

JAMES S. JAFFE RARE BOOKS LLC

OCCASIONAL LIST: SUMMER MISCELLANY 2019

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All items are offered subject to prior sale. Libraries will be billed to suit their budgets.
Digital images are available upon request.

1. AMMONS, A. R. **Ommateum with Doxology**. Small 8vo, original salmon cloth, dust jacket. Philadelphia: Dorrance & Co., (1955). First edition of Ammons' rare first book. One of 300 copies printed, of which only 100 were bound. Wright A. According to his close friend, the poet David Lehman, "Ammons published *Ommateum*, his first book, at his own expense in 1955; sixteen copies were sold in the next five years." A very fine copy, essentially as new. \$2,500.00
2. [ARCHIVES & COLLECTIONS] **Bisbee Poetry Festival Archive (1979-1985)**. In 1979, Jon Friedman founded the annual Bisbee Poetry Festival in the historic mining town of Bisbee, AZ, a picturesque town on the Mexican border that had become a vibrant center of creative activity for musicians, writers, and artists. Every year for the next seven years Friedman invited six of the best contemporary poets to Bisbee during the third week of August to read their poetry to audiences that usually exceeded 500 avid fans from around the country. The readings, which might more accurately be described as performances, varied from an hour to an hour and a half, and these readings, along with the interviews, workshops, press conferences and informal social events that surrounded the readings, were all professionally videotaped, thereby capturing some of the most riveting live poetry readings of the period, readings that, it must be emphasized, were enhanced by their non-academic environment. In all forty-four poets participated in the personalized week-long residences that the Bisbee Poetry Festival offered them, including Kathy Acker, Helen Adam, Ai, David Antin, John Ashbery, Amiri Baraka, Ted Berrigan, Gregory Corso, Jayne Cortez, Robert Creeley, Ed Dorn, Robert Duncan, William Everson, Lawrence Ferlinghetti, Allen Ginsberg, Susan Griffin, Bobbie Louise Hawkins, Juan Felipe Herrera, Galway Kinnell, Carolyn Kizer, Joanne Kyger, Phillip Lamantia, Philip Levine, Jackson MacLow, Michael McClure, Alice Notley, Rochelle Owens, Robert Pack, Margaret Randall, Jerome Rothenberg, Ed Sanders, May Swenson, Diane Wakoski, Anne Waldman, Philip Whalen, among others. The Bisbee Poetry Festival video archive comprises approximately 120 hours of broadcast quality footage consisting of 126 tapes recorded on Sony videocassette KCA60 (Broadcast quality – 3/4 inch – usually one hour each, some are 2 hours each); 20 tapes of Sony KCS20 (Broadcast quality – 3/4 inch – 20 minutes each); 8 reel-to-reel audio tapes, Crescendo Medallion Series, Magnetic recording tape, 2400 feet per reel, 7 inch reels, 1/4 inch silicone coated Mylar, 1/2 mil, 2 hours each; 9 compact audio cassettes, 1 hour each. The tapes are generally in fine condition, and suitable for digitization.
\$75,000.00
3. [ARCHIVES & COLLECTIONS] **Center for Book Arts 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

4. [ARCHIVES & COLLECTIONS] PATTERSON, Tom. **The 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 Pasauan*, 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 journalist 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*. An important archive: few other critical writers have written so extensively about contemporary art in the Southeastern United States over the last twenty-five years. A detailed inventory is available. \$45,000.00
5. [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. \$750.00
6. [ART – PHILLIPS] PHILLIPS, Tom, **Uranian Memories**, original painting, acrylic on canvas, approximately 20" wide by 24" vertical, framed. (1972). Exhibited at Phillips' show at The Gemeentemuseum, Den Haag, in 1975. Provenance: formerly in the collection of the poet, Jonathan Williams, at Corn Close, Cumbria. \$15,000.00
7. [ART – SCHNABEL] SCHNABEL, Julian. **Works on Paper 1975-1988. Edited by Jorg Zutter. With essays by Brooks Adams, Donald Kuspit, and Jorg Zutter.** 4to, illustrated, cloth with original signed painting by Schnabel on front cover, dust jacket. (Munich): Prestel, (1990). First edition, with English text. One of 100 numbered copies with an original painting by Schnabel on the front cover, inscribed to the reader and signed by the artist. Fine copy, with publisher's note laid in. \$1,000.00

