own mind and made her own choices. This, I finally realized, was not

to be; Arnold demanded absolute loyalty, absolute submission to his will. In my separation from him, in my realization at what price that once-intoxicating approval had been bought, I was learning in concrete ways a great deal about patriarchy, in particular how the 'special' woman, the favored daughter, is controlled and rewarded." – "Split at the Root: An Essay on Jewish Identity" (1982), in *Blood, Bread and Poetry. Selected Prose 1979-1985*. (N.Y.: Norton, 1994), pp. 113, 116.

Neither book is generally known – and Rich does not mention either book in her most personal essays about her early life – and most bibliographies of Rich's work do not mention them. It is a measure of their obscurity that Amy Sickels, in her study of Adrienne Rich in the Gay and Lesbian Writers Series (Philadelphia, PA: Chelsea House, 2005), devotes a chapter to "A Father's Ambition", and fails to mention either of these publications; nor are they mentioned in her Chronology of Rich's life or in the list of Rich's Works. Discussions of Rich's work invariably begin with her first published work, *A Change of World*, which W. H. Auden selected as the winner of the Yale Series of Younger Poets award during Rich's last year at Radcliffe, and Rich's own *Collected Early Poems* dates from 1950. Scholars, in other words, either are not aware of these works or appear to have followed the author's desire that her juvenile work be forgotten.

We have no record of the number of copies printed, and given the rarity of *Ariadne* and *Not I, But Death*, it may well be that the author destroyed any remaining copies of them in later years. Both titles are extremely rare; no copies have appeared at auction, and only a small number are recorded in institutional collections.

Slight toning to lower margin of wrappers, otherwise a fine copy, in a custom-made half-morocco case. \$17,500.00

- 73 RICH, Adrienne Cecile. *Not I, but Death*. 12mo, 30 pages, original green boards with printed label on front cover, glassine dust jacket. Baltimore: Privately Printed (by the) J. W. Furst Company, 1941.

First edition of the poet's rare second book, a verse play private-

ly printed by Rich's parents when she was only twelve years old, two years after they printed her first book, *Ariadne*.

A fine copy, in a custom-made half-morocco case. \$15,000.00

- 74 RICH, Adrienne. *Letters Censored, Shredded, Returned to Sender or Judged Unfit to Send*. Folio, illustrated with two intaglio copper-plate prints by Nancy Grossman, original Belgian linen-covered boards, recessed printed paste-paper labels. Hopewell, NJ: Pied Oxen Press, 2009.

First separate edition. One of 85 numbered copies handset and printed in ATF Garamond types, the intaglio prints by Nancy Grossman were printed by Marjorie Van Dyke at Van Deb Editions in New York signed by the poet, artist and the printer, David Sellers. The entire edition consisted of 100 copies, of which 15 were hors commerce, and 85 for sale.

As new, at publisher's price. \$3,500.00

- 75 RILKE, Rainer Maria. *Duineser Elegien*. Large 4to, original quarter green morocco and paper covered boards. Leipzig: Im Insel-Verlag, 1923.

First edition of Rilke's *Duino Elegies*, arguably the greatest work of lyric poetry of the twentieth century. Deluxe large-paper issue, of which 300 numbered copies were printed in red and black on hand-made Zanders watermarked paper by Tiemann-Antiqua von Gebr; 100 copies were bound in full green morocco, with the remaining 200 copies issued either in quarter morocco and boards, as here, or in pale blue boards, as below.

Spine a trifle rubbed, otherwise a fine copy, in a quarter leather and cloth folding box. Huenich, p. 92; Ritzer E9. \$6,000.00

- 76 RILKE, Rainer Maria. *Duineser Elegien*. 4to, original pale blue boards with printed label on upper cover, publisher's card slipcase with printed label. Leipzig: Insel Verlag, 1923.

First edition. Deluxe large-paper issue, of which 300 numbered

copies were printed in red and black on hand-made Zanders watermarked paper by Tiemann-Antiqua von Gebr Klingspor in Offenbach a. Main; 100 copies were bound in full green morocco, with the remaining 200 copies issued either in quarter morocco and boards, as above, or in pale blue boards, as here. The present copy is number 209. Huenich, p. 92; Ritzer E9.

