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[ARCHIVES & COLLECTIONS] [ALBONDOCANI PRESS]. **1**  
**A complete run of the Albondocani Press publications.**  
60 volumes, 8vo, plus occasional poem-cards. (N.Y.: Albondocani Press, 1968-1991). First editions. A complete run of the publications of George Bixby's superb private press, including holiday greeting cards, from 1968 to 1991, all numbered "52" and signed (when called for) by the authors, who include Denise Levertov, Gertrude Stein, Joyce Carol Oates, Reynolds Price, Edward Gorey, Marianne Moore, Eudora Welty, Thom Gunn, John Updike, E. M. Forster, Saul Bellow, William Styron, Flannery O'Connor, Richard Wilbur, Alfred Corn, Tennessee Williams, David Plante, Ellen Gilchrist, among many others. All of the books are in very fine condition, preserved together in three custom-made green quarter morocco and cloth slipcases. \$12,500.00

[ARCHIVES & COLLECTIONS] **Center for Book Arts** **2**  
**Letterpress Poetry Chapbook Competition Archive, 1996-2017.** The archive comprises all of the chapbooks in the series, more than forty in all, including the works of the judges and the winners of the competitions for each year, all hand-printed by various fine printers and book artists, as well as an extensive collection of the poetry broadsides produced during these years, each broadside individually designed and signed by the poets. The collection also includes several deluxe or special editions produced by the Center for Book Arts. In addition, the archive includes the correspondences between Sharon Dolin, the editor of the series, and the individual judges and competitors, with original manuscripts, working proofs, publicity materials, and ephemera. Correspondents include William Matthews, Mark Doty, Judith Vollmer, Gerald Stern, Eavan Boland,

Rachel Hadas, Billy Collins, C. K. Williams, Albert Goldbarth, Jane Hirshfield, Kim Addonizio, Kimiko Hahn, David St. John, Cornelius Eady, and many others. An excellent archive documenting the entire history of this splendid project. A detailed list is available. \$45,000.00

- 3 [ARCHIVES & COLLECTIONS] [CORACLE PRESS] A collection of approximately 100 books published by Simon Cutts's Coracle Press, with 15 poem cards/postcards, and ten publications of the Tarasque Press, from the Corn Close library of the poet Jonathan Williams, 1970-1999. Among the authors whose works are included are Stephen Bann, John Bevis, Simon Cutts, Stephen Duncalf, Ian Gardner, Andy Goldsworthy, Erica van Horn, Thomas Meyer, Stuart Mills, Colin Sackett, Richard Tuttle, Stephen Willats, among others. Condition is generally fine. A detailed list is available. \$9,500.00

- 4 [ARCHIVES & COLLECTIONS] Dim Gray Bar Press Archive, 1980-2001. The DGB archive comprises all of the publications of the press, including limited letterpress publications by Martine Bellen, Eavan Boland, Wendell Berry, Guy Davenport, Sharon Dolin, Mark Doty, Jonathan Greene, Rachel Hadas, Jim Harrison, Andrew Hudgins, James Laughlin, William Matthews, Thomas Merton, Gerald Stern, Jonathan Williams and William Carlos Williams. The archive includes the deluxe issues of *Father Louie* (1991), one of only twenty-five sets containing original prints of 50 photographs by Ralph Eugene Meatyard, and Jonathan Williams' *A Palpable Elysium* (1997), a portfolio of JW's portraits, one of only ten copies. The archive also includes proofs, galleys, broadsides and ephemera of the press. In addition, the

archive includes extensive correspondences from Guy Davenport, Jonathan Williams, and Jonathan Greene, with additional correspondence from Wendell Berry, Robert Coles, Mark Doty, Jim Harrison, James Laughlin, Charles Tomlinson, Hugh Witemeyer, among others. A detailed list is available. \$75,000.00

