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WITH AN ORIGINAL PHOTOGRAPH

1. [ART – BURCKHARDT] KATZ, Vincent & Rudy BURCKHARDT. **Boulevard Transportation**. Tall 8vo, illustrated with photographs by Rudy Burkhardt, original pictorial wrappers. N.Y.: Tibor de Nagy Editions, 1997. First edition. One of 26 lettered copies signed by the artist and poet, and with an original photographic print by Burkhardt, signed with the title “Rain Pavement” and dated 1995 in pencil on the back, tipped in as a frontispiece. The image “Rain Pavement” is not one of the images reproduced in the book. A fine copy. \$3,500.00
2. [ART – CELMINS] CELMINS, Vija. **Drawings of the Night Sky**. Oblong folio, illustrated, original linen, in publisher’s card slipcase. London: Anthony d’Offay, (2001). First edition. Limited to 480 copies signed by Celmins. Comprises portraits of the artist by Hendrika Sonnenberg and Leo Holub, reproductions of drawings by Celmins, and an essay entitled “Night Skies: The Distance Between Things” and an interview with the artist by Adrian Searle. Laid in is a separately printed insert with a portrait of the artist by James Lingwood and, on the verso, William Butler Yeats’s poem “The Lake Isle of Inisfree.” As new. \$500.00

INSCRIBED BY KANDINSKY TO JAMES JOHNSON SWEENEY

3. [ART – KANDINSKY] **Wassily Kandinsky. Selection Chronique de la Vie Artistique. Cahier 14**. 4to, illustrated, original wrappers. Anvers: Editions Selection, 1933. First edition of this special issue, published the year the Bauhaus was closed by the National Socialists. Inscribed on the title-page in pencil by Kandinsky to “Mr (James Johnson) Sweeney, souvenir de Paris, Kandinsky, 1 Dec 1934.” Sweeney became a curator at the Museum of Modern Art in 1935, and subsequently served as Director of the Guggenheim Museum. With contributions by W. Grohmann, F. Morlion, G. Marlier, C. Zervos, W. Baumeister, M. Ruphor, A. Sartorius, J. W. Buys, D. Rivera, A. de Ridder, E. L. Cary, G. E. Scheyer, and a catalogue of Kandinsky’s work. A near fine copy. \$8,500.00

NELL BLAINE’S MOCK-UP FOR ASHBERY’S FIRST BOOK

4. ASHBERY, John. **Turandot and other poems. With four drawings by Jane Freilicher**. 8vo, original decorated wrappers with printed label on front cover. N. Y.: Tibor De Nagy Gallery, 1953. Publisher’s mock-up for Ashbery’s first book, the composition designed and supervised by Nell Blaine at the Michael Press, and printed by the Ram Press. The present mock-up bears the printer’s notes as well as notes by Blaine regarding fonts, type size, paper stock, etc. etc.; a sample swatch of the decorated wrappers used for the binding is stapled to the upper left corner of the first page, which bears a paste-up of a title-page, with the title differing in size from the published version; pages of printed text and two of the illustrations reproduced in the book are pasted in. Of particular note are two original graphite sketches of the linocuts that were also included in the book, the drawings almost certainly by Nell Blaine, according to the attribution in the catalogue of the Tibor de Nagy 60th Anniversary Exhibition (N. Y.: Tibor de Nagy Gallery, 2012), in which this mock-up was featured. The colophon, which shows various revisions, is in manuscript on the recto of the last leaf of the mock-up. There is one holograph correction to the text, a correction that was not made in the published book. The paste used to affix the printed pages to the mock-up has discolored the pages. \$10,000.00

5. [ASHBERY, John] WINKFIELD, Trevor. **Trevor Winkfield's Pageant. Text by Jed Perl. Introduction by John Ashbery.** Oblong 4to, illustrated in color, original pictorial wrappers. West Stockbridge, MA: Hard Press Inc., 1997. First edition. One of 26 lettered copies with an original silk-screen print by Trevor Winkfield laid in, signed by the artist and Ashbery. "If all art aspires toward the condition of music, as Pater wrote, Trevor Winkfield must be counted among the most successful artists of all time." – from Ashbery's Introduction. As new. \$750.00

6. BARING-GOULD, Sabine. **Original manuscript fair copy, signed, of his hymn "Now the Day Is Over", eight 4-line stanzas on an unlined 4to sheet.** Baring-Gould (1834-1924) was an Anglican priest and a prolific writer in many genres, including novels, ghost stories, and a 16-volume *The Lives of the Saints*, as well as a collector of folk songs. He is best remembered for his hymns, the most famous of which is "Onward, Christian Soldiers", though "Now the Day Is Over" (1867) was scarcely less popular and is a fine example of Victorian religious expression. \$1,250.00

7. BARNEY, Natalie Clifford. **Selected Writings. Edited with an introduction by Miron Grindea.** 8vo, illustrated, original two-toned red boards, dust jacket. (London): Adam Books, (1963). First edition. One of 100 copies signed by Barney, this being press-numbered copy 25. In addition to a selection from Barney's writings, this volume includes occasional pieces about her by Richard Aldington, George Painter, Renee Lang, Jean Cassou, Thornton Wilder, Lucienne Desnoues, Anne-Maraie Kegels, Yvette Deletang-Tardif, Bernard Berenson (from his letters to Barney), Georges Cattai, Jean Royere, Edmond Jaloux, Samuel Putnam, Germaine Beaumont, George Antheil, Francis Mars, Ramon Gomez de la Serna, Virgil Thomson, Marcel Jouhandeau, and Pierre Paraf. Dust jacket a trifle soiled, otherwise a fine copy. Uncommon. \$500.00

8. [BAUHAUS] GROPIUS, Walter, and Emil LANGE. **Das Staatliches Bauhaus Weimar, 1919-1923.** Weimar-Munich: Bauhausverlag, 1923. 4to, 226 pages. 20 color plates, and 147 halftone illustrations. 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. A fine unfaded copy. Rare. \$10,000.00

9. BECKETT, Samuel. **As the story was told.** Square 4to, original quarter morocco & paste-paper boards, publisher's slipcase. Cambridge: The Rampant Lion Press, 1987. First Edition, deluxe issue. One of 25 numbered copies signed by Beckett, of which this is copy No. 1; out of a total edition of 325 copies printed by Sebastian Carter at the Rampant Lion Press. This is the only signed issue of this book. Very fine copy. \$2,500.00

10. BISHOP, Elizabeth. **Poem.** Oblong small 8vo, original string-tied unprinted stiff wrappers, marbled outer wrapper, printed paper label. New York: The Phoenix Book Shop, 1973. First edition of one of Bishop's most admired poems, one of the author's copies from the lettered issue. Copy "L" (presumably chosen for "Loren") of 26 lettered copies (out of a total edition of 126) signed by Bishop on the colophon. This copy bears Bishop's presentation inscription: "For Loren MacIver & Lloyd Frankenberg – love, Elizabeth Bishop" on the title-page. Laid in is an exceptionally interesting TLS from Bishop to MacIver and Frankenberg concerning the publication of *Poem*. "I've always disliked 'pretty little books' like this – However, Bill Ferguson, the printer, is a friend of mine here & he wanted to do it for some time & so I finally gave in. (The Phoenix Book Shop man is quite another type...) And since they have just arrived, or were here when I got back – I'm sending you one of my copies with a real, EXTRA signature – wheel! You can sell it for a small sum if need be sometime – Love, Elizabeth". The artist Loren MacIver, a close friend of Bishop's, designed the dust jacket for the poet's Pulitzer Prize-winning second collection, *Poems North & South – A Cold Spring*, in 1955. Their friendship dates from as early as 1938, at which time Bishop was writing to Marianne Moore from MacIver's Provincetown summer home. The poet and literary critic Lloyd Frankenberg, who married MacIver in 1929, wrote critical studies of Bishop 1946 and 1949 which are among the earliest appraisals of Bishop's work. A superb association copy. Housed in a custom green cloth clamshell box with a black morocco spine label. \$8,500.00