ORIGINAL PUBLISHER'S MOCK-UP OF ASHBERY'S FIRST BOOK

8. 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

9. 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. First edition of Ashbery's first book. One of 300 copies printed under the supervision of the artist Nell Blaine. Kermani A1. A beautiful copy of this fragile pamphlet, essentially as new. \$2,500.00
10. ASHBERY, John, et al. **The Poems by John Ashbery. Prints by Joan Mitchell [with:] Permanently by Kenneth Koch. Prints by Alfred Leslie [with:] Odes by Frank O'Hara. Prints by Michael Goldberg [with:] Salute by James Schuyler. Prints by Grace Hartigan.** Four volumes, 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
11. BASKIN, Leonard. **Ram. Original bronze relief sculpture of a ram in profile, approximately 10 ¼ x 13 ½ inches, signed Baskin and dated 1983.** One of the richest and most ancient of symbols, the ram – symbol of Aries in the Zodiac – represented power and authority, as well as fertility, creativity and rebirth. The ram that Abraham found trapped in a thicket on Mount Moriah and that he sacrificed in place of his son Isaac later came to symbolize Jesus Christ, and remains perhaps the most famous ram in literature; and the ram's horn, the shofar, was an important part of Jewish history and ritual. Leonard Baskin was preoccupied with the Old Testament story of Abraham and his son Isaac during the mid-1970s and created three major sculptural works based on the story, including "Isaacangel", "Abraham" and "Ram", which were associated with a group of "divinator and prophet figures" that Baskin created at the time. – Irma B. Jaffe, *The Sculpture of Leonard Baskin* (NY.: Viking Press, 1980), p. 192. A beautiful bronze, in fine condition. \$6,000.00
12. [BAUHAUS] GROPIUS, Walter. **Das Staatliches Bauhaus Weimar, 1919-1923.** 4to, 226 pages, 20 color plates, 147 halftone illustrations. Weimar-Munche: Bauhausverlag, 1923. First and only edition of the

famous Bauhaus manifesto, issued in an edition of 2000 copies on the occasion of the Bauhaus exhibition in August-September 1923. The colored plates include 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 Gropius, Kandinsky, Klee, Moholy-Nagy, and Oskar Schlemmer. Tiny abrasions to the corners at the head of the spine, otherwise a fine copy. \$10,000.00