[ARCHIVES & COLLECTIONS] PATTERSON, Tom. **The 5  
archive of Tom Patterson, former director of the Jargon Society and authority on Southern Visionary Folk Art.** Tom Patterson (b. 1952) has been writing about contemporary folk, visionary, and outsider art for thirty years, and he has established a reputation as an independently authoritative, critical voice in the field. He is most widely known for his lavishly color-illustrated biographies of Georgia visionaries Howard Finster and Eddie Owens Martin (*Howard Finster: Stranger from Another World*, Abbeville Press; and *St. EOM in The Land of Pasaquan*, Jargon Society), both published in the late 1980s, and since then he has written extensively on the lives and work of other artists operating with relative autonomy on the margins of the academic art system. He is also the author of *Contemporary Folk Art: Treasures from the Smithsonian American Art Museum* (Watson-Guptill Publications, New York, 2001). Since the early 1980s his writings on contemporary art and artists – both self-taught and academically trained – have appeared in national and international art magazines including *afterimage*, *American Ceramics*, *American Craft*, *ARTnews*, *Art Papers*, *BOMB*, *Folk Art*, *New Art Examiner*, *Public Art Review* and *Raw Vision*. Patterson studied creative writing and modern poetry at St. Andrews College, a small liberal-arts school in eastern North Carolina with a nationally acclaimed writing program. In late 1977 he settled in Atlanta, where he made a name for himself as a magazine jour-

nalist and began writing about contemporary art. He was a staff writer and editorial associate for the monthly regional travel and culture magazine *Brown's Guide to Georgia* from 1978 until it ceased publication in 1982. From 1978 to 1984 he was also the director of Pynyon Press, a non-profit publishing house that issued several small-edition books of work by contemporary poets and visual artists. During that same period he began investigating and extensively researching the work of self-taught artists and builders, including Georgia visionaries Howard Finster and Eddie Owens Martin (aka St. EOM). In 1984 he left Atlanta for Winston-Salem, North Carolina, where he became the executive director and principal folk-art researcher for the Jargon Society, the small press founded more than thirty years earlier by poet/photographer Jonathan Williams. Over the next three years he worked closely with Williams and folklorist/photographer Roger Manley to document and promote the work of visionary folk artists in the American South – endeavors that led to his first curatorial projects as well as his first two books. After leaving the Jargon Society in 1987, he served in succession with several regional art publications – as North Carolina editor for Atlanta-based *Art Papers*, principal editor of the Asheville-based *Arts Journal*, and editor of the Winston-Salem-based *ARTVU*. He also began writing regularly about visual art for the *Winston-Salem Journal*, and later served for six years as visual-art critic/columnist for the *Charlotte Observer*. Few other critical writers have written so extensively about contemporary art in the Southeastern United States over the last twenty years. A detailed inventory is available. \$45,000.00

[ARCHIVES & COLLECTIONS] **Twentieth Century literary travel and autobiography collection.** 6 A collection of almost 400 first editions of Twentieth Century literary travel and autobiography, including the travel writings of W. H. Auden, Robert Byron, Bruce Chatwin, Norman Douglas, Patrick Leigh Fermor, Ford Madox Ford, Graham Greene, Aldous Huxley, Christopher Isherwood, Pico Iyer, D. H. Lawrence, Norman Lewis, Beryl Markham, Thomas Merton, V. S. Naipaul, George Orwell, V. S. Pritchett, Vita Sackville-West, Siegfried Sassoon, Paul Theroux, Evelyn Waugh, and the autobiographies and memoirs of Edmund Blunden, Mary Butts, Cyril Connolly, Robert Graves, James Hanley, Zora Neale Hurston, Patrick Kavanagh, Laurie Lee, Wyndham Lewis, Mabel Dodge Luhan, Robert McAlmon, Mary McCarthy, A. A. Milne, Sean O'Casey, Osbert Sitwell, Gertrude Stein, Leonard Woolf, among many others. The vast majority of the books in the collection are in exceptionally fine condition in dust jackets. Inventory and price available upon request.