Spine faded, otherwise a very good copy in partially faded slip-case with some splitting at edges \$4,000.00

- 77 RILKE, Rainer Maria. *Die Sonette An Orpheus. Geschrieben Als Ein Grab-Mal Für Wera Ouckama Knoop*. 8vo, original full blue paneled calf, gilt, with black morocco label on the spine, t.e.g., by W. Sperling, Leipzig. Leipzig: Im Insel-Verlag, 1923.

First edition, deluxe issue, limited to 300 numbered copies printed on hand-made paper at Der Offizin W. Drugulin in Leipzig and specially bound; this is copy number 10. Huenich p. 92; Ritzer E46.

Some scattered foxing, otherwise a fine copy of this beautiful book. \$7,500.00

- 78 RILKE, Rainer Maria. *Duineser Elegien. Elegies From The Castle Of Duino. Translated from the German of Rainer Maria Rilke by V. Sackville-West and Edward Sackville West*. 8vo, initials designed by Eric Gill, original vellum-backed boards, t.e.g., plain unprinted dust jacket, publisher's slipcase. (London: Hogarth Press, 1931).

First edition. One of 230 numbered copies printed at the Cranach Press on handmade Maillol-Kessler paper with the watermark of the Cranach Press and signed by the translators. Count Harry Kessler designed the format for the book; Eric Gill designed and personally cut the wood-engravings for the initials; the Italic type was designed by Edward Johnson and cut by E. Prince and G. T. Friend; the paper was hand-made by Count Kessler and Gaspard and Aristide Maillol; and the book was printed under the supervi-

sion of Count Kessler and Max Goertz. Woolmer 268; Cross and Ravenscroft-Hulme A25.

Dust jacket lightly sunned along spine, slipcase also lightly tanned, some very slight foxing to the text, otherwise a fine copy, one of very few we have seen in the original dust jacket.

The most beautiful book to bear the Hogarth Press' imprint.

\$7,500.00

- 79 RUZICKA, Rudolph, illustrator. *New York: A Series of Wood Engravings in Colour and a Note on Colour Printing... with Prose Impressions of the City by Walter Prichard Eaton*. 4to, illustrated with color wood engravings by Ruzicka, original cloth-backed unprinted paper over boards, spine label. New York: The Grolier Club, 1915.

First edition. One of 250 copies printed on French hand-made paper. Ruzicka's finest and most sought after work, illustrated with 30 wood engravings, of which 10 are full-page engravings printed in Paris by Emile Fequet.

Spine very faintly sunned, otherwise a fine copy of a beautiful book, very scarce in fine condition. \$2,500.00

#### JAMES SCHUYLER TO TED BERRIGAN

- 80 SCHUYLER, James. *The Fireproof Floors of Witley Court. English Songs and Dances by James Schuyler*. 8vo, illustrated with architectural cut-out endpapers fashioned after the topiary gardens at Levens Hall, Westmorland, England, original orange decorated wrappers. Newark, West Burke, Vermont: The Janus Press, (1976).

First edition. Limited to 150 numbered copies printed the papers Kozu, Fabriano and Canson, and torn, cut, and bound by Claire Van Vliet at the Janus Press.

Presentation copy, inscribed on the front free endpaper by Schuyler to Ted Berrigan: "for Ted Berrigan with love, Jimmy Xmas 75"; and later inscribed by Berrigan to Tom Carey, Schuyler's as-

sistant: "to Tom Carey on his birthday, April 9<sup>th</sup>, 1978, from Ted."  
Carey was the dedicatee of Schuyler's *A Few Days* (1985).

A fine copy.

\$2,500.00

- 81 SCHUYLER, James. *The Morning of the Poem*. 8vo, original cloth-backed boards, dust jacket. N. Y.: Farrar Straus & Giroux, (1980).

First edition of Schuyler's Pulitzer Prize-winning collection.

Presentation copy, inscribed on the front free endpaper by Schuyler "For Eileen [Myles] with love Jimmy Feb 1980."