11. 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

12. BLUNDEN, Edmund. **De Bello Germanico. A Fragment of Trench History Written in 1918 by the Author of Undertones of War.** 12mo, original printed boards with printed label on spine. Hawstead: G. A. Blunden, 1930. First edition of this contemporaneous account of Blunden's experience at the Front during the Great War, a scarce companion piece to his memoir, *Undertones of War*, which was written in the 1920s. Limited to 250 copies. Kirkpatrick A33. Signed by the author "With Edmund Blunden's respects" on the front free endpaper. Lightly foxed, faint offsetting to back free endpaper, otherwise a fine copy. \$1,500.00
13. BRETON, Andre. **Clair de terre, avec un portrait par Picasso.** 4to, frontispiece, original printed wrappers. Paris: Les Presses du Montparnasse, for the author, 1923. First edition. Limited to 200 copies printed by offset, this one number 51. A fine unopened copy. \$3,500.00
14. BUNTING, Basil. **2 Typed Letters Signed, 2 total pages, small 4to, Shadingfield, Wylam, Northumberland, 9 June 1969, and 10 July 1969, to Alan Waters about Bunting's recollections of his war years and his reflections on "cultured sophistication" in London, Paris, and Glasgow.** In the first letter dated 9 June 1969 Bunting thanks Waters for a letter and a copy of the magazine and the accuracy of his own memory: "I am sorry to see that you and I between us are incompetent to produce an accurate statement. Some of what's got onto the page seems very wild and I don't recognise the account of my war years, which were entertaining BUT totally unimportant. I've no doubt you've been faithful to the impression I gave you; but the impression is wrong - all the ifs and buts and limitations which ought to have been there when I spoke to you might have slowed down conversation and dulled it, but without them the whole thing becomes, unintentionally and not quite definably, false. I think there ought to be a note in the next issue to say that we distorted the story between us and nobody should rely on anything in it at all." After reading an interview of Hobsbaum [Philip Hobsbaum (1932-2005), teacher, poet, and critic] Bunting offers a version of his own "notion of civilisation": "You can get an illusion [underscored] of 'cultured sophistication' in London or Paris because the population is so huge you can ignore it and circulate only amongst a few equally blinkered friends. Glasgow and Newcastle and Liverpool aren't big enough for that, though they are too big for the obligatory deference which enables a man who lives in a village or small town to imagine that the neighbours sympathize. Wherever they worship Utility, naked or disguised as Cash or distilled into Steadiness, there you may be sure they hate the arts: worst of all in London, if you look carefully. Glasgow pubs are repulsive, like American saloons: and I'm told those of Canada and Australia are worse still. Glasgow University is probably a technical school in disguise, like nearly all the other universities now. It is not a local [underscored] disease." Bunting closes this letter, making reference to its opening, by asking Waters to "please mitigate the effect of swagger and boasting by some disclaimer next time" pointing to his own inaccurate account of his war years. In his second letter of 10 July 1969, Bunting consoles Waters, perhaps over the "disclaimer" Bunting suggested Waters write in his previous letter, "Don't worry yourself too much. All the professional journalists have done worse as a bad, so you might as well leave out the phrase about apologies", and finally wishes Waters well during Waters' trip to the Lion Mountains, "I wish you joy in the Lion Mountains. They are sharp on the horizon as though they weren't covered with bush and I wish I'd had the chance to get amongst them. Don't lose contact altogether. At any rate come and tell me about the wilds when you get home. Yours faithfully, B." Folded from mailing, faint dust-soiling along the outer folds, and with some small wrinkles in the leaves toward the edges, otherwise the letters are in fine condition. \$2,500.00
15. CAGE, John. **I-VI.** Large 4to, original cloth, dust jacket, publisher's box. Cambridge, MA: Harvard University Press, 1990. First Edition, deluxe issue, of Cage's Charles Eliot Norton Lectures delivered at Harvard in 1988-1989. The deluxe edition is signed by Cage on the half-title and enclosed in a two-piece box with two 60-minute audio cassettes of Cage. A fine copy. \$1,250.00
16. CHOPIN, Kate. **The Awakening.** 8vo, original decorated light green cloth, t.e.g., others untrimmed. Chicago and New York: Herbert S. Stone & Co., 1899. First edition. BAL 3246. Originally entitled "A Solitary Soul", *The Awakening* was published in April 1899 to a chorus of moralistic and censorious reviews, including a rather conventional one by a twenty-three-year old Willa Cather in the *Pittsburgh Leader*. Although Cather praised Chopin's "flexible iridescent style", she deplored wasting "so exquisite and sensitive" a style on a story that she considered merely "a Creole Bovary." The *Awakening* remained dormant, out of print, for more than fifty years until it was republished in Per Seyersted's edition of Chopin's *Complete Works* in 1969. Since then, *The Awakening* has achieved the status of an American classic. Emily Toth, Chopin's biographer, considers it "the most radical American novel of the 1890s." – *Unveiling Kate Chopin* (Jackson, MS: University of Mississippi Press, 1999), p. xxii. Elaine Showalter called *The Awakening* "a revolutionary book. Generally recognized today as the first aesthetically successful novel to have been written by an American woman, it marked a significant epoch in the evolution of an American female

literary tradition. As an American woman novelist of the 1890s, Kate Chopin had inherited a rich and complex tradition, composed not only of her American female precursors but also of American transcendentalism, European realism, and fin-de-siècle feminism and aestheticism. In this context, *The Awakening* broke new thematic and stylistic ground. Chopin went boldly beyond the work of her precursors in writing about women's longing for sexual and personal emancipation." – Elaine Showalter, "Tradition and the Female Talent: *The Awakening* as a Solitary Book", in *Kate Chopin*. Edited by Harold Bloom. (N. Y.: Bloom's Literary Criticism, 2007), p. 8. As another critic, Kathleen Wheeler, has pointed out, "Chopin showed that to remain within traditional conventions and accepted forms is tantamount to drowning one's individuality, originality, and creativity in a sea of banalities. Indeed, one's identity remains unformed and immature as a result, if not actually non-existent." – Kathleen Wheeler, "Kate Chopin: Ironist of Realism", in *Kate Chopin*. Edited by Harold Bloom. (N. Y.: Bloom's Literary Criticism, 2007), p. 121. The first edition of *The Awakening* is extremely rare in collector's condition, usually surviving in shabby condition. Former owner's bookplate – Mrs. T. I. Petersen's Book - in upper corner of front free endpaper, spine lightly darkened, otherwise a near-fine copy. \$15,000.00

17. CRANE, Hart. **The Bridge. A Poem. With Three Photographs by Walker Evans.** 4to, original white printed wrappers, original glassine, in publisher's silver-gilt paper covered slipcase. Paris: Black Sun Press, 1930. First edition of Crane's masterpiece. One of 200 numbered copies printed on Holland Paper. Schwartz & Schweik A2. Minkoff A32. Connolly 100, 64. One of the seminal American poems of the Twentieth Century, about which Harold Bloom has noted: "what is imperishable in *The Bridge* is not its lyric mourning, but its astonishing transformation of the sublime ode into an American epic, uneven certainly but beyond *The Waste Land* in aspiration and accomplishment." – Introduction to *The Complete Poems of Hart Crane* (N. Y.: Liveright, 2000). In 1928, Crane and Evans met for the first time under Brooklyn Bridge, "Evans with his vest-pocket camera and Crane with his notebook. They recognized each other as kindred spirits and fell naturally into conversation. Crane was fascinated by photography. . . ." After first considering a reproduction of Joseph Stella's cubist painting of the Brooklyn Bridge to illustrate his poem, Crane decided that he "wanted to use three of Evans' photographs of the bridge as separate plates within the text." Evans's photographs were published for the first time in *The Bridge*, and since then have become identified not only with Crane's poem, but with the Brooklyn Bridge itself, in the artistic and literary imagination. – Belinda Rathbone, *Walker Evans. A Biography* (Boston: Houghton Mifflin, 1995), pp. 41-52. Slipcase damaged, light offsetting to the front endpapers, and with the usual discoloration to the covers where the book is pulled out of the slipcase, otherwise a very good copy of an increasingly rare book. \$10,000.00
18. CREELEY, Robert, editor. **The Black Mountain Review.** Small 8vo, illustrated, 6 ½ x 8 1/2 and 4 ¾ x 6 5/8 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 condition. \$7,500.00
19. CREELEY, Robert. **Le Fou. Poems.** 12mo, frontispiece drawing by Ashley Bryan, wrappers, opalescent tissue dust jacket. Columbus: Golden Goose Press, 1952. First edition of Creeley's scarce first book. Limited to 500 copies. A very fine copy. \$1,750.00
20. CREELEY, Robert. **Words.** Small 4to, original printed brown boards, unprinted dust jacket. (Rochester, MI: Perishable Press), 1965. First edition of Creeley's rarest book, a collection of eight poems printed on handmade paper by Walter Hamady's Perishable Press. One of only 30 copies printed (the entire edition); this copy signed by Creeley on the title-page. The first hard-bound book from the Perishable Press, *Words* was printed at Robert Runser's Rob Run Press in Rochester, Michigan, on paper "made especially for the book by the printer from rags and was printed one side only and bound French-folded into boards covered with a red/brown Fabriano paper with the title printed on the front and spine" by Elizabeth Kner. Hamady 3. *Words* was the first of three books of Creeley's published by the Perishable Press, which also printed the broadside poem "For Joel (Oppenheimer)". In addition to the title poem, *Words* includes "A Reason", "The Shame", "The Statue", "The Window", "To Bobbie", "The Flower", and "A Prayer". Not to be confused with the collection of poems bearing the same title that was published by Scribner's in 1967. A very fine copy in the original plain white dust wrapper. \$5,000.00