[ARCHIVES & COLLECTIONS] VIDAL, Gore. **A comprehensive collection of more than 65 volumes comprising Vidal's primary publications in first trade editions, including 33 books signed by Vidal (3 being signed Review Copies with promotional materials laid in), Vidal's second book inscribed in the year of publication, and 2 signed, limited editions.** 7 Among the collection's highlights are signed first editions of Vidal's first three books, *Williwaw* (Dutton, 1946), *In a Yellow Wood* (Dutton, 1947), inscribed by the author to Norman Unger in the year of publication, and two copies of *The City and the Pillar*, a copy of the first edition signed both on the half-title page and again on the title-page, and a signed Review Copy with a promotional photo laid in. Here, too,

are *Sex Is Politics and Vice Versa* (Sylvester & Orphanos, 1979) in the 1/26 lettered, signed limitation and in the 1/300 numbered and signed limitation and *The Ladies in the Library and Other Stories*, 1/350 numbered copies (the entire edition), signed by Vidal on the title-page. The books are for the most part in very fine condition in dust jackets where called for. A detailed list is available.

\$12,500.00

- 8 [ARCHIVES & COLLECTIONS] WILLIAMS, Jonathan. **Jonathan Williams and the Jargon Society collection.** An extensive collection of over 500 items of the publications of the poet Jonathan Williams, together with the publications of his Jargon Society imprint, including the vast majority of their works, often in variant issues and association copies, as well as ephemeral material such as newsletters, announcements and occasional solicitations. Supplementary collections of works relating to JW and Black Mountain College, including rare Black Mountain College publications, and original art, are also available. A catalogue is in preparation and will be available upon request.

**Note:** We can offer extensive collections of the works of a number of modern American poets, including A. R. Ammons, Norman Dubie, Richard Hugo, Donald Justice, Philip Levine, Dave Smith, and Mark Strand. Lists of the collections, with their prices, are available.

- 9 [ART – JASPER JOHNS] CLARK, Jeff. **Sun On 6. Illustration by Jasper Johns.** Thin 8vo, with an original linocut by Johns, original wrappers. Calais, VT: Z Press, 2000. First edition. One of only 26 lettered copies signed by Clark, with an original linocut, numbered and signed by Johns; this is Johns' first lino-

cut. The original linocut was only included in the lettered issue of the book; in the regular edition of 200 copies the image is a reproduction. *Sun on 6* is number 6 in a series designed by C. W. Swets and printed by Leslie Miller at the Grenfell Press in New York. Clark's first book, *The Little Door Slides Back* (Sun and Moon Press, 1997; reprinted Farrar Straus Giroux 2014), was a National Poetry Series award winner. Clark's second collection, *Music and Suicide* (Farrar, Straus Giroux, 2005) received the 2004 James Laughlin Award. As new. \$7,500.00

[ART – ABSTRACT EXPRESSIONISM] ASHBERY, John, 10  
et al. **The Poems by John Ashbery. Prints by Joan Mitchell** [with:] **Permanently by Kenneth Koch. Prints by Alfred Leslie** [with:] **Odes by Frank O'Hara. Prints by Michael Goldberg** [with:] **Salute by James Schuyler. Prints by Grace Hartigan.** Four volumes, folio, illustrated with original screen-prints, original cloth-backed illustrated paper over boards, acetate dust jackets, publisher's cloth slipcase. N.Y.: Tiber Press, (1960). First edition. One of 200 numbered copies signed by the authors and the artists from a total edition of 225 (the 25 contributors' copies were not signed). Each volume includes five original color prints on ivory wove handmade Hahnemühle paper made directly on the screens by the individual artists. "Abstract expressionist artists . . . were not particularly involved with printmaking or encouraged to create artists' books. . . . Another significant and undervalued exception . . . are four oversize books by the New York School of poets, each paired with large, colorful screen-prints by four second-generation abstract expressionist artists. . . . Each bound volume in the untitled boxed set contains five screen-prints, including the title page and covers. This is Hartigan's only book illustrated with original prints." "These four

volumes – *The Poems, Permanently, Salute, and Odes* – were a collaboration between four leading artists of the second-generation of abstract expressionist painters and four of their poet friends of the New York School. The screen print medium that was chosen was the perfect vehicle to convey painterly gesture and saturated color. Along with *21 Etchings and Poems* (1960) published by the Morris Gallery, N.Y., these four volumes published by the Tiber Press were the only distinguished artists' books containing abstract expressionist works created during the 1950s." – Robert Flynn Johnson, *Artists' Books in the Modern Era 1870-2000. The Reva and David Logan Collection of Illustrated Books*. (London): Thames & Hudson, Fine Arts Museums of San Francisco, (2001), pp. 43, 226-227; item 142. Jerry Kelly, Riva Castleman, and Anne H. Hoy, *The Best of Both Worlds: Finely Printed Livres d'Artistes, 1910-2010* (N. Y.: & Boston: The Grolier Club & David R. Godine, (2011), item 38. A very fine copy. \$15,000.00