13. BEI DAO. **Nightwatch. Poems by Bei Dao with two Hanga woodcuts by Bill Paden, calligraphy by Er Tai Gao, and translation by David Hinton with Yanbing Chen.** Folio, original linen boards bound dos-à-dos with two spines, covers and spine labels. Hopewell, NJ: Pied Oxen Press, 1998. First separate edition of these poems by one of China's foremost living writers, printed in both the original Chinese and an English translation by David Hinton and Yanbing Chen, the two texts running in opposite directions. One of 40 numbered copies (out of a total edition of 60 copies) signed by Bei Dao (in both Chinese and English), David Hinton, Er Tai Gao and the printer; there were also 20 hors commerce copies. The translation was set in Stempel Optima types, and the Chinese printed from type-high photo-engravings of the original calligraphy by Er Tai Gao. The two tipped-in woodcuts have been produced on Echizen-hosho: Yamaguchi, kizuki-kozo, sarashi facing the English title page and Yamada Number 42, kizuki-kozo, sarashi facing the Chinese title. Nine color areas cut into five blocks of Shina plywood and ten printing steps were involved with the former. Four color areas cut into three blocks of Honoki and seven printing steps were involved with the latter. Each woodcut is numbered and signed by the late Bill Paden, the Western master of the form. As new, at publisher's price. \$1,500.00
14. BERRIGAN, Ted. **In The Nam What Can Happen? Illustrated by George Schneeman.** Square 4to, loose sheets in clear plastic slipcase. N.Y.: Granary Books, 1997. First edition. Limited to 70 copies printed letterpress from magnesium plates on Rives 300 gm paper by Philip Gallo at The Hermetic Press, signed by the artist, of which 50 copies were for sale. A beautiful "simulation" of a one-of-a-kind collaborative book made by Berrigan and Schneeman in 1967-68. "The original was passed back and forth for about a year, remaining in the hands of one or the other for weeks or even months at a time - poet and artist each adding, subtracting, working over words and images. The materials used were pen & ink, white acrylic paint and collage. The work was made primarily for the amusement of the collaborators." As new. \$1,000.00
15. BISHOP, Elizabeth. **North Haven. In Memoriam: Robert Lowell.** Large broadside poem, illustrated by Kit Barker. (Northridge, CA): Lord John Press, 1979. First edition of one of Bishop's last and best poems, her elegy for Robert Lowell. Limited to 150 copies signed by Bishop. The English artist Kit Barker and his wife, Ilse, were close friends of Bishop. Some faint discoloration, otherwise a very good copy. \$1,250.00
16. BLUNDEN, Edmund. **Undertones of War.** Large 8vo, original black cloth. London: Cobden-Sanderson, (1928). First edition of Blunden's celebrated World War I memoir, which includes a supplementary section of thirty-one poems entitled "A Supplement of Poetical Interpretations and Variations". Kirkpatrick A28a. Presentation copy, inscribed by Blunden to Ottoline Morrell on the front free-endpaper: "Inaugurate, mild book, my fuller claim / Of an old friendship, on an honoured name. / O.M. with E. Blunden's pen, / April 3, 1930." G. S. Fraser called *Undertones of War* "the best war poem." Paul Fussell summed it up this way: "In a world where literary quality of Blunden's sort is conspicuously an antique, every word of *Undertones of War*, every rhythm, allusion, and droll personification, can be recognized as an assault on the war and on the world which chose to conduct and continue it. Blunden's style is his critique. It suggests what the modern world would look like to a sensibility that was genuinely civilized." – *The Great War and Modern Memory*, p. 268. Pages 133/134 dog-eared, spine slightly faded, tiny nick out of bottom edge of front board, light offsetting to free-endpapers, otherwise a very good copy, lacking the dust jacket. \$750.00
17. BUNTING, Basil. **Collected Poems.** 8vo, original cloth, dust jacket designed by Barnett Newman. (London): Fulcrum Press, (1968). First edition, limited issue. One of 150 numbered copies printed on grey glastonbury paper signed by the author with an original silk screen print of Newman's cover design laid in. Presentation copy, inscribed by Bunting to poet and Jargon Press publisher Jonathan Williams on the front free-endpaper: "If you keep straight you will have no friends but catgut and blossom in season' / Basil Bunting / for Jonathan Williams". Edges of text block lightly foxed, otherwise a fine copy in a slightly dust-soiled, price-clipped jacket. \$1,750.00

18. 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
19. 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. \$12,500.00

20. COWLEY, Malcolm & Muriel. **38 typed letters, 6 holograph postcards, with several miscellaneous items, 56 pages, mostly 4to, various places (Palo Alto, CA; Rome; Hollins College) but primarily Sherman, CT., to their son Robert and his wives, first Blair, and then Susan (Cheever), Nov. 30, 1957 – Sept. 17, 1970.** Of the correspondence, 23 letters and the 6 post cards are by Muriel, and 15 are by Malcolm Cowley, although almost all of the letters are written as from both parents. An extensive, widely informative and expressive series of letters from the Cowleys to their son and daughters-in-law concerning their daily lives, their extended family, their literary friends and academic associates. There are numerous passing references to friends of the Cowleys, especially literary friends like Allen Tate, Conrad Aiken, Glenway Wescott, Van Wyck Brooks, James Thurber, Robert Coates, Mark Van Doren, Wallace and Mary Stegner, Josephine Miles, Ramon Guthrie, Kenneth Burke, Joseph Campbell, Alexander (Sandy) Calder, among many others, with, not surprisingly, news of the vicissitudes of this aging and ailing generation of writers. Robert Cowley, an editor and a military historian, married Susan Liley Cheever, the daughter of John Cheever, in May of 1967; they divorced in 1975. Muriel's letters to Robert, which understandably make up the larger portion of the correspondence, are often concerned about domestic or family matters but encompass the Cowley's personal and academic lives together, and often refer to their friends and acquaintances, while her husband's letters are more often concerned about his own literary life, and comments on the world at large. \$15,000.00
21. [CUMMINGTON PRESS] DUNCAN, Harry & Paul Wightman WILLIAMS. **A file of correspondence between Duncan and Williams of the Cummington Press and the bookbinder Arno Werner, consisting of the following: 16 letters from Duncan, 10 TLS, 6 ALS, 18 pages; 9 letters from Williams, 4 TLS, 5 ALS, 10 pages, 23 April 1947 – 17 January 1950,** discussing various books of the press that Werner was asked to bind and their costs; the authors whose books are mentioned include R. P. Blackmur, Rilke, Wallace Stevens, Allen Tate, and Robert Penn Warren. Arno Werner, a master bookbinder in Pittsfield, MA, was the chief bookbinder for rare books for the Houghton Library at Harvard from 1942, when the Houghton opened to the public, until 1982. Werner had an especially close relationship with the Cummington Press, Harry Duncan's most distinguished imprint from 1939-1966. Werner died in 1995. With the original mailing envelopes. \$2,500.00