21. CREELEY, Robert. **Life & Death**. 8vo, illustrated with seven original photogravures after paintings by Francesco Clemente, gilt-stamped Japanese tea chest paper, in black paper chemise. N. Y.: Grenfell Press, 1993. First edition of these seven poems inspired by seven black and white paintings by Clemente. Limited to 70 copies (the entire edition) printed accordion-fold on Arches, signed by Creeley and Clemente. Mint copy of this exquisite book. \$5,000.00

22. CUMMINGS, E. E. **50 Poems**. 8vo, original cloth, printed label on front cover, glassine dust jacket, publisher's slipcase. N. Y.: Duell, Sloan and Pearce, (1940). First edition, limited issue, of one of Cummings' finest collections. One of 150 numbered copies signed by the poet. Firmage A18a. *50 Poems* contains the first appearances of several of Cummings' most famous poems, including "anyone lived in a pretty how town", "my father moved through dooms of love", "love is the every only god" and "love is more thicker than forget". Some offsetting to endpapers as usual, otherwise a fine copy in slightly sunned and chipped glassine dust jacket, in a lightly dust-soiled slipcase. \$3,500.00

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. ELIOT, T. S. **An extensive collection of first editions of Eliot's work, approximately 150 books and periodicals**, including the following: the first appearance of "The Love Song of J. Alfred Prufrock" in *Poetry* (June 1915); a very good copy of *Ara Vus Prec* (Ovid Press, 1920); the first appearance of "The Waste Land" in *The Dial* (November 1922); the first copyright issue of *Journey of the Magi* (Rudge, 1927); limited signed editions of *A Song for Simeon* (1928), *Animula* (1929), *Marina* (1930) and *Triumphal March* (1931), as well as the limited signed edition of *Ash Wednesday* (1930); a near fine copy in dust jacket of the first edition of *Old Possum's Book of Practical Cats* (Faber, 1939); the original appearance of "East Coker" as a supplement to *The New English Weekly*, (Easter Number, 1940), two variant issues, with the second edition of the poem in *The New English Weekly*; a complete run of the first separate editions of *East Coker* (1940), *Burnt Norton* (1941), *The Dry Salvages* (1941), and *Little Gidding* (1942), with the first appearances of "The Dry Salvages" in *The New English Weekly* (February 27, 1941) and "Little Gidding" in *The New English Weekly* (October 15, 1942); the first impression of the first American (first book edition) of *Four Quartets* (1943); the limited signed edition of *Four Quartets* printed by the Officina Bodoni (1960); the limited signed edition of *Religious Drama: Mediaeval and Modern* (House of Books, 1954); numerous periodical appearances, and four vinyl recordings of Eliot reading his poems. Although lacking the most expensive of Eliot's first editions, the collection represents a substantial and bibliographically significant selection of the poet's publications. The majority of books are in very good condition. A detailed list is available. \$52,500.00

25. ELIOT, T. S. **"East Coker" [from] The New English Weekly (Supplement), Easter Number, (March 21), 1940**. First edition of "East Coker", printed as a supplement and stapled into issues of *The New English Weekly*. "East Coker" is paginated [325]-328. Gallup A36a (note) & C454. H. M. (Marshall) McLuhan's copy, with his ownership signature in pencil at the top of the first page, with address of 50 Grange Road, (Cambridge, England), where McLuhan was living at the time of issue. McLuhan, a Canadian, attended Trinity Hall, Cambridge, in the fall of 1934, studying English literature with F. R. Leavis and I. A. Richards, and receiving his B.A. from Cambridge in 1936. McLuhan converted to Catholicism in 1937. He returned to Cambridge in 1939/1940 to work on his M.A., which, owing to the outbreak of war, he was allowed to complete without an oral defense after returning to the USA. In a letter home, dated March 31, 1935, McLuhan referred to Eliot as "the great English-speaking poet" and "clearest headed critic of literature"; McLuhan also considered Eliot's Anglo-Catholic faith "passive" in the face of the harm that technology and social engineering would likely do to civilization. Lightly soiled, otherwise a very good copy, preserved in a half-morocco folding box. Rare. \$12,500.00

26. ELIOT, T. S. **Four Quartets**. 8vo, original cloth, dust jacket, N. Y.: Harcourt, Brace and Company, (1943). Later printing coded "[f.7.45]" on the copyright page. Signed by Eliot on the title-page. Blind-stamp of the actor Sandy Montgomery Campbell, Donald Windham's life-long partner, on the front free endpaper. Yale University administers the Donald Windham – Sandy M. Campbell Literature Prizes. Fine copy in jacket. \$1,500.00

INSCRIBED BY ELIOT TO THE MASTER OF MAGDALENE COLLEGE

27. ELIOT, T. S. **Four Quartets**. 8vo, original cloth, dust jacket. London: Faber & Faber, (1944). First English collected edition. One of 6000 copies printed. Gallup A43b. Presentation copy, inscribed on the front free endpaper "To The Master of Magdalene with the compliments of T. S. Eliot 9.x.44". According to Gallup, the book was published on Oct. 31st. At the time, the Master of Magdalene College, Cambridge, was Allen Ramsay, a poet of Latin verse, whose works include: *Inter Lilia* (1920), *Ros Rosarum* (1925), *Frondes Salicis* (1935), *Flos Malvae* (1946), and *Ros Maris* (1954). Ramsay has been called "probably the most significant British Latin poet of the twentieth century". He also served as the Vice-Chancellor of the University of Cambridge, and of Cambridge University Cricket Club. Magdalene College owns the papers of Nicholas Ferrar, who moved to Little Gidding in 1626 and founded the informal spiritual community there that inspired the final poem in Eliot's *Four Quartets*. It was Ferrar to whom George Herbert, on his deathbed, gave the manuscript of *The Temple*, with instructions to burn it or publish the poems, if he felt they might "turn to the advantage of any dejected poor soul." Eliot preached a sermon, his first and only sermon, at Magdalene College in 1948, when he was made an honorary fellow of the College. In her will, Valerie Eliot donated her personal collection of Eliot's first editions to the College. This book was sold as Lot 625 in Part Three of the Goodwin Sale at Sotheby's, April 12, 1978, when it realized \$475.00. A fine copy in dust jacket that is a bit sunned along the spine, in a red cloth slipcase. \$10,000.00

28. ELIOT, T. S. **Religious Drama: Mediaeval and Modern**. 12mo, original cloth, glassine dust jacket. N. Y.: House of Books Ltd., 1954. First edition. Limited to 300 numbered copies signed by Eliot. Gallup A65. Very fine copy. \$1,000.00

29. ELUARD, Paul & Max ERNST. **Interieur de la Vue. 8 poèmes visibles**. 8vo, illustrated by Max Ernst, original wrappers. Paris: (Pierre Seghers), 1947. First edition. One of 600 copies; there were also 10 special signed copies. A fine copy in a custom-made slipcase. \$3,500.00

30. [GEHENNA PRESS] HUGHES, Ted. **Howls And Whispers**. Small 4to, illustrated with eleven original etchings by Leonard Baskin, original full red & black leather with black leather label on the spine and on the front cover, in cloth folding box, by Claudia Cohen. (Hadley, MA): The Gehenna Press, 1998. First edition of these eleven poems which were withheld from the publication of Hughes's *Birthday Letters*, poems addressed to Sylvia Plath. One of 10 deluxe copies, with three watercolors by Baskin, a second suite of the etchings, one copperplate and a leaf of the corrected manuscript of Hughes's poem "The Hidden Orestes", out of a total edition of 110 copies printed by hand in Centaur types on Italian handmade paper signed by Hughes and Baskin; this copy number 10. In addition, the present copy contains three extra watercolors by Baskin, and a suite of twenty signed proof etchings. With the unexpected publication of *Birthday Letters*, Hughes broke a thirty-five-year long silence on the subject of his late wife, shocking some partisans, but winning many new admirers for his poetry. The eleven poems in *Howls & Whispers* are published here for the first time. The deluxe issue of *Howls and Whispers* was sold out at publication. A very fine copy of this gorgeous book. \$30,000.00