- 1 1** [MANUSCRIPTS] FREEMAN, Mary E. Wilkins. **Comfort Pease And Her Gold Ring.** (1895) Original holograph manuscript, 71 pages, 8vo, rectos only, three quarter calf & marbled boards. Inscribed on a preliminary leaf: "Presented to Herbert F. Gunnison with warm regards of Irving Bacheller". With Gunnison's bookplate. Mary Eleanor Wilkins Freeman (1852-1930), born in Randolph, Massachusetts, was a popular American author and feminist, known for her stories about New England, many of which featured the supernatural. The present story is considered to be one of her most enduring. Her best-known collections were *A Humble Romance and Other Stories* (1887) and *A New England Nun and Other Stories* (1891). Binding scuffed. \$4,500.00

[MANUSCRIPTS] FREEMAN, Mary E. Wilkins. **The Little Green Door. Not a True Story.** 12 (1910) Original holograph manuscript, 27 pages, small 4to, rectos only, three quarter green morocco & marbled boards. Bookplate of Herbert F. Gunnison on front endsheet. A printed title-page notes at the bottom: "(Written for Irving H. Bacheller's Newspaper Syndicate)". Binding scuffed. \$2,500.00

[MANUSCRIPTS] PHELPS, Elizabeth Stuart (Ward). **The Veteran. A Drama of the Street.** 13 Original holograph manuscript, 31 pages, 4to, three quarter calf & marbled boards. Front cover detached. Inscribed: "Presented to Herbert F. Gunnison by his friend Irving Bacheller". With Gunnison's bookplate. A short play. Elizabeth Phelps Ward (1844-1911), born in Andover, MA, was a precocious writer, publishing stories from the age of thirteen. A popular feminist author, lecturer and activist, Phelps wrote topical fiction on a wide variety of subjects, including spiritualism, temperance, antivivisection, women's emancipation, as well as several Biblical romances that she wrote with her husband Herbert D. Ward. Her first major success was the novel *The Gates Ajar* (1868). \$2,000.00

[MANUSCRIPTS] SKINNER, Charles Montgomery. **"Villon the Vagabond"** 14 Original holograph manuscript, 92 pages, folio, rectos only, three quarter morocco & marbled boards. This "first draft" inscribed: "To Mr. (Herbert F.) Gunnison with the author's best wishes." A printed title page bearing the imprint Eagle Book and Job Printing Department of Brooklyn-New York and the date 1902 states: "This play was acted by the author's brother Mr. Otis Skinner". Otis Skinner, a prominent 19<sup>th</sup> Century actor, was also the father of the actress Cornelia Otis Skinner. A frontispiece

portrait of the author is bound in. Charles Skinner (1852-1907), born in Victor, New York, was editor of the *Brooklyn Eagle*, and wrote a well-regarded study of a former editor/writer there, Walt Whitman – “Whitman As Editor” – which was published in the *Atlantic Monthly* in 1903. *Villon the Vagabond* was one of his more popular works. He collected and published American Indian myths and legends, as well as works of natural history. \$2,000.00

15 [MANUSCRIPTS] SPOFFORD, Harriet Prescott. *The Beau-lieux Diamonds*. Original holograph manuscript, 71 pages, 8vo, rectos only, bound in three quarter quarter calf & marbled boards. Inscribed on the front free endpaper: “To Herbert F. Gunnison from his friend Irving Bacheller”. With Gunnison’s bookplate. Binding scuffed. Harriet Prescott Spofford (1835-1921), born in Calais, Maine, was a prolific and popular writer of chaste Gothic romances and short stories that were a staple of the major periodicals of her day. Binding scuffed. \$2,500.00