Myles worked as an assistant to Schuyler in 1979. *The Morning of the Poem*, which won the Pulitzer Prize in 1981 in part owing to the advocacy of John Ashbery, one of the judges, earned Schuyler a wider and more appreciative audience. A "poet of warm benediction and praise", Schuyler was "prone to psychotic fits (and) spent much of his adult life in and out of psychiatric institutions". It is not therefore surprising that his poetry is devoted to the "celebration of ordinary pleasures." As Lehman further observes, "Like few other poets, he committed himself to the task of painting what's there and only what's there. In his poems accuracy of observation is raised to a high form of praise. The natural or manmade particulars of the world are celebrated not so much for their utility as for their virtue in merely being". – David Lehman, *The Last Avant-Garde* (N. Y.: Doubleday, 1998), p. 273.

As Ashbery succinctly put it, "He makes sense, dammit, and he manages to do so without falsifying or simplifying the daunting complexity of life as we are living it today".

Back panel of dust jacket slightly sunned, with one small nick to the top edge, otherwise a fine copy.

\$1,750.00

- 82 [SITWELL, Edith] DAHL-WOLFE, Louise. *Original photographic portrait of the poet Edith Sitwell, silver print, 10 x 10 inches, mounted and matted, signed by the photographer and subject on the mat, and additionally inscribed "For my dear José [Garcia Villa] with love from Edith."*



Dahl-Wolfe (1895-1989) was a prominent portrait and fashion photographer, best known for her work for *Harper's Bazaar*, for which she worked from 1936-1958. In 1948, José Garcia Villa edited the festschrift *A Celebration for Edith Sitwell – On the Occasion of her Visit to the United States*, which was published by New Directions where Villa was an associate editor. Sitwell contributed the introduction to Villa's *Selected Poems and New* (N. Y.: McDowell Obolensky, 1958).

One of Dahl-Wolfe's finest images, the photograph is in very good condition, with distinguished provenance. \$2,500.00

- 83 STEVENS, Wallace. *Harmonium*. 8vo, original cloth-backed patterned paper over boards, printed paper spine label, dust jacket. New York: Alfred A. Knopf, 1923.

First edition of Stevens's first book, in the first binding. One of 500 copies in the first binding with "checked pattern of Curwen paper" (out of a total edition of 1500 copies printed). The first issue in the first binding stands 1/8" taller and is 1/8" wider than the two later issues of the first edition, with readily distinguishable variant dust jackets. Edelstein A1a.

Published when Stevens was 44 years old, *Harmonium* was hardly the debut of a novice poet; few first books of poetry – perhaps only Eliot's *Prufrack* and Ginsberg's *Howl* – so immediately and unequivocally established its author as one of the distinctive voices of the age. On the occasion of Stevens' centenary in 1979, James Merrill commented: "He pointed and still points higher than anyone in our century. Randall Jarrell believed *Harmonium* contained six or eight of the most beautiful poems an American has written and paid Stevens the highest praise when he wrote: "His best poems are the poetry of a man fully human – of someone sympathetic, magnanimous, both brightly and deeply intelligent. . . . Minds of this quality of genius, of this breadth and delicacy of understanding, are a link between us and the past, since they are, for us, the past made living; and they are our surest link with the future, since they are the part of



us which the future will know.” – *Poetry And The Age*, pp. 139 & 146.

Although copies of the later issues of *Harmonium* occasionally turn up in dust jackets, invariably worn, copies of the first issue in jacket are rare, especially in acceptable collector’s condition; we have only seen a few such survivals. Head and tail of spine very slightly chipped, several very short closed tears at edges, otherwise an extraordinarily fine copy of a book that seldom turns up in dust jacket and rarely in anything approaching fine condition; with one exception, we have not seen another copy superior to this one; in a half morocco slipcase. \$20,000.00

84 STEVENS, Wallace. *The Man With The Blue Guitar & other Poems*. 8vo, cloth, dust jacket. N. Y.: Knopf, 1937.

First edition. One of 1000 copies printed. Edelstein A4.a. The present copy is in the rare first issue dust jacket with “conjunctioning” on the front flap, an error promptly corrected by the publishers at Stevens’ insistence: on the second issue jacket, the line was reset with “conjunctioning” corrected to “conjunctions”. The notation “10/4”, the official publication date of the book, is written in pencil on the front of the dust jacket, suggesting that this was a review copy.