31. GLÜCK, Louise. **Firstborn**. 8vo, original cloth, dust jacket. (N. Y.): New American Library, (1968). First edition of the Pulitzer Prize-winning poet's scarce first book. The white dust jacket is very faintly discolored, with a touch of rubbing at the head of the spine, otherwise a fine copy. \$750.00

32. GRAVES, Robert. **Goliath And David**. Small 8vo, original unprinted red wrappers, string-tied as issued. (London: Chiswick Press, 1916). First edition of Graves's rare second book, a collection of war poems, including "Escape" and "The Dead Boche". One of 200 copies privately printed. In part distributed by his fellow-poet and Royal Welsh Fusilier, Siegfried Sassoon. Higginson & Williams A2. Signed by Graves on the title-page. A fine copy, in folding cloth box. \$5,000.00

33. [GROLIER CLUB] 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 scarce book, difficult to find in fine condition. \$2,500.00

34. HEANEY, Seamus. **Bog Poems. Illustrated by Barrie Cooke.** Small 4to, 3/4 maroon morocco & papyrus boards by Sangorski & Sutcliffe. (London): Rainbow Press, 1975. First edition, in the rare first binding with Papyrus rather than the later, and far more common, marbled paper panels. Limited to 150 copies signed by Heaney. Pearson A14. The Rainbow Press was the imprint of Ted Hughes's sister, Olwyn. Most of the publications of the press, which operated between 1971 and 1981 and printed by the Rampant Lions Press, were provided by Ted Hughes, both from his own work and the work of Sylvia Plath, with a number of other books, such as *Bog Poems*, selected by Ted Hughes, who was a good friend of Barrie Cooke, a sportsman and artist, and Heaney. Rand Brandes and Michael Durkan's bibliography of Heaney notes only that "some copies have papyrus-covered boards" but does not specify priority. However, based on the fact that we have handled only one other copy in this binding in thirty-five years, and that copy over twenty years ago, and that most comprehensive institutional collections of Seamus Heaney's work do not include copies in this binding, we believe the number of copies bound thus to be quite small, and in all probability distributed to friends and family of Ted and Olwyn Hughes. The provenance of the present copy, number 25, would seem to bear this out; it belonged to Ted Hughes's aunt, Frieda. Brandes & Durkan A11. A fine copy of this rare and beautiful book. \$17,500.00
35. [HOGARTH PRESS] 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 handmade by Count Kessler and Gaspard and Aristide Maillol; and the book was printed under the supervision of Count Kessler and Max Goertz. Woolmer 268; Cross & Ravenscroft-Hulme A25 – noting that, in fact, 240 copies were printed, of which 40 were not for sale. 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's imprint, and one of the scarcest, particularly with dust jacket and slipcase. \$8,500.00
36. HOUSMAN, A. E. **"Aunts and Nieces, or Time and Space." Holograph manuscript poem of Housman's long humorous poem, 2 pages (verso and recto), 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
37. [KHARMS, Daniil Ivanovich, translator] BUSCH, Wilhelm. **Plikh i Pliukh [Plisch und Plum].** 4to, illustrations by Busch, original blue pictorial wrappers. Moscow: Detizdat, 1937. First edition in book form of Daniil Kharm's Russian free verse translation of Wilhelm Busch's children's story about two mischievous dogs, second only in fame to his tales of Max und Moritz. Kharm's translation was first published in the Russian children's magazine *Chizh* in 1936, and remained in print throughout the century. In 1927 Kharm's co-founded the avant-garde group OBERIU ("The Association of Real Art"), with an emphasis on drama and on poetry in performance: among its surreal catchphrases were 'Art is a cupboard' and 'Poems aren't pies'. His arrest in 1931, and brief exile in 1932, forced him

to largely abandon his writing for adults and concentrate on the children's writing for which he has become known. His wit and taste for the grotesque made him a perfect match for the work of Busch, but this did not help him against increasing Soviet criticism – *Plikb i Plinkb* was attacked in *Detskaia literatura* 18 (1937) for its lack of a clear moral message. In 1941 Kharms was arrested again and died in prison. The present edition is very rare: OCLC records only a single copy, at New York Public Library. Not in COPAC or KvK; there is a copy at the National Library of Russia. Some restoration to spine, small repairs to rear cover, but a very good copy, in a folding cloth box. \$4,750.00

WITH THE PRINTS SIGNED BY NELL BLAINE

38. KOCH, Kenneth. **Poems/Prints. Poems by Kenneth Koch. Prints by Nell Blaine.** 4to, original illustrated card wrappers, stapled. New York: Editions of The Tibor de Nagy Gallery, 1953. First edition of Koch's scarce first book, illustrated with four original linoleum cuts by Nell Blaine, who designed the cover, typography and decorations for the book. One of 300 numbered copies (the entire edition). The book was not issued signed by either poet or artist; but in this copy, Nell Blaine has signed and dated each of the three large mounted prints in the bottom margin. In addition to these large prints, there is one small linoleum cut and five black & white illustrations. Although his reputation as a professor at Columbia, indeed, as the most inspired teacher of poetry of his generation ("Kenneth Koch / could teach a golf ball / how to write pantoums" – Schuyler), has tended to overshadow his reputation as a poet, Koch's poetry deserves a wider audience. As Ashbery assessed it: Koch's poetry "gives you the impression that you are leading an interesting life: going to parties and meeting interesting people, falling in love, going for rides in the country and to public swimming pools, eating in the best restaurants and going to movies and the theater in the afternoons. By comparison, most other modern poetry makes me feel as if I were living in a small midwestern university town." – quoted in David Lehman's *The Last Avant-Garde*, p. 210. A very fine copy, and rare in such beautiful condition, with none of the offsetting and staining that so often mars this book in a half-morocco slipcase. \$7,500.00
39. LOWELL, Robert. **Land of Unlikeness. Poems. Introduction by Allen Tate.** 8vo, title-page woodcut by Gustav Wolf, original blue boards without printed dust jacket as issued. (Cummington, MA): Cummington Press, 1944. First edition of Lowell's scarce first book. One of 250 copies printed. Very small spot of faint discoloration on the back cover, otherwise a very fine copy. Common enough in poor condition, but rarely seen thus, in a cloth folding box. \$4,000.00
40. (MANNING, Frederic). **The Middle Parts of Fortune. Somme & Ancre, 1916.** 2 volumes, small 8vo, marbled endpapers, original brown buckram, t.e.g., ribbon bookmark, original cloth slipcase. (London): Piazza Press, 1929. First edition of Manning's masterpiece, one of the finest novels of the Great War. Limited to 520 copies printed on handmade paper. In *Men At War*, Ernest Hemingway called *The Middle Parts of Fortune*: "the finest and noblest book of men in war that I have ever read. I read it once each year to remember how things really were so that I will never lie to myself nor to anyone else about them." A fine set in the scarce original cloth box. \$1,250.00

INSCRIBED TO MARK VAN DOREN

41. MERTON, Thomas. **The Pasternak Affair In Perspective. Reprinted from Thought, Fordham University Quarterly, Vol. XXXIV, No. 135, Winter, 1959-1960.** Tall 8vo, original printed wrappers. (N. Y.): Thought, 1960. First separate edition, an offprint, of this important thirty-five-page essay on Pasternak's being awarded, and rejecting, the Nobel Prize in 1958. Presentation copy, inscribed by the author at the top of the front wrapper "To Mark (Van Doren) blessings & love for the New Year, Tom." The essay was subsequently published in *Disputed Questions* (1960). In 1973, the King Library Press at the University of Kentucky published *Boris Pasternak / Thomas Merton. Six Letters*, documenting the rich but all-too brief correspondence between Merton and Pasternak. In a letter to John Harris, Pasternak had written of Merton: "his precious thoughts and dear bottomless letters enrich me and make me happy. At a better time I shall thank and write him. Now I am not in a position to do so. Say to him his high feelings and prayers have saved my life." For his part, Merton had written that "he had a closer contact with Pasternak on the other side of the world than with people a few miles away, and more in common with him than with monks in his own monastery." – Michael Mott, *The Seven Mountains of Thomas Merton* (Boston: Houghton Mifflin, 1984), p. 323-325. In a letter to Merton dated December 2, 1960, commenting on *Disputed Questions*, Van Doren wrote: "I took my time with *Disputed Questions*... but now I have read it all and want to tell you how living a book it is, from Pasternak to St. Bernard. The Pasternak pieces were valuable to me because of all they straightened out. I had been disappointed in *Zhivago* as a novel, though I hadn't missed the singular sweetness of the man. But you put both book and man in a powerful perspective, and I find myself agreeing with your vision of them... The rest of the

book... is just as strong." –*Selected Letters of Mark Van Doren*, Ed. by George Hendrick (Louisiana State University Press, 1987), p. 230. Wrappers partially faded at margins, front outer corner bumped, otherwise a very good copy of this rare offprint. \$2,500.00