16 [MANUSCRIPTS] STUART, Ruth McEnery. *An Arkansas Prophet*. Original holograph manuscript, 83 pages, 8vo, rectos only, bound in three quarter calf & marbled boards. Lacking marbled front free endpaper. Inscribed: “Presented to Herbert F. Gunnison by his friend Irving Bacheller”. Newspaper clipping (apparently from an obituary of the author) tipped to preliminary leaf. Mary Routh McEnery Stuart (1849-1917), born in Marksville, Louisiana, was a prolific and popular author of stories of Southern local color, including a series of stories based on her experiences in Arkansas, including this one featuring a black farmer named Deuteronomy Jones. Robert B. Cochran of the University of Arkansas noted of “An Arkansas Prophet” that it “pushes the envelope a bit by featuring a black man who not

only rescues the village belle but also shoots the Yankee cad who seduces her." *Sonny*, Stuart's most famous work, was published in 1896. Binding scuffed. \$4,500.00

**A Note on Provenance:** The preceding manuscripts belong to the descendants of Herbert F. Gunnison, who received some of them as gifts from his friend and associate Irving Bacheller (1859-1950). Bacheller, author, journalist and editor, began his career as a journalist in Brooklyn in 1882, but a few years later founded the first modern American newspaper syndicate, the Bacheller Syndicate, to provide literature and other articles to Sunday newspapers. Among the authors whose work he represented were Arthur Conan Doyle, Stephen Crane, Joseph Conrad, and Rudyard Kipling. In the 1890s, Bacheller began to write fiction and gave up his career in journalism to pursue literature, becoming a best-selling author with such works as *Eben Holden* (1900), *D'ri and I* (1901), *The Light in the Clearing* (1917), and *A Man for the Ages* (1920). Herbert Foster Gunnison (1858-1932) was a Brooklyn newspaperman associated with the *Brooklyn Daily Eagle*, where he worked from 1882, eventually becoming its President in 1924.

BECKETT, Samuel. **Waiting for Godot. Fourteen Etchings (by) Dellas Henke.** 4to, 14¼ x 11¼ inches, loose sheets in publisher's folding cloth box by Black Oak Bindery. Iowa City: 1979. First edition. Limited to 40 numbered copies printed by hand in Bembo and Centaur types by Margaret Zillioux-Henke, with assistance from Kim Merker of the Stone Wall & Windhover Presses, the etchings on Arches, each numbered and signed by the artist; this being copy 10. Although the edition was authorized and intended to be signed, only seven cop-

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ies were actually signed by Beckett. In 1983, Dellas Henke also illustrated the Iowa Center for the Book's publication of Beckett's *Company*, a companion piece, one might say, to Henke's *Waiting for Godot*. The present unbound set of sheets belonged to Doris Grumbach, and includes two original pen-and-ink preparatory figure studies for the etchings, as called for in the edition, several letters from Dellas Henke to Grumbach (and one to Sybil Pike, Grumbach's partner) about the publication, and a copy of the original invoice for this set of sheets - \$850.00 in 1980. Copies of this edition of *Waiting for Godot* were available by subscription, either bound or as unbound sheets, the bound volumes in either linen or quarter leather. The original publication price for bound copies was \$1,000.00. Grumbach, who had met Henke when she was acting director of the Iowa Writer's Workshop, purchased a copy of the unbound sheets for the book through her Washington, DC bookstore, Wayward Books. Henke's letters to her, dating from 1980-1984, concern the possibility of Grumbach's returning the set of unbound sheets for a signed and bound copy of the book, an offer that Henke held out to her as long as possible. By 1984, only one signed and bound copy remained unsold. Inadvertently, these letters provide considerable bibliographical information about one of the scarcest, and least known, editions of *Waiting for Godot*. Very few copies of this privately printed edition of *Godot* have appeared on the market, the last one that we saw had been ordered in sheets and rebound by the owner; we have not seen another copy for sale. Publisher's box lightly rubbed and soiled, otherwise a fine copy. \$4,500.00

- 18 CALVINO, Italo. *Le Citta Invisibili*. 8vo, original pale green cloth, dust jacket. Torino: Einaudi, 1972. First edition of Calvino's masterpiece. Presentation copy, inscribed by Calvino to Roslyn

Targ, Calvino's American literary agent, and her husband, William Targ: "Dear Roz, Dear Bill, please read me in Italian! Italo."  
A very fine copy. \$3,500.00