The first issue dust jacket is extremely rare, especially in good condition.

Dust jacket slightly sunned at spine and very lightly soiled, otherwise a very good copy. \$4,500.00

85 STEVENS, Wallace. *The Collected Poems*. 8vo, original cloth, dust jacket. New York: Alfred A. Knopf, 1954.

First edition, winner of the Pulitzer Prize for poetry. Limited to 2500 numbered copies. Edelstein A23.a.I.

*The Collected Poems* was published on October 1, a date chosen to coincide with Stevens’ 75<sup>th</sup> birthday on September 30<sup>th</sup>. With the exception of six poems, the poems in the section “The Rock” appear here for the first time.

A very fine copy. \$2,500.00

ONE OF THE POET'S OWN COPIES ON JAPAN VELLUM  
WITH ORIGINAL PEN-AND-INK DRAWINGS  
BY DYLAN AND CAITLIN THOMAS

- 86 THOMAS, Dylan. *Twenty-Six Poems*. 4to, original quarter vellum & boards, publisher's slipcase. (NY & London: James Laughlin & J. M. Dent & Sons Ltd., 1949).

First edition, deluxe issue. One of only 10 copies printed on Japan vellum, out of a total edition of 150 copies printed by Hans Mardersteig at the Officina Bodoni in Verona, Italy, and signed by Thomas. The ten copies on Japan vellum were divided between the publisher and the poet, the present copy being copy number five [V], one of the poet's own copies, bearing his ownership signature and address on the rear endsheet: "Dylan / Boat House / Laugharne / Carmarthenshire / Wales." The bibliographer suggests that: "the vellum copies preceded the hand-made paper issue by about two days." Rolph B13; Schmoller 94; Barr 48 (regular issue).

*Twenty-Six Poems* is a selection of Thomas's best poems, including "I see the boys of summer", "After the funeral", "The hand that signed the paper", "There was a saviour", "Ballad of the Long-Legged Bait", "Deaths and Entrances", "Fern Hill", "A Refusal to Mourn", "In my craft and sullen art", and "In Country Sleep", among others.

Presentation copy, inscribed on the front free endpaper by Thomas to the Asian American poet José Garcia Villa: "To José Garcia Villa from Dylan Thomas".

Thomas's inscription is followed on a later blank page by a pen-and-ink drawing by Thomas bearing the caption "Who is Love" and the inscription "from Dylan with affection, May 1953."

In addition, at the back of the book, there is a pen-and-ink portrait of José Garcia Villa by Caitlin Thomas, which is signed "Villa by Caitlin".

Finally, on the page facing the colophon, there is full-page pen-and-ink drawing by Caitlin, a self-portrait of "Dylan & me", with the figure of Caitlin labeled "wife", and the figure of Thomas initialed, mischievously, "D. T.s". Pun intended?

Above the drawing is an inscription in Caitlin's hand reading "on George Reavey's Nth birthday, May 4, 1952 at Irene Rice-Perieira's and George Reavey's apt." The date is subsequently corrected: "Really 1<sup>st</sup> May". At the time Reavey and his wife, the artist Irene Rice-Pereira, lived on West 15<sup>th</sup> St. in New York. Below the inscription are the signatures of those who were present at the party, including Dylan Thomas, Oscar Williams, Irene Rice-Pereira, and David Lougée ["one of Dylan's first American friends" – John Malcolm Brinnin, *Dylan Thomas in America* (Boston: Little, Brown & Co., 1955), p. 278].

In 1952, Caitlin joined Dylan for his second tour of America, and the inscriptions and drawings in this book, with the exception of Thomas's ownership signature and address at the back, probably all date from the birthday party at Reavey's house in May 1952, when Caitlin would have drawn the self-portrait of herself and Dylan, and the portrait of Garcia Villa, and when their friends signed the book. It is possible, of course, that Dylan could have met Garcia Villa again in May 1953, separately, and added the drawing and inscription to him then, but it seems more likely that he simply misdated the inscription at the time of Reavey's party the previous year. Caitlin did not accompany Dylan on his third tour of America in April/May 1953, and only returned to America on November 5, during Dylan's fourth tour, after learning that Dylan had been hospitalized in New York. Thomas died on November 9, without having awakened from a coma, while Caitlin was recovering from a nervous breakdown at the River Crest Sanitarium on Long Island. Originally attributed to acute alcohol poisoning, the cause of Thomas's death is now believed to have been severe bronchopneumonia, which went undiagnosed and untreated – that is to say, mistreated – at the time.