42. MORRIS, Wright. **The Inhabitants**. 4to, illustrated, original cloth, dust jacket. N. Y.: Scribner's, 1946. First edition of Morris' first work of "photofiction", including 52 black-and-white photographs of rural American dwellings accompanied by impressionistic vignettes. *The Inhabitants* was followed by *The Home Place* (1948) and *God's Country and My People* (1968). Morris won Guggenheim Fellowships for his photography in 1942, 1946, and 1954. In a letter to Morris, Thomas Mann wrote: "What these courageous pictures show is the harsh beauty of ugliness, the romanticism of the commonplace, the poetry of the unpoetical." – Andrew Roth, *The Book of 101 Books: Seminal Photographic Books of the 20th Century*. A fine copy in lightly rubbed dust jacket. Uncommon in such attractive condition. \$650.00
43. 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. Inscribed by Muldoon in 1995 below the colophon, where he also signed his name. "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 and often discussed 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. Spine a trifle sunned, otherwise a fine copy. Rare. \$7,500.00
44. [NEW YORK SCHOOL] ASHBERY, John, Frank O'HARA, James SCHUYLER & Kenneth KOCH. **The Poems by John Ashbery. Prints by Joan Mitchell. [with:] Permanently by Kenneth Koch. Prints by Alfred Leslie. [with:] Odes by Frank O'Hara. Prints by Michael Goldberg. [with:] Salute by James Schuyler. Prints by Grace Hartigan**. Four volumes, folio [17 1/2 x 14 inches; net weight 21 lbs.], illustrated with original screen-prints, original cloth-backed screen-printed paper over boards, molded acetate dust jackets, publisher's cloth slipcase. N. Y.: Tiber Press, (1960). First [only] edition. One of 200 numbered copies, each volume signed by the author and the artist on the colophon page; the prints are not signed. The prints by Joan Mitchell and Mike Goldberg represent their first ventures in printmaking. Fairfield Porter reviewed the publication for the *Evergreen Review*, where he praised the "luminosity" of Schuyler and Hartigan. As Robert Flynn Johnson has noted, "Abstract expressionist artists . . . were not particularly involved with printmaking or encouraged to create artists' books. . . . 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 . . . 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. Riva Castleman, Jerry Kelly, 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 set. \$15,000.00
45. O'HARA, Frank. **A City Winter and Other Poems. Two Drawings by Larry Rivers**. Tall 8vo, original frontispiece drawing & reproductions of two drawings by Larry Rivers, original cloth-backed decorated boards. N. Y.: Tibor De Nagy Gallery, 1951. First edition of O'Hara's first book, the birth of the New York School of Poetry. One of 20 copies printed by hand in Bodoni types on Japanese Kochi paper by Ruthven Todd for Editions of the Tibor de Nagy Gallery, specially bound with an original drawing by Larry Rivers as a frontispiece; this copy number 8. The drawing in this copy, a beautiful drawing of a reclining nude woman, is signed by Rivers. According to the colophon, *A City Winter* was published in March-April 1952 in an edition of 150 numbered copies, in two forms: a

regular issue of 130 copies printed on French Arches paper [copies 21-150] and a deluxe issue printed on Japanese Kochi paper with an original drawing by Larry Rivers [copies 1-20]. However, according to Brad Gooch, 280 “folded paper” copies were printed in addition to the copies on Kochi paper. The regular issue, bound in blue paper wrappers, sold for \$1.00; the deluxe hardbound issue on Kochi paper with an original drawing by Rivers for \$20.00. (Gooch, *City Poet*, p. 213.) Not all of the copies in the regular issue were bound, a fact probably explained by the large over-run of 130 copies of the regular issue – twice the number specified in the colophon. These additional copies, for which there may not have been enough of the decorative blue paper used for the original wrappers, appear to have been distributed as unnumbered “folded paper” copies, that is, as “folded and gathered sheets”. Of the copies that have come on the market in the past twenty-five years, the majority of copies have been in the form of unbound sheets. O’Hara gave Rivers full credit for getting the book published: “I doubt very much if John Myers would ever have published my first pamphlet, *A City Winter*, if one of his artists, Larry Rivers, hadn’t wanted him to and wanted to do the drawings for it.” Rivers was one of the artists represented by the Tibor de Nagy Gallery, and its favorite, owing to John Bernard Myers’ infatuation with him. “No matter how large Myers’ stable of artists became, Rivers was . . . always the showpiece.” – Brad Gooch, *City Poet: The Life and Times of Frank O’Hara* (N. Y.: Alfred A. Knopf, 1993), p. 199. Between 1951 and 1961, with the exception of two years, Myers devoted the gallery’s December show to Rivers’ work. Spine lightly faded, otherwise a fine copy of this rare issue.

\$22,500.00

46. O’HARA, Frank. **A City Winter and Other Poems. Two Drawings by Larry Rivers.** 8vo, original decorated wrappers with printed paper label on front cover. N. Y.: Tibor De Nagy Gallery, 1951. First edition of O’Hara’s first book, the birth of the New York School of Poetry. One of 130 copies printed on French Arches paper out of a total edition of 150 copies (there were 20 copies on Japanese Kochi); this copy number 38. According to the colophon, *A City Winter* was published in March-April 1952 in an edition of 150 numbered copies, in two forms: a regular issue of 130 copies printed on French Arches paper [copies 21-150] and a deluxe issue printed on Japanese Kochi paper with an original drawing by Larry Rivers [copies 1-20]. However, according to Brad Gooch, 280 “folded paper” copies were printed in addition to the copies on Kochi paper. The regular issue, bound in blue paper wrappers, sold for \$1.00; the deluxe hardbound issue on Kochi paper with an original drawing by Rivers for \$20.00. Brad Gooch, *City Poet: The Life and Times of Frank O’Hara* (N. Y.: Alfred A. Knopf, 1993), p. 213. Not all of the copies in the regular issue were bound, a fact probably explained by the large over-run of 130 copies of the regular issue – twice the number specified in the colophon. These additional copies, for which there may not have been enough of the decorative blue paper used for the original wrappers, appear to have been distributed as unnumbered “folded paper” copies, that is, as “folded and gathered sheets”. Of the copies that have come on the market in the past twenty-five years, the majority of copies have been in the form of unbound sheets. In the present copy, the cover label has come detached, and is laid into this copy; there is light marginal wear to the blue wrappers; otherwise a very good copy. Although all copies of *A City Winter* are rare, we have seen three times as many copies of the deluxe hardbound issue as we have copies of the regular issue in its original blue wrappers. \$4,500.00
47. O’HARA, Frank. **Meditations In An Emergency.** 8vo, original green cloth, publisher’s slipcase. N. Y.: Grove Press, (1957). First edition. One of 75 numbered hardbound copies. (Only 90 copies of the entire edition were hardbound, with 15 containing original drawings by Grace Hartigan, and not all of the hardbound copies were signed by O’Hara). Presentation copy, inscribed on the front free endpaper by the author to Hal Fondren: “For my darling Hal in Hell’s despite – Love, Frank.” Hal Fondren was O’Hara’s roommate at Harvard. After graduating, O’Hara moved to NYC and shared Fondren’s apartment on East 49th St. before attending graduate school at the University of Michigan. Spine faded, otherwise a very good copy in somewhat worn and split slipcase. \$4,500.00
48. PATCHEN, Kenneth. **The Journal of Albion Moonlight.** Tall 8vo, original red buckram-backed marbled boards, publisher’s slipcase with printed label on spine. (N. Y.: Kenneth Patchen, 1941). First edition, first issue (Subscriber’s Edition), self-published. One of 50 copies printed in Bodoni types on specially made Italian handmade paper by Peter Beilenson at the Walpole Printing Office in Mount Vernon, N. Y., and signed by the author. Morgan A3. Morgan calls for a three-quarter leather binding; Larry Smith also mentions such a binding; we have seen numerous copies of the Subscriber’s Edition over the course of almost fifty years, since seeing our first copy of it in the Rare Book Collection at the University of North Carolina at Chapel Hill in 1970, but none in a leather binding. So far as we know, the regular binding was red buckram and marbled boards, as here. *The Journal of Albion Moonlight* was published in late June 1941, and the publication party was held at the Gotham Book Mart to an overflow crowd. James Laughlin had initially contracted to publish the novel, but subsequently rejected it, in part because he couldn’t understand it, and also, perhaps, because he succumbed to pressure from Delmore Schwartz of the *Partisan Review* who maintained an unremitting vendetta against Patchen, whose vehement anti-war stance was increasingly unpopular during the years leading up to America’s entry into the war. Laughlin would change his mind eventually,

and in 1961 New Directions became the publisher of *The Journal of Albion Moonlight*, keeping it in print ever since. A very fine copy. \$4,000.00