COCTEAU, Jean. *La Belle et la Bête. Journal d'un film. Avec vingt-quatre planches hors texte en héliogravure.* 19  
Small 8vo, illustrated, original white printed wrappers. (Paris): J. B. Janin, (1946). First edition of Cocteau's account of the making of his now classic film starring Jean Marais and Josette Day. One of 25 roman-numeraled copies printed on Vélin de Rives paper, this being copy IX; there were also eight copies printed on Hollande. Accompanied by five glossy photographs, approximately 8¼ x 10¾ inches, by G. R. Aldo of scenes from the film. Faint repair to head of spine, otherwise a fine clean copy. \$2,500.00

[CRANE, Hart] POUND, Ezra. *Personae. The Collected Poems of Ezra Pound. Including Ripostes, Lustra, Homage To Sextus Propertius, H. S. Mauberley.* 20  
8vo, frontispiece by Henri Gaudier-Brzeska, illustrated, original blue cloth. N.Y.: Boni & Liveright, 1927. Second printing (February, 1927) of this selection of all of Pound's poems to date except the unfinished *Cantos*. Gallup A27a. Inscribed by Hart Crane to the artist John W. Taylor on the front free endpaper: "To Jack Taylor, Good friend and counselor, Hart Crane, December '28". Crane was a great admirer of Pound, who did not return the favor, however, and, put mildly, did not like Crane's poetry and refused to publish it in the *Little Review*. The fact that Crane was only 19 when he submitted his poems to the *Little Review* in 1919 seems to have rendered him less, rather than more, sensitive to Pound's dismissive rejection; Crane was delighted to hear from the great poet. By 1928, Pound's opinion had not changed, whether because he had

an aversion, shared by William Carlos Williams, to “homos”, or because Crane’s ambition to write a great long poem threatened his – and Williams’ – own aspirations in that genre. In any case, in early December 1928 Crane departed for London and Paris. Crane would have met John “Jack” Taylor either in NYC, where his future wife, Andrée Ruellan, had had a show at the Weyhe Gallery in 1928, or in Paris, where Taylor and Ruellan lived at the time. Taylor and Ruellan returned to the USA in 1929, married in May, and settled near Woodstock, NY soon afterwards. Given the date and import of Crane’s inscription, it is plausible that Crane carried his copy of *Personae* to Paris in December 1928, and gave it to Taylor there, as an expression of gratitude for Taylor’s assistance to Crane. It was also in Paris at the same time that Crane met Harry and Caresse Crosby, who, in January 1929, quickly resolved to publish *The Bridge* under their Black Sun Press imprint. Clive Fisher, *Hart Crane: A Life* (New Haven, CT: Yale University Press), pp. 62, 385, 398. Spine lettering dull, head of spine and bottom edges of covers slightly rubbed, otherwise a very good copy. \$6,500.00

- 21** [JARGON SOCIETY / PHOTOGRAPHY] COX, Reuben. *The Work of Joe Webb: Appalachian Master of Rustic Architecture. Photographs and Essay by Reuben Cox.* Large 4to, approximately 10 x 12 inches, original cloth, hand-made marbled paper dust jacket with leather label on spine, cloth slipcase. (Highlands, NC): Jargon Society, 2009). First edition, deluxe issue. One of only eight copies, signed by Cox and with an original photograph, also signed, housed in a specially made folder and slipcase by Heritage Bindery of Pasadena. The original photographs are contact prints, made from 8” x 10” negatives, on printing-out-paper, which is then gold-toned. The paper that Cox used to print these photographs is the same kind of paper that

Atget used, a kind of paper that is no longer manufactured and that has become quite rare; it was the severely limited quantity of this kind of paper that was available to Cox that determined the size of this issue. Published as Jargon 105. The regular edition of *The Work of Joe Web* sold out (however, we have available a few copies for \$200.00). As new, at publication price. \$2,000.00