When Thomas was admitted to St. Vincent's Hospital on November 5, "the simmering rivalry between Dylan's local friends flared into open hostility. On the one hand was a definite inner circle centred on these three [John Malcolm Brinnin, Ruthven Todd and Liz Reitell, John Malcolm Brinnin's assistant, with

whom Thomas was having an affair] and the Slivkas [David and Rose]; on the other, a group, headed by George Reavey and Oscar Williams, who felt excluded. As well as being closer to Caitlin, they considered they had known Dylan longer and were the true guardians of his interests, literary and otherwise.” – Andrew Lycett, *Dylan Thomas: A New Life* (Woodstock & NY: Overlook Press, 2003), p. 370.

Teasing out the truth from contemporary accounts of the last years and days of Dylan Thomas’s life is almost impossible, not least because it is so fraught with grief, bitterness and guilt. But John Malcolm Brinnin and Ruthven Todd’s pre-emptive attempts to establish official narratives of Thomas’s last days were, to use Caitlin’s most lenient and succinct critique of Brinnin’s *Dylan Thomas in America*, “one-sided” and “limited”, and failed – or simply refused – to acknowledge the good intentions, and the good works, of the couple’s other friends, especially Oscar Williams. Todd in particular completely misrepresented Williams’ character and impugned the generous role he played in helping Dylan and Caitlin, a role that is well documented in later accounts. As Lycett points out: “Among his (Thomas’s) circle, she (Caitlin) took to Oscar Williams, who not only had expressed interest in her writing but also seemed to understand how important it was to her as an impecunious mother in Laugharne that he sold Dylan’s work for quick, ready cash.” – Lycett, p. 325. The Thomases were constantly imploring Williams to raise more money for them. In October 1951, Dylan wrote to Williams: “Please, old crazy friend, get me a lot of dough bloody, bloody quick.” And Williams was always trying to do just that, primarily by arranging for periodical publication of Thomas’s poems, but also raising money through public appearances and the sale of manuscripts and worksheets that Thomas gave him to sell. And the money that Williams succeeded in raising, often without taking a commission, was considerable. “In the first few months of the year (1953) Thomas earned more than a thousand pounds in income that passed through his agents, and in other sums that came direct from Oscar Williams. . . . On 3 March Thomas was

sending Williams the 'Prologue' drafts to see what he could raise on them." – quoted in Paul Ferris, *Dylan Thomas: The Biography. New Edition*. (Washington, DC: Counterpoint, 2000), p. 276.

At the time *Twenty-Six Poems* was published, Garcia Villa (1908-1997) was an associate editor at New Directions, whose publisher James Laughlin co-published this book, and who also published Garcia Villa's second book, *Volume Two*, in 1949. Laughlin was delighted with Garcia Villa when he first met him: "Marvelous little guy. Like an affectionate squirrel. . . . He worships Cummings, which puts him in good with me." – Ian S. MacNiven, "*Literchoor Is My Beat*": *A Life of James Laughlin, Publisher of New Directions* (N. Y.: Farrar Straus Giroux, 2014), p. 196. However, Laughlin and Garcia Villa parted bitterly in 1951.

Although neglected today, Garcia Villa was admired during the 1940s and 1950s, and lavishly praised by a number of leading figures of the day, most notably Edith Sitwell. After leaving New Directions, Villa became the director of the poetry workshop at the City College of New York from 1952 to 1960, and from 1964 to 1973 he lectured at the New School. Although his "comma poems" are of negligible academic interest today, Garcia Villa's love poems are widely admired. Garcia Villa and Thomas befriended each other during Thomas's extended visits to the city, and became regular drinking companions at the White Horse Tavern, Thomas's favorite watering hole. One night at the Tavern, Thomas drew a self-portrait in pencil on a piece of note paper, but decided to throw it away; Garcia Villa rescued it from the trash (see item . . .). Garcia Villa also owned copy number 106 of the regular issue of *Twenty-Six Poems*, inscribed to him by Thomas (see below).