49. [PHOTOGRAPHY – CAMERA WORK] [STRAND, Paul and Alfred STEIGLITZ]. **Camera Work. Numbers 48 & 49/50. Edited by Alfred Stieglitz.** 2 volumes, small folio, illustrated with 9 and 11 original photogravures respectively, original printed wrappers. New York: 1916 & 1917. The final two issues of Alfred Stieglitz's monumental photographic periodical, *Camera Work*, including, in number 48, the earliest appearance in print of the work of Paul Strand, and in number 50, an issue entirely dedicated to the work of Strand. Limited to 500 copies printed. "The work of Paul Strand was the first photography to excite Stieglitz in a long time. He saw Strand as practicing a truly photographic version of the kind of forceful representation he found in painters like Picasso and Matisse, and he presented Strand's work as a clean break, even changing the time-tested production methods of *Camera Work*, Strand's photogravures were printed on thicker paper and with different inks." – Roth 101, pp. 42-43. Issue No. 48 includes six photographs by Strand, six halftones by Steiglitz of installations at his gallery 291, and single photographs by Frank Eugene, Arthur Allen Lewis and Francis Bruguiere. Issue No. 49/50 includes eleven original photogravures, all after work by Strand, among them "The White Fence", "Abstraction Porch Shadows", and "Abstraction Bowls". One cannot overestimate the importance of these two issues of *Camera Work*. As Milton Brown has noted, the appearance of Strand's portrait series herein "was a revelation. Even today they are strikingly powerful images; they were then a new stage in photographic realism. The close-up views and cropping of negatives cut off the subjects from their environment, sometimes even breaking the frame and riveting attention entirely on the physiognomic and psychological revelation of individuality, character, and social condition. . . . Strand's experiments with abstraction and the machine were his unwitting contribution to the history of photography: the portraits, basic to the rest of his development, are the first clear expression of his own aesthetic philosophy." – Milton W. Brown, "The Three Roads", in *Paul Strand: Essays on His Life and Work. Edited by Maren Stange.* (Aperture, 1990), p. 29. Among the most sought-after issues of *Camera Work*, these two numbers are complete and in remarkable condition. The plates are clean, free of foxing and creasing. The text blocks are clean, bright, and sound, largely unopened. A bit of offsetting from plates to the facing pages as usual, somewhat more pronounced in No. 49/50, but not affecting the images themselves. Wrappers are clean, with only very light wear; the hinges are firm, and there is no creasing or darkening of the spines. Overall both issues are in near fine, and extremely scarce thus. Although not noted in the volumes, these two issues of *Camera Work* came from the collection of James Johnson Sweeney, at various times the Curator of Painting and Sculpture at MOMA, the second Director of the Guggenheim Museum, and the Director of the Museum of Fine Arts Houston. \$65,000.00
50. [PHOTOGRAPHY] MORRIS, Wright. **Wright Morris. (Photographs).** Folio, 12 original silver prints, 9 1/2 x 7 1/2 inches (24.1 x 19.1 cm.), with accompanying printed statement by the artist, in publisher's tan linen clamshell portfolio with leather label. (N. Y.: Witkin-Berley, 1980). First edition. Limited to 55 copies, consisting of 5 artist's proofs and 50 numbered sets, with each image signed by Morris on the mount. These beautiful photographs, dating from the 1940s-1950s, include Morris's most iconic images, some of which appeared in *The Inhabitants* (1946) and *The Home Place* (1948). "Like an archeologist, he focused not on people directly, but their artifacts – objects (mostly made of wood) bearing their imprint". – Andrew Roth, *The Book of 101 Books: Seminal Photographic Books of the 20th Century.* The photographs and portfolio are in fine condition. Rare. \$20,000.00
51. PLATH, Sylvia. **"Sculptor. To Leonard Baskin."** 8vo, original printed wrappers. (No place): Greccourt 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 *Greccourt 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
52. PLATH, Sylvia. **A Winter Ship.** 8vo, 4-page leaflet. Edinburgh: The Tragara Press, 1960. First edition of Plath's first "book". In a letter to the publisher, Alan Anderson, dated June 11th, 1960, Plath wrote: "I am writing on my own behalf to say how delighted my husband and I were with the proofs of 'A Winter Ship'. I'm sending back the one we like best, with the border round it. We thought we'd like the date, place and press in upright letters, as on the other proof, and my name deleted – as I'll write that on the inside myself, with Christmas greeting too. Would four dozen copies be too much of a burden for you?" The present copy conforms to Plath's stated preferences. According to Anderson, about 60 copies of *A Winter Ship* were printed. A very fine copy. \$5,000.00

53. PLATH, Sylvia. **The Colossus. Poems.** 8vo, original green cloth, dust jacket. London: Heinemann, (1960). First edition of Plath's first regularly published book. Presentation copy, inscribed by Plath on the front free endpaper: "For Luke & Cynthia / with love – / Sylvia / April 13, 1961." A highly important association copy, arguably the most important association copy of this book, short of one that was inscribed to Ted Hughes or Aurelia Plath. E. Lucas (Luke) Myers, an aspiring writer from Tennessee, was intimately connected to Ted Hughes and Plath at the beginning of their relationship. Plath met Luke Myers at Cambridge, where she and Myers were studying, and admired his poetry and fiction. In her journal entry for February 25, 1956, she wrote: "I have learned something from E. Lucas Meyers (sic) although he does not know me and will never know I've learned it. His poetry is great, big, moving through technique and discipline to master it and bend it supple to his will. There is a brilliant joy, there, too, almost of an athlete, running, using all the divine flexions of his muscles in the act. Luke writes alone, much. He is serious about it; he does not talk much about it. This is the way." – Sylvia Plath, *The Journals* (London: Faber & Faber, 2000), p. 207. Myers was also a close friend of Ted Hughes, and it was outside the chicken coop behind the rectory of St. Botolph's Church that Myers rented from Mrs. Helen Hitchcock, the widow of a former rector, that Hughes used to pitch his tent on weekend visits to Cambridge University, from which he had graduated a year and a half before. In February, 1956, a group of young Cambridge poets including Luke Myers, Ted Hughes, Daniel Huws and David Ross, among others, had just put together a little magazine appropriately named the *St. Botolph's Review* after Myers' digs where they often gathered, and the launch party for the magazine (of which only one issue was published) was to be the occasion for the first meeting between Plath and Hughes on Saturday, February 25, 1956. Plath purchased a copy of the *Review* on the morning of the party and memorized several of Hughes's poems in anticipation of attending the party and meeting him. According to Plath's journal entry, after dancing for a while with a drunken, "satanic" Luke Myers, she ran into Hughes. Amid the crush of the party, "I started yelling again about his poems and quoting: 'most dear unscratchable diamond' and he yelled back, colossal, in a voice that should have come from a Pole, 'You like?' and asking me if I wanted brandy, and me yelling yes and backing into the next room . . . And then it came to the fact that I was all there, wasn't I, and I stamped and screamed yes, . . . and I was stamping and he was stamping on the floor, and then he kissed me bang smash on the mouth and ripped my hair band off, my lovely red hairband scarf which has weathered the sun and much love, and whose like I shall never again find, and my favorite silver earrings: hah, I shall keep, he barked. And when he kissed my neck I bit him long and hard on the cheek, and when we came out of the room, blood was running down his face." – Sylvia Plath, *The Journals*, pp. 211-212. As Diane Middlebrook put it: "Ted Hughes may not have been looking for a wife that night, but Sylvia Plath was looking for a husband, and Ted Hughes met her specifications exactly." – Diane Middlebrook, *Her Husband: Hughes and Plath – A Marriage* (London: Viking, 2003), p. 5. A month later in London, Hughes, not wanting "to declare his interest . . . asked Lucas Myers to play go-between. Myers could meet Plath for a drink somewhere, then just drop in on Hughes at the flat on Rugby Street, as if by chance. Myers admits in his memoir that he had taken a dislike to Plath, and that he agreed to this ploy reluctantly. He duly invited Plath to join him and Michael Boddy, another of Hughes's friends, at a pub called the Lamb, in Conduit Street – a poets' hangout – and shortly afterward suggested a visit to Hughes. It didn't take long to see that Hughes and Plath wanted to be alone." Later that night, at Plath's hotel, they spent – in Plath's words – a "sleepless holocaust night" together. – Middlebrook, p. 24. Soon after, Hughes left the job he had in London and moved to Cambridge, sharing a flat with Myers in Tenison Road, meeting Plath every day, and abruptly marrying her on Bloomsday, June 16, 1956 – secretly, with Plath's mother, Aurelia, the only family member at the wedding. Plath clearly valued her own, and Ted Hughes's, friendship with Luke Myers. In 1961, anticipating the publication of her novel *The Bell Jar*, "Sylvia must have decided to protect herself, in view of the novel's public portrayal of her mother and of a devastating period in her own personal history, by publishing it under a pseudonym, Victoria Lucas. It was a name drawn from Ted's world: 'Victoria' after his favorite Yorkshire cousin, Victoria (Vicky) Farrar, and 'Lucas' after his friend Lucas Myers." – Stevenson, p. 227. Plath committed suicide at the age of 31 in February 1963. It is perhaps worth noting that the date of Plath's inscription to Lucas and Cynthia Myers is exactly the same as that of the inscription in the copy of *The Colossus* that Plath gave to the poet Theodore Roethke. Signs of use, but a very good copy in worn and soiled dust jacket. Signs of use, but a very good copy in worn and soiled dust jacket. \$45,000.00
54. PLATH, Sylvia. **Ariel.** 8vo, original cloth, dust jacket. London: Faber, (1965). First edition of Plath's masterpiece, which Robert Lowell called her "appalling and triumphant fulfillment." A fine bright copy in dust jacket. \$1,500.00
55. POUND, Ezra. **Autographed typed postcard, 2 pages, to Babette Deutsch, with manuscript corrections, initialed "EP", Rapallo, [Genoa], [July 21, 1935].** Pound lectures Deutsch on honesty: "HOW can these blighters, and ALL the U.S. university hired men even pretend to it when they refuse to face simple questions? / refuse to have any curiosity as to matters of life and death, both of the people at large and of the 'select' or elect who make and keep the arts alive?" Pound comments that "Our generation STARTED by trying to put bits of sticking