PRESENTATION COPY, INSCRIBED TO JULIEN BENDA

22. ELIOT, T. S. **The Sacred Wood. Essays on Poetry and Criticism.** Small 8vo, original blue cloth, dust jacket. London: Methuen & Co. Ltd., (1920). First edition, first state of the dust jacket. Gallup A5a. Presentation copy, inscribed on the front free endpaper by the author: "Hommages de l'auteur à M. Julien Benda, T. S. Eliot, 26.ii.20". In the section devoted to "The French Intelligence" in the essay "Imperfect Critics", Eliot writes: "M. Julien Benda has the formal beauty which he American critics lack, and a close affinity to them in point of view. He restricts himself, perhaps, to a narrower field of ideas, but within that field he manipulates the ideas with a very exceptional cogency and clarity. To notice his last book (*Belphégor: essai sur l'esthétique de la présente société française*) would be to quote from it. . . . A society in which a mind like M. Benda's can exercise itself, and in which there are persons like M. Benda, is one which facilitates the task of the creative artist. . . . The creative artist in England finds himself compelled, or at least tempted, to spend much of his time and energy in criticism that he might reserve for the perfecting of his proper work: simply because there is no one else to do it." – pp. 39-41. Benda's *Belphégor* was published in 1919. His most famous work, *La Trahison des Clercs (The Betrayal of the Intellectuals)*, was published in 1927, and translated into English by Richard Aldington. An exceptional association copy. A very good copy in the scarce dust jacket, which is chipped at corners. \$7,500.00

MARSHALL McLUHAN'S COPY

23. 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

24. [GETTYSBURG] WILLIAMS, William Earle. **Gettysburg: A Journey in Time**. Large 8vo, illustrated, cloth, acetate jacket. (Philadelphia: Esther M. Klein Art Gallery, 1997). First edition. One of 26 lettered copies signed by Williams, with an original print laid into envelope tipped-onto back paste-down. As new. \$250.00
25. GINSBERG, Allen. **The Fall of America. Poems of these states 1965-1971**. 12mo, original printed wrappers. (San Francisco): City Lights, (1972). First edition. Presentation copy, inscribed by Ginsberg on the front inner wrapper: “for Jonathan Williams, long assiduous attention to texts a mutual preoccupation yours and mine for years & years - Survived to Dentdale, Allen Ginsberg 17 Aug 1973”. Spine lightly sunned, few foxmarks on edges of textblock, otherwise a fine copy. \$1,000.00