A fabulous copy of Dylan Thomas's rarest book. \$75,000.00

- 87 THOMAS, Dylan. *Twenty-Six Poems*. 4to, original cloth-backed paste-paper boards with printed spine label, publisher's slipcase. (No place: James Laughlin & J. M. Dent & Sons Ltd., 1949).

First edition. One of 140 copies printed on Fabriano hand-made paper by Hans Mardersteig of the Officina Bodoni in Verona and signed by Thomas; there were also ten copies on Japanese vellum. Rolph B13.

Presentation copy, inscribed on the front free endpaper by the poet to "José Garcia Villa from Dylan Thomas." At the time of publication, Villa was an associate editor at New Directions, whose publisher, James Laughlin, co-published this book.

Fine copy. \$7,500.00

- 88 THOMAS, Dylan. *In Country Sleep And Other Poems*. 8vo, illustrated with a duo-tone portrait of the poet by Marion Morehouse tipped onto the title page, original boards, dust jacket. N. Y.: New Directions, 1952.

First trade edition. Rolph B14. The first book appearance of "Do Not Go Gentle into That Good Night".

Presentation copy, inscribed on the front free endpaper: "Always from Dylan to John 1952". One can only speculate as to the recipient, although two Johns close to Thomas at this time were John Malcolm Brinnin and John Berryman.

A fine copy in dust jacket. \$5,000.00

- 89 THOMAS, Dylan. *Original pencil self-portrait of the poet*, 11 x 8 ½ inches, undated but circa 1952/1953.

Thomas made this drawing one night at the White Horse Tavern, crumpled it up, and threw it away, at which point one of his drinking companions that evening, the poet José Garcia Villa, retrieved it from the trash. \$7,500.00

- 90 VAN BUSKIRK, Alden (Ewing). *Lami. With an introductory note by Allen Ginsberg. [Edited by David Rattray]*. 8vo, tipped-in photographic frontispiece, original cloth-backed patterned boards. San Francisco, CA: The Auerhahn Society, 1965.

First edition of the poet and jazz pianist's first and only book, a collection of poems and prose pieces posthumously published in a privately printed edition commissioned by his friends. One of an unrecorded but very small number of specially bound hardcover copies out of a total edition of 1000 copies printed by Andrew Hoyem at the Auerhahn Press; most copies were bound in green paper wrappers.

Together with an original corrected carbon typescript of *Lami*, according to a penciled note "one of 4 original proofread copies" of the text, prepared by David Rattray and John Ceely; with a signed copy of the joint letter of agreement between Rattray and Ceely and Dave Haselwood of the Auerhahn Press setting out the terms of publication at the end. Accompanying the typescript and book is a TLS, 1 page, San Francisco, 7 November 1964, from Andrew Hoyem to the poet Clive Matson, acknowledging receipt of the manuscript (typescript) for *Lami* and discussing hypothetical arrangements for its publication, and a holograph letter from Dave Haselwood to Matson, 2 pages, San Francisco, March 19, 1966, discussing sales of the book in NYC. The terms of the eventual publication differ from those possibilities suggested in Hoyem's letter.

Alden Van Buskirk (1938-1961) was born in Rutland, VT, graduated from Dartmouth College, and attended graduate school at Washington University in St. Louis before moving to Oakland, CA, where he died of a rare kidney disease [PNH] at the age of 23. Van Buskirk had met David Rattray at Dartmouth, where they had become friends, sharing their interests in poetry and music. As Rattray's "note on the poems" states: "The following poems were written during the last eleven months before the poet's death in December 1961. Title & sequence are not his, but full context of MSS implies such arrangement. Most were first drafts in nearly unintelligible scrawl. With few exceptions, all are fragmentary & the gaps have not been filled."