plaster over the ulcers, GOT to go deeper”, and insists upon the “regeneration of almost ALL university instruction”. Babette Deutsch was an American poet and translator, professor at Columbia University, and the wife of Avrahm Yarmolinsky, head of the Slavonic Division of the New York Public Library. The postcard is in fine condition. \$2,000.00

56. PUSHKIN, Aleksandr Sergeevich. **Sochineniia A. S. Pushkina. Tom pervyi [- shestoi + Prilozheniia]... Izdanie Ia. A. Isakova [The works of Pushkin. Vol. 1 [- 6 + Supplement]... Edited by Ia. A. Isakov].** 7 volumes, 8vos, engraved portrait & one folding facsimile, later 19th Century half-morocco & marbled boards. St. Petersburg: Eduard Prats, 1859-60. Third collected edition of the works of Pushkin, complete with the supplementary volume compiled by Grigorii Gennadi; this is the first edition to be edited by Isakov. In 1872 the owner of this copy, Alphonse Claeys, published a French translation of Pushkin’s story “Demoiselle Paysanne” (“Baryshnia krest’ianka” from the *Tales of Belkin*, 1831) in Brussels, together with a translation of Aleksandr Druzhinin’s “Polinka Saxe”; these translations are still in print. From the collection of the 19th century Belgian book collector and translator of Pushkin, Alphonse Claeys de Thielt, with his booklabel; later signature “Daniel Warmotte, Brussels 1899”. Some light spotting and staining (slightly heavier at beginning of vol. 2), minor wear to extremities, but a very good copy. Kilgour 893 (Supplement volume only). Rare. \$12,500.00
57. ROSENBERG, Isaac. **Poems. Selected and Edited by Gordon Bottomley, with an Introductory Memoir by Laurence Binyon.** 8vo, frontispiece portrait, original black cloth with printed label on the spine, dust jacket. London: William Heinemann, 1922. First edition. One of 500 copies printed. The first collected edition of Rosenberg’s work, preceded by several rare pamphlets published prior to his death at the front in World War I. Rosenberg was one of the great literary losses of the Great War, along with Wilfred Owen and Edward Thomas, although, had he survived, he might have proved to be an even greater painter. His poems “Break of Day in the Trenches”, “Louse Hunting” and “Dead Man’s Dump”, which are collected here, are classics of the literature of war. A fine copy in dust jacket. \$1,000.00
58. ROSENBERG, Isaac. **The Collected Works Of Isaac Rosenberg. Poetry, Prose, Letters and Some Drawings. Edited by Gordon Bottomley & Denys Harding. With a Foreword by Siegfried Sassoon.** 8vo, frontispiece portrait, illustrated, original russet cloth, dust jacket. London: Chatto & Windus, 1937. First edition. Keynes B15. Reilly p. 279. “The Collected Works was issued in an edition of 500 copies, with 900 sets of sheets stored at the publisher’s bindery; only 403 copies had been sold by March 1938, and the remaining unbound sheets were destroyed in April 1941 when Chatto & Windus’s warehouse was bombed during the Blitz. The Collected Works became exceedingly scarce, and today it is impossible to obtain.” – Cohen, *Journey to the Trenches* (N. Y., 1975). Killed during a night patrol near Arras in 1918, Rosenberg was one of the most promising poets and painters to die in the Great War. His war poems, such as “Louse Hunting”, “Dead Man’s Dump” and “Break of Day in the Trenches”, rival the best poems of Owen, Graves and Sassoon. Dust jacket lightly foxed and worn and a bit dust-soiled, but a very good copy of a rare book. \$2,250.00
59. SOLZHENTSYN, Aleksandr I. **August 1914. The Red Wheel/Knot I. Translated by H. T. Willetts.** Thick 8vo, original red cloth, publisher’s black cloth slipcase. N. Y.: Farrar Straus & Giroux, (1989). First edition. Limited to 200 copies signed by Solzhenitsyn. As new, in publisher’s shipping carton. \$1,000.00
60. STRAND, Mark. **The Continuous Life. Eighteen Poems. Two Woodcuts by Neil Welliver.** Folio, original wrappers with Japanese style clasps. Iowa City: Windhover Press, 1990. First edition. One of 26 specially bound lettered copies signed by Strand and Welliver, with two separate prints laid in at the back; the only signed issue of this publication. As new. \$1,500.00

INSCRIBED TO JOSÉ GARCIA VILLA

61. 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, and also a friend, and drinking companion, of Thomas’s in the Village. A fine copy. \$7,500.00
62. THOMAS, Edward. **The Woodland Life.** 8vo, pictorial frontispiece, original blue-green decorated cloth.