A SIDE-TRIP ON BOB DYLAN’S ROLLING THUNDER REVUE

26. GINSBERG, Allen. **Autograph Letter Signed (“Allen”), 1 1/2 pages, 4to, Newport, RI, November 4, 1975, to Beat collector, bibliographer, and photographer Marshall Clements about visiting Kerouac’s grave with Bob Dylan, Peter Orlovsky, and a film crew**. In early November 1975, Ginsberg, Dylan, and Orlovsky visited Kerouac’s grave at Edson Cemetery in Lowell, Massachusetts accompanied by a film crew who recorded the event. In this important letter, Ginsberg thanks Marshall Clements for supplying a map used by the crew and for his suggestions of texts for reading at the gravesite and chronicles the event: “we surveyed most sites – and today with Dylan went to [the] grave – He had film crew there – we stood by grave, talked – I pointed out Sam Sampas’ stone – we read poems & lines out of Mex[ico] City Blues, then sat down w/ Peter [Orlovsky], Dylan played my harmonium & we improvised a blues, trading words, to Kerouac – then he took out guitar & I improvised a long celestial blues – Jack in the clouds looking down on us w/ a big tear – then we went to the Grotto [illegible] & Dylan talked to Statue of Christ, & lit votive candles & we babbled about God – & then light faded (after many beautiful film scenes shout around the Catholic orphanage & playground overlooking Merrimac) & we came here. Other film crew made many shots of mills & redbrick as per yr. selection from Maggie Cassidy & Tony Sampas’ & mine from Dr. Sax, & mine from [Mexico City] Blues – Dylan said he’d read the Blues book, & [Doctor] Sax, & [Visions of] Cody, among others – long ago the Blues – Thanks again for sending yr selection of images – As ever, Allen.” Ginsberg’s return address on the flap of the mailing envelope reads “c/o Rolling Thunder”. The Rolling Thunder Revue was Dylan’s concert tour of fall 1975-spring 1976 featuring various musicians and players; Ginsberg performed with the group. Martin Scorsese’s documentary of the Revue, which includes a scene with Dylan and Ginsberg at Kerouac’s grave, was recently released. In his capsule biography of *Kerouac in Photographs* (Altadena, CA: Twelvetreets Press, 1990) Ginsberg sees Kerouac “inspiring Bob Dylan to renovate U.S. folk lyric.” Sean Wilentz, in a chapter of his *Bob Dylan in America* excerpted in *The New Yorker* on August 13, 2010 views Dylan’s involvement with the writings of Kerouac, Ginsberg, Burroughs, and others as a key link between the folk music movement and the Beat generation. Folded for mailing, the letter, and its original mailing envelope, are in fine condition. \$8,500.00
27. [GOGMAGOG PRESS] COX, Morris. **A Mystique of Mummies. Illustrated with 20 colored elimination linocuts, 12 fl x 17 inches, 22 loose sheets, plus a list of plates and two sheets of notes pasted inside the front and back of the box**. London: Gogmagog Press, 1983. Chambers 35. First edition of Cox’s last collection of prints. One of only 12 sets printed in black, with each linocut individually titled and signed and dated by the artist/publisher. In a quarter-cloth solander box, with printed label on the spine, by Gemma O’Connor, and monoprint covers on Japanese paper by Cox. The list of plates and notes are handwritten by John Craig. Chambers/Franklin comment: “Morris Cox in his eighty-first year produced

this energetic series of twenty prints, brightly colored in flat tones from linocuts. . . . It is a profound work. . . . If the word means merely actors, he finds them on the stage of history; mankind as mummer playing whatever dominating, automatic, poetic or dominated part the world's destiny designed. This seems therefore to be his epilogue. With twelve sets completed and no gallery exhibiting him, few have seen what he has done." One of the rarest of Gogmagog publications. \$7,500.00

28. GRAHAM, Jorie. **All Things**. 4to, pastel frontispiece by Ronald Cohen, original vellum & two-toned alum-tawed navy blue goatskin over boards by Mick LeTourneaux, navy blue linen folding box with printed paper labels. Iowa City: Empyrean Press, 2002. First edition. One of only 15 special copies printed on Center for the Book hemp paper made by Lynn Amlie, signed by the poet. As new. \$1,500.00
29. GRAVES, Robert, editor. **The Owl: A Miscellany. No. 1, May 1919 - No. 2, October 1919**. Folio, illustrated, original pictorial wrappers. London: Martin Secker, 1919. First edition. One of 24 special copies of the first issue signed by many of the contributors, including Max Beerbohm, Randolph Caldecott, John Galsworthy, Robert Graves, Thomas Hardy, Nancy Nicholson, William Nicholson, Robert Nichols, Siegfried Sassoon, W.J. Turner, Logan Pearsall Smith, J. C. Squire, W. H. Davies, and Eric Kennington, John Masefield, Pamela Bianco, and William Orpen, whose signatures are on small slips of paper pasted in as issued, among others. It must be noted that T. E. Lawrence, who contributed to *The Owl*, did not sign this issue. Extremities very slightly rubbed, otherwise an unusually attractive set. A third volume, *The Winter Owl*, was produced by Graves in 1923. \$2,500.00