[LITTLE MAGAZINES]. MUNSON, Gorham and Kenneth BURKE, Editors. **Secession. No. 1 – No. 8 (complete)**. 8 volumes, original printed and pictorial wrappers, stapled. Vienna, Austria; Reutte, Austria; New York, N.Y.; (Florence, Italy): Spring 1922 – Spring 1924. A complete run of this important literary magazine, edited at various turns by Munson, Burke, Matthew Josephson and J. B. Wheelwright. Brooker & Thacker, *The Oxford Critical and Cultural History of Modernist Magazines, Vol. II, North America 1894-1960* (Oxford University Press, 2012), pp. 636-675, passim; with Brooker observing that *Secession* “ran aground after a shorter period through incompetence and sabotage.” The first two issues were printed in Vienna; the third issue in Reutte, Austria; the fourth issue in Berlin; the fifth and sixth issues, under Wheelwright’s supervision in Florence, Italy; the seventh issue in New York; and the final eighth issue again in Florence, Italy. The cover design for the second number is by Ludwig Kassák “a Hungarian communist and refugee in Vienna”; the cover design for the third number is by Arp; for the fourth, William Sommer; the cover designs for numbers five, six and eight are the same and, as Wheelwright, who oversaw the publication of these issues notes, were done with the help of Signor Rainuzzo of ‘The Italian Mail’, and Professor Marchig of the Florentine Academy. The tables of contents for numbers three, five, and six bear editorial corrects, and portions of the text in number five bear cor-

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rections, including the insertion of the line “than crisp Sheba with her king” in Munson’s essay “Syrinx” on p. 4 of the issue. The first two leaves of number six have been excised; these were to have borne Hart Crane’s “For the Marriage of Faustus and Helen”, but Wheelwright, who supervised the printing of the issue in Florence, took it upon himself to substantially revise Crane’s poem, which infuriated Munson who insisted that the poem be removed from the issue in which the poem is listed in the table of contents and crossed through; Crane’s poem was subsequently restored to the poet’s original version and printed in the next issue, number seven. The final number is devoted entirely to Ivor Winters’ “The Testament of a Stone, being Notes on the Mechanics of the Poetic Image”. Laid into number eight are two folio pages bearing Munson’s “Post Mortem” for *Secession*, which Brooker notes was “First issued by Munson as a mimeographed statement and sent out to the press and subscribers to *Secession* after its final issue in Apr. 1924” (Ibid. p. 673). On the back of one of the pages of “Post Mortem” are some pencil notes in French. In addition to Hart Crane, Ivor Winters and the various editors, the contributors to the magazine include Malcolm Cowley, Louis Aragon, Will Bray, Tristan Tzara, e. e. cummings, Slater Brown, Waldo Frank, William Carlos Williams, Philippe Soupault, Hans Arp, Richard Ashton, Wallace Stevens, Marianne Moore, Mark Turbyfill, Robert Coats, and S. Foster Damon. Light soiling and some creasing to a number of the issues, otherwise in very good condition. Individual issues of *Secession* in original state are very scarce; complete runs of the magazine in original state are extremely rare; and Munson’s “Post Mortem”, printed on flimsy acidic legal sized paper is virtually impossible. Princeton University is the only institution we know to have a complete set of the original numbers.

\$17,500.00

[LITTLE MAGAZINES] CREELEY, Robert, editor. **The Black Mountain Review** 23. Small 8vo, illustrated, 6½ x 8½ and 4¾ x 6 ⅝ inches, original wrappers. Vols. 1-7 (complete). 1954-1957, Black Mountain, North Carolina, Black Mountain College 1954-1957. First Editions. A complete run of *The Black Mountain Review*, the literary organ of Black Mountain College. Issue 1: Spring 1954: Contributors include Charles Olson, Paul Blackburn, Larry Eigner, William Bronk. Issue 2: Summer 1954. Contributors include Kenneth Rexroth, Douglas Woolf, Creeley, Irving Layton. Issue 3: Fall 1954. Contributors include Robert Duncan, Denise Levertov, Charles Olson. Issue 4: Winter 1954. Contributors include Joel Oppenheimer, Paul Carroll, Franz Kline, Jess Collins. Issue 5: Summer 1955. Contributors include Louis Zukofsky, Jonathan Williams, James Purdy, Paul Goodman. Issue 6: Spring 1956. Contributors include Fielding Dawson, Lorine Niedecker, Michael Rumaker, Hilda Morley. Issue 7: Autumn 1957. Contributors include Edward Dahlberg, Jack Kerouac, Philip Whalen, Gary Snyder, Hubert Selby Jr., Edward Dorn. All issues are in very good to fine condition. \$7,500.00