The book is in fine condition; the typescript is bound in a brown spring binder and is in very good condition.     \$1,500.00



- 91 WALDMAN, Anne. *Extinction Aria: Its Exegesis, the Realms, How Ink is Blood. A Poem by Anne Waldman*. Folio, illustrated, the frontispiece and tailpiece representing two different versions of the Kalachakra monogram, original Belgian linen over Baltic birch plywood, the text pages wrapped in Indian homespun and handloom wild Mulberry or Bhagalpur silk fabric and Nepalese silk yarn in the manner of a Tibetan sutra, in a cotton buckram book cloth-covered clamshell-style box. Hopewell, NJ: Pied Oxen Printers, 2017.

First edition of this 501 line poem, hand-printed in Frederick Goudy's 18 point Monotype Garamont 248 on Stonehenge paper in an edition of 65 copies, copies numbered 21-60 constituting the regular issue (as described above), signed by the poet and printer. Only 34 copies of the regular issue are for sale. The poem was written in response to "the cycle - within the Wheel of Life - of the six realms in Buddhist philosophy: hell realm, hungry ghost or *preta* realm, animal, human, warring god, and blissed-out god realm." In conjunction with the publication, Waldman and the Chilean poet, artist, and filmmaker, Cecilia Vicuña, together with Waldman's son, the musician and composer Ambrose Bye, recorded a performance based on *Extinction Aria*. Each copy of the publication will include a download card allowing access to the digital recording.

As new, at publication price.

\$3,500.00

- 92 WALDMAN, Anne. *Extinction Aria: Its Exegesis, the Realms, How Ink is Blood. A Poem by Anne Waldman*. Folio, illustrated, the frontispiece and tailpiece representing two different versions of the Kalachakra monogram, original hand-made patinated copper-clad Baltic birch plywood boards, inset with figures cold-cast in bronze, the text pages wrapped in Indian homespun and handloom wild Mulberry or Bhagalpur silk fabric and Nepalese silk yarn in the manner of a Tibetan sutra, in a cotton buckram book cloth-covered



clamshell-style box. Hopewell, NJ: Pied Oxen Printers, 2017.

First edition of this 501 line poem, hand-printed in Frederick Goudy's 18 point Monotype Garamont 248 on Stonehenge paper in an edition of 65 copies, this being the deluxe issue, one of 20 copies (plus five printer's proofs), signed by the poet and printer. Only 16 copies of the deluxe issue are for sale.

As new, at publication price. \$6,000.00

- 93 WHITMAN, Walt. *The Wound Dresser. A Series of Letters Written from the Hospitals of Washington During the War of the Rebellion*. Edited by Richard Maurice Bucke, M.D. One of Whitman's Literary Executors. 8vo, original red buckram with paper label on spine. Boston: Small, Maynard & Company, 1898.

First edition, first printing. One of only 60 large-paper copies printed on Alton Mills paper, with the illustrations on Japan paper and containing a facsimile of one of the letters, signed by the editor. Myerson A15.1.a.

Spine label very slightly rubbed, otherwise a fine copy.  
\$2,500.00

- 94 WILLIAMS, William Carlos. *Collected Poems 1921-1931. With a Preface by Wallace Stevens*. 8vo, original cloth, printed label on spine, dust jacket. N. Y.: Objectivist Press, 1934.

First edition, containing Stevens' delightful introduction, a succinct appreciation of his very different contemporary: "The slightly tobacco odor of autumn is perceptible in these pages. Williams is past fifty . . . Williams, by nature, is more of a realist than is commonly true in the case of a poet ... (his) essential poetry is the result of the conjunction of the unreal and the real, the sentimental and the anti-poetic, the constant interaction of two opposites". One of 500 copies printed. Wallace A15; Edelstein B20.

The conjunction of poets represented here is remarkable, beginning with Stevens' introduction and accompanied by testimonials

from Marianne Moore, Ezra Pound and René Taupin on the dust jacket.

An unusually fine copy in dust jacket, which has a touch of wear at the very base of the spine, and one short closed tear. \$2,250.00

- 95 YEATS, W. B. *The Wind Among the Reeds*. Small 8vo, original full vellum, decorated in gilt after a Celtic design by Althea Gyles. London: Elkin Mathews, 1899.