IN THE RARE PAPYRUS BINDING

30. 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. \$18,500.00
31. HESSE, Herman. **Zehn Gedichte**. 8vo, original printed wrappers. Bern, Switzerland: Gedrukt bei Stämpfli & Cie, (no date, but 1939). First edition of these ten poems, including "Chinesisch", "In einem alten Tessiner Park" (a series of three poems), "Der letzte Glasperlenspieler", "Morgenstunde im Dezember", "Föhnige Nacht", "Mit der Eintrittskarte zur Zauberflöte", "Nachtgedanken", and "Tagebuchblatt". Inscribed on the inside front wrapper from Hesse to Anita Ascher in August, 1947. Lightly soiled, but a very good copy. \$1,000.00
32. HESSE, Hermann. **Zwei Gedichte**. 12mo, original stapled printed wrappers. Np: Privately printed, 1951. First edition. Wallace Stevens's copy, inscribed by Hesse on the inside front wrapper, "Herzlich grüsst [Best regards] / H Hesse", with the original mailing envelope addressed in Hesse's hand. A very fine copy. \$2,500.00
33. [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 hand-made 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. \$7,500.00

34. HOUSMAN, A. E. **“Aunts and Nieces, or Time and Space.”** Holograph manuscript 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
35. HOWE, Susan. **The Nonconformist's Memorial.** 4to, illustrated with six original woodcuts by Robert Mangold, original handmade hemp paper wrappers, in publisher's folding cloth box. (N. Y.: The Grenfell Press, 1992). First edition. One of only 65 numbered copies signed by Howe and Mangold out of a total edition of 83 copies. As new, at publisher's price. \$3,000.00
36. HOWE, Susan. **Frolic Architecture. Illustrated with ten photograms by James Welling.** 4to, original handmade Izumo Mitsumata-shi and Cave paper binding, in handmade paper over board clamshell box, by Claudia Cohen. N. Y.: Grenfell Press, 2010. First edition. Limited to 26 copies printed by hand on Somerset Paper, signed by the Howe and Welling, with an original, separate photograph/poem initialed by the poet and artist. As new, at publisher's price. \$7,500.00
37. HOWE, Susan. **Concordance.** 8vo, original Japanese Teachest paper binding by Claudia Cohen, in publisher's box. N. Y.: Grenfell Press, 2019. First edition. Limited to 45 copies signed by Howe, the entire edition. Seventy pages of poems, with a prose poem “Envoi” bound separately as a chapbook. As new, at publication price. \$950.00

INSCRIBED TO SYLVIA PLATH'S MOTHER

38. HUGHES, Ted. **Roosting Hawk.** 8vo, original printed wrappers. (Northampton, MA: Greccourt Review, 1959). First separate edition, an offprint. An extraordinary association copy, inscribed on the inside front wrapper by Hughes to Sylvia Plath's mother Aurelia Plath: “June 24, 1959, To Sylvia's mother from Ted with love.” Originally published in *The Greccourt Review*, an undergraduate publication at Smith College, where Hughes's wife Sylvia Plath was teaching at the time, this poem was later collected in *Lupercal*

(1960) as “Hawk Roosting”. Hughes and Plath met each other in Cambridge on January 25, 1956. By May, Plath had informed her mother that the couple planned to marry in June of the following year. Aurelia Plath, however, came to England in June of 1956, and “almost immediately after Aurelia arrived, Plath and Hughes decided to marry – hastily, recklessly, even secretly, on June 16. Aurelia Plath was the only family member at the ceremony.” Hughes and Plath moved to the United States in June 1957. Plath taught at Smith College, while Hughes taught at the University of Massachusetts at Amherst. Plath took advantage of her time in the US to resume visits with her psychiatrist, Ruth Beuscher, engaging in six months of psychotherapy that, among other things, brought to light her hostility toward her mother, feelings which she must have confided to her husband, and which may explain in part the peculiar form of Hughes’s inscription to his mother-in-law in this book, a construction that suggests both distance and disassociation. Hughes and Plath sailed back to England at the end of November, 1959. – Diane Middlebrook, *Her Husband: Hughes and Plath – A Marriage*. (N. Y.: Viking, 2003), pp. 26-27, 120-130. Sagar & Tabor C53. Offsetting from newspaper insert on inside front cover, otherwise a fine copy. \$7,500.00