Edinburgh and London: William Blackwood and Sons, 1897. First edition of the author's first book, second state of the binding with the decorative panel on the front cover 2 1/8 inches from the fore-edge (no priority), with [2] pp. of publisher's ads at the back. Robert P. Eckert, *Edward Thomas: A Biography and A Bibliography* (London: Dent, 1937), pp. 185-186. Presentation copy, inscribed by Thomas on the front free-endpaper: "Auntie, / Philip Edward Thomas, 1897." The recipient of this copy of *The Woodland Life*, inscribed simply and familiarly to "Auntie", was Margaret Townsend, Thomas's mother's sister, and Thomas' favorite aunt. Thomas regularly visited his aunt and grandmother in Swindon during summers and school holidays, and it was during those visits that his love of nature and his talent as a nature writer were nourished. Swindon was also home to Richard Jefferies, one of England's foremost nature writers, and the inspiration for much of Thomas's early writings. Thomas began keeping a diary of his nature walks when he was fifteen, and encouraged by his mentor and future father-in-law, the literary critic James Ashcroft Noble, he submitted passages to London periodicals. In a letter to Robert Eckert, Thomas's first biographer and bibliographer, Margaret Townsend recounted a story in which a gentleman who was traveling in the same railway carriage with her on a trip to the North of England, upon reading one of Thomas's nature articles which she had taken with her, exclaimed: "That man out-Jefferies Jefferies!" to which she replied that the author "was not a man but a boy of fifteen." Eckert p. 23. Thomas would pay homage to Jefferies in his essay "In the Footsteps of Richard Jefferies" and in his biography of Jefferies published in 1909. In a letter to her friend Janet Hooten dated 24 August 1896, Helen Noble, Thomas's future wife, wrote: "I had an awfully exciting letter the other day from Edward. You must know he and father had often talked of a book Edward was to write, father would preface it, and it was all to be lovely. So quite on his own account Edward sent I think twelve or more perhaps of his unpublished papers to Blackwood's to see if he would publish them in book form, under the title 'The Sweet o' the Year' (Tennyson). . . . What was his joy when the other day Blackwood wrote to say he would like to have the book . . . He also asked E. If he would send his (E's) diary of fields and woods which he keeps to look at with a view to publishing it. Isn't it lovely? Edward is busy copying out the diary, and we hope great things." – Helen Thomas, *Time & Again*. Ed. By Myfanwy Thomas (Manchester: Carcanet, 1978), p. 59. Thomas dedicated *The Woodland Life* "to the memory of James Ashcroft Noble", who, in fact, had interceded with Blackwood, who was his own publisher, to publish the boy's book, and who had died before the book appeared. Thomas was only eighteen, and a student at Lincoln College, Oxford at the time. Although compiled from Thomas's diary, *The Woodland Life* is primarily a series of observations or field notes, lyrical but impersonal – Thomas never intrudes; nature and natural phenomena and processes are always the focus of his attention. Although Thomas effaced himself in his first book, his acute sensitivity toward nature in all its forms infused the intensely personal poetry which he began to write in 1914 under the influence of his friend Robert Frost and which is now the basis for his fame. His first book of poetry, *Six Poems* by Edward Eastaway (Eastaway was an ancestral name), was published pseudonymously in 1916; only eight of his poems were published during his life. Thomas was killed at the Battle of Arras in April 1917. Presentation copies of Thomas's books are rare, and the present association copy marks an especially important time, place and family relationship in Thomas's life. Spine panel a shade darkened, rear cover lightly soiled, bookplate, otherwise a very good copy, without dust jacket as issued, in a half-morocco slipcase. \$7,500.00

63. 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
64. [WHITNEY MUSEUM] LAUTERBACH, Ann. **A Clown, Some Colors, A Doll, Her Stories, A Song, A Moonlit Cove.** 4to, accordion fold, illustrated with 13 original photogravures by Ellen Phelan, original cloth & Japanese tea-chest paper, folding box, with a separate portfolio with an additional signed hand-colored print. N. Y.: Whitney Museum of American Art, 1995. First edition. One of 120 copies printed by Leslie Miller at the Grenfell Press, only 30 copies of which were for sale, signed by the poet and artist. Lauterbach received a MacArthur Genius Award; Ellen Phelan, Professor of Studio Arts at Harvard, is best known for her haunting drawings of dolls, such as those that illustrate this book. A stunning production, as new. \$4,500.00
65. [WHITTINGTON PRESS] **A Miscellany of Type Compiled at Whittington.** Folio, illustrated with woodcuts by Richard Kennedy, Miriam Macgregor, Gwenda Morgan, Hellmuth Weissenborn and others, quarter Niger morocco, with separate portfolio of broadsides, in publisher's cloth & board slipcase. (Andoversford, Gloucestershire:

Whittington Press, 1990). First edition. One of 55 deluxe copies, specially bound, and with a separate portfolio, out of a total edition of 530 copies printed. The broadsides include items from the Press's collection of handmade papers acquired from the Oxford University Press, and four items assembled by Erik Voss. They include marbled paper samples for the Press of Colleen Gryspeerdt a hand-colored illustration by Carmen Voss, a signed Miriam Macgregor wood-engraving, and three blocks designed for Richard Kennedy's *A Boy at the Hogarth Press*, which are printed here for the first time. A very fine copy. \$2,000.00

66. WILDE, Oscar. **The Sphinx**. 4to, with 9 full-page illustrations and a half-page design by Charles Ricketts printed in red, a large decorative initial letter and 12 other initials printed in green, by Ricketts, original stiff white vellum with overall design by Ricketts. London: Elkin Mathews and John Lane at the Sign of the Bodley Head, 1894. First edition. One of 200 copies out of a total edition of 250 copies printed. Covers and endpapers lightly soiled, with a half-inch tear in the vellum (along one gilt line), with some soiling to several pages, otherwise a very good copy. Mason 361. \$4,500.00
67. [WILLIAMS, Jonathan] **Jonathan Williams Second Holograph Book [with:] Jonathan Williams Third Holograph Book [with:] Jonathan Williams' Signature Book for Jargon Press publication parties and related events, 1960-1997**. 4tos, full chocolate brown morocco, spine in 6 compartments, covers paneled in gilt, a.e.g., by Sangorski & Sutcliffe; marbled endpapers, full gray morocco, spine in 6 compartments, covers paneled in gilt, a.e.g., by Sangorski & Sutcliffe; and unprinted wrappers. Jonathan Williams kept several holograph books over the course of his life as guest books that recorded the visits of his friends to his homes in Highlands, NC and Corn Close, Cumbria, as well as records of guests at various public events hosted by the Jargon Society. The present holograph books contain not only signatures but also original art works, drawings, photographs, and poetry by the contributors, who include: Ansel Adams, Don Anderson, Leonard Baskin, Lyle Bongé, Stan Brakhage, Wynn Bullock, Basil Bunting, John Cage, Aaron Copland, Guy Davenport, Jim Dine, Ephraim Doner, Robert Duncan, Ian Hamilton Finlay, Sandra Fischer, Claude Fredericks, John Furnival, Suzi Gablik, Thomas George, Victor Hammer, Michael Harper, Lou Harrison, Dave Heath, David Hockney, Robert Indiana, Ernst Jandl, Pierre Joris, Bill Katz, Robert Kelly, Hugh Kenner, R. B. Kitaj, René Laubies, James McGarrell, Ralph Eugene Meatyard, Raoul Middleman, Darius Milhaud, Thomas Merton, A. Doyle Moore, John Jacob Niles, Claes Oldenburg, Charles Olson, Kenneth Patchen, Gerhard Rühm, Aaron Siskind, Joe Tilson, Gael Turnbull, Ian Tyson, Stan Vanderbeek, Diane Wakoski, Alan Watts, Minor White, and Emmett Williams, among many, many others. A complete list of contributors to the holograph books, including original art works, is available. The third volume, primarily a signature book, marks the publications of several Jargon Society books, including Mina Loy's *The Last Lunar Baedeker* (1982), and contains hundreds of signatures, the majority being writers and poets. The holograph books and the signature book are in fine condition; the signature book is rubbed along the spine and slightly hand-soiled consistent with its use. \$35,000.00
68. WILLIAMS, William Carlos. **Pictures from Brueghel and other poems**. 8vo, original pictorial wrappers. (Norfolk, CT): New Directions, (1962). First edition of Williams's late career Pulitzer Prize-winning collection, a paperback original. Signed by Williams. A fine copy, uncommon signed by the poet. \$1,000.00

WITH A MANUSCRIPT QUOTATION BY YEATS

69. YEATS, W. B. **Responsibilities: Poems And A Play**. 8vo, original linen-backed paper over boards. Churchtown, Dundrum: The Cuala Press, 1914. First edition. One of 400 copies printed. Wade 110. Connolly 100, 24. Includes "September, 1913", "To a Friend whose Work has come to Nothing" and "The Cold Heaven", among other poems. Laid in is a small card with a note in Yeats's hand quoting from the prefatory poem in *Responsibilities*: "only the wasteful virtues earn the sun", signed W. B. Yeats. A fine unopened copy of a scarce book. \$4,500.00
70. YEATS, W. B. **The Wild Swans at Coole, Other Verses and a Play in Verse**. 8vo, original linen-backed boards with printed label on spine. Churchtown, Dundrum: Cuala Press, 1917. First edition. Limited to 400 copies printed. Wade 118. The first appearance in book form of the title poem, one of Yeats' most memorable lyrics, *The Wild Swans At Coole* also includes "The Collar Bone of a Hare", "Lines Written in Dejection", and the long poem, "Upon A Dying Lady". A fine copy. \$2,500.00