First edition, the rare issue in vellum binding: "An unspecified number of copies of *The Wind Among the Reeds* were issued in full vellum binding with the design stamped in gold." Wade 27.

According to Charles Ricketts, who suggested the deluxe binding to Yeats, only 12 copies of the first edition were bound in this fashion. "Mathews and Yeats has been at odds over the binding for *The Wind* for some time before its publication . . . Yeats envisioned his new book of poems with an appropriate cover design and a frontispiece. For these he chose an artist close to the Celtic movement, Althea Gyles, who had done the cover design for *The Secret Rose*." At Yeats's insistence, Mathews finally adopted Gyles' design, and agreed to print the cover of the ordinary edition of the book in gilt. "It was probably after this debate over the binding for the ordinary issue of the first printing of *The Wind* that Charles Ricketts . . . suggested to Yeats that *The Wind* also be issued in deluxe form in full vellum with Gyles's design in gilt. . . . According to Ricketts, only 12 full vellum copies of the deluxe edition were bound out of the 500 copies" of the first edition.

*The Wind Among the Reeds* was "the finest volume of poetry produced by the Celtic movement" and the "culminating achievement of the Symbolist movement in the nineties." In the opinion of Richard Ellmann, it "'set the method for the modern movement, as in 1798 Wordsworth's and Coleridge's *Lyrical Ballads* shaped the Romantic Movement.'" [James G. Nelson, *Elkin Mathews: Publisher to Yeats, Joyce, Pound* (Madison: University of Wisconsin Press, 1989), pp. 77-85] Of this, his most beautiful book, Yeats observed, rather

majestically: "the binding of this book pleases me well." Oxford University Press adopted Althea Gyles's design for *The Wind Among the Reeds* as the background design for the dust jackets of Roy Foster's definitive two-volume biography of the poet.

The present copy is in superb condition, as new, preserved in a dark green half-morocco slipcase. \$27,500.00

- 96 [YEATS, W. B.] L'ISLE-ADAM, Jean Marie Matthias Philippe Auguste Count de Villiers de. *Axel. Translated into English by H. P. R. Finberg with a Preface by W. B. Yeats. [Decorations by T. Sturge Moore.]* 8vo, illustrated, original white buckram gilt by T. Sturge Moore. London: Jarrolds Publishers, 1925.

First of this edition. Limited to 500 copies signed by the translator. Wade 275.

In October 1924, Moore wrote to Yeats: "I have had a great deal of trouble over *Axel*, fighting hard for every inch of beauty against both publisher and printer, but I begin to think I shall win through in spite of the prospectus, which was odious and for which I was not responsible, and in spite of the great difficulty of getting things done through somebody else who does not himself understand where you are driving. If I do, it will be a fine book." As it turned out, with its elaborate symbolic cover design, *Axel* would be Moore's *magnum opus*.

Tiny book label of Jim Edwards on front endsheet, otherwise a pristine copy, the gilt decorations brilliant, the cloth bright, white and clean. Rare thus. \$1,250.00

- 97 [YEATS, W. B.] YEATS, Jack B. *Original pencil portrait of Major Robert Gregory, the son of Lady Gregory*, 3¼ x 4½ inches, signed with the artist's monogram, and titled and dated 1908.

Robert Gregory joined the British Air Force during the Great War and died in combat early in 1918 in Italy. Gregory is the subject

of one of Yeats's greatest poems, "In Memory of Major Robert Gregory", which was first published in *The Wild Swans at Coole* in 1919, and the inspiration of other poems, including "An Irish Airman Foresees His Death".

Coole Park was the Gregory estate, and the setting and subject of many of Yeats's most memorable poems. Yeats refers to Gregory as "my dear friend's dear son, / Our Sidney and our perfect man", and concludes the poem: I had thought, seeing how bitter is that wind / That shakes the shutter, to have brought to mind / All those that manhood tried, or childhood loved, / Or boyish intellect approved, / With some appropriate commentary on each; / Until imagination brought / A fitter welcome; but a thought / Of that late death took all my heart for speech."

A handsome portrait. Framed and glazed. \$12,500.00



*Design & typography by Jerry Kelly.  
Set in his Rilke typeface.*