PAZ, Octavio. **Luna Silvestre**. (By) Octavio Paz Lozano. Oblong 24mo [5½ x 5⅝ inches], original printed wrappers, glassine dust jacket. Mexico: Fabula, 1933. First edition of Paz's rare first book. One of 75 numbered copies printed by "Miguel N Lira y el maestro don Fidel Guerrero . . . en Septiembre de 1933", this copy being number 47. Verani I.1. Verani, who evidently had not seen a copy, incorrectly stated that the size of the edition was 30 copies, while Paz's biographer, Guillermo Sheridan, who also evidently had not seen a copy, incorrectly recorded that it consisted of 65 copies, neither of which figures matches the number given in the book. *Luna Silvestre* [*Wild or Forest Moon*], published when Paz was

nineteen years old, comprises seven poems. Paz later abandoned or completely rewrote all of the poems in the book, which, in an interview, he lamented: "There are sins for which there is no forgiveness, and one of them is *Luna Silvestre*." Paz dropped his "second name" Lozano after the publication of *Luna Silvestre*, the only book of his which bore the name. The publisher, Lira, inherited a printing press and used it to publish the work of young Mexican poets, including books and a magazine called *Fábula*. *Luna Silvestre* prints the press's orange and black circular logo on the page facing the title-page. Lira, who later became a well-known playwright and novelist, also edited an influential magazine called *Lira* (*Lyre*), an obvious pun on his name. In 1990, Paz was awarded the Nobel Prize for Literature. Slightly bumped and rubbed at base of spine, otherwise a fine copy. Extremely rare. \$17,500.00

- 25 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. Neither of Rich's first two books 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

RICH, Adrienne. **Letters Censored, Shredded, Returned to Sender or Judged Unfit to Send** 26. Folio, illustrated with two intaglio copperplate 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

27 SANTAYANA, George. "Enduring the Truth", original holograph manuscript of his review of Walter Lippmann's *A Preface to Morals*. Large 8vo, 10 pages, on unlined printed stationery, Villa Le Balze, Fiesole, written on verso only. A fine, closely written, authorial manuscript of Santayana's review of Lippmann's *A Preface to Morals* (1929) appearing in the *New Adelphi*, 3, 1929-30, and in the *Saturday Review* on December 7, 1929. With a single word variant in the first paragraph where Santayana's MS gives "perceived" rather than "conceived" in the printed version: "Very few would give up living as they live, simply because they had conceived, in some lucid moment, that it wasn't worth while." While Lippmann is considered one of the fathers of the modern study of public opinion, the influence Santayana had in the shaping of Lippmann's ideas is often overlooked. The influence Santayana had on Lippmann was evident from their very first meeting in 1907, when the latter enrolled in a Greek philosophy course taught by Santayana at Harvard. That same year Lippmann read Santayana's *Life of Reason*, which led Lippmann to abandon the study of art history in favor of philosophy. During his remaining years at Harvard, Lippmann took all of the philosophy courses offered by Santayana, and in 1910 Santayana nominated Lippmann as assistant professor in philosophy, a position Lippmann accepted but relinquished one year later. In 1929, John Middleton Murry, editor of the *New Adelphi*, asked Santayana for a critique of Lippmann's *A Preface to Morals*, claiming that it would be of interest to read Santayana's opinion of his disciple's work. – César García, "Walter Lippmann and George Santayana: A Shared Vision of Society and Public Opinion." (*The Journal of American Culture*, 29:2, 2006), pp.183-185. Santayana's review is apparently unpublished in book-form. Faint trace of old paper clip residue on the first and final leaves,

folded once from mailing, otherwise the manuscript is in fine condition, in its original packaging as shipped to W.D. Richey of Bethany College by Charles Rare Books, Buntingford, Herts in 1958. \$4,500.00

WALDMAN, Anne. *Extinction Aria: Its Exegesis, the Realms, How Ink is Blood. A Poem by Anne Waldman.* 28

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

Designed by Jerry Kelly and set in his Voltaire and Rilke types.