39. HUGHES, Ted. **Crow. From the Life and the Songs of the Crow**. 8vo, spiral bound blue wrappers with publisher’s printed label on the front cover. N. Y.: Harper & Row, 1971. Uncorrected galley proof of the first American edition, with publication information noted on label. From the library of the poet Daniel Hoffman to whom the proof was sent by *The New York Times* for review, with their slip, and a letter from one of the book review editors, requesting the review, stapled to the front wrapper. The letter bears Hoffman’s brief notes on the back. The editor, Walter [Kerr?], expresses the hope that Hoffman can submit the review soon, so that it can be published in the March 14th issue – a little more than a month away from the date of the letter, which is February 10th – and adds: “Though this sounds like harsh and unusual pressure, it really represents a hopeful change from the old regime, where Mr. [Francis] Brown’s poetry reviews sat around for months. John [Leonard] wants to review poetry more promptly than a year after publication, as was our old custom.” With an ALS, a one page air letter, Lumb Bank, Heptonstall, Hebdenbridge, Yorks, England, undated (and postmark illegible), from Hughes to Hoffman: “Dear Daniel Hoffman, I’ve been saving up this letter for about a year – I meant it to be long & detailed, but if I wait for that I shall never be writing at all. I must write now and let you know how much I appreciate your appreciation in *Shenandoah*. You are the only one who has looked at the verse from a view point close to my own. The question is: how relevant is the whole theme. Very relevant for me, and – I think – for everybody. But there’s no telling. The thing to do is go the whole way – then see if anything’s happened. Might be permanent, might be just freakish. My long piece is about finished. I’ll send you a copy. That’s the life and songs of the Crow. It will have to be fragments now – because the thing could be endless. . . .” Spiral binding perished, old staples rusted, otherwise a very good copy. \$1,500.00
40. HUGHES, Ted. **Chiasmadon. With a relief print by Claire Van Vliet**. Square 8vo, original quarter black leather and decorated paper boards by Susan Johanknecht. (Baltimore, MD): Charles Seluzicki, (1977). First edition. One of 5 or 6 copies specially bound for participants of the edition out of a total edition of 175 copies printed at the Janus Press and signed by Hughes and Van Vliet. According to the colophon there were 120 copies for sale, and 55 copies *hors commerce*. The bibliographers note that: “There were ten copies out of series. Of these, six were special copies for the participants in the project, each containing an extra line printed with the recipient’s name and bound in decorated boards with black leather spines. Hughes did not sign these special copies, possibly through an oversight. Of the four remaining out of series copies, two were signed.” Sagar & Tabor A52. The present *ad personam* copy, however, is designated “for Victoria Fraser” in Van Vliet’s hand on the colophon page, and is also signed by Van Vliet and Hughes. Victoria Fraser collaborated with Claire van Vliet on a number of Janus Press publications. Ruth Fine, on the other hand, notes that “Five copies were specially bound by SJ (Susan Johanknecht): ¼ black leather with fragment of CVV lithograph used as decorative cover papers over boards; Adriatic blue Fabriano Miliani Ingres endpapers and flyleaves.” – Ruth Fine, *The Janus Press 1975-80. Catalogue Raisonné. An Exhibition at The Robert Hull Fleming Museum at The University of Vermont in Burlington, 1982*, p.40. A very fine copy. \$3,500.00
41. [HYMNS] 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. Folded perhaps from mailing, the manuscript is in fine condition. Framed and glazed. \$1,000.00

42. [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, handmade 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 Webb* sold out. As new, at publication price. \$2,000.00 (net)
43. [JARGON SOCIETY] COX, Reuben. **Corn Close. A Cottage in Dentsdale. Photographs by Reuben Cox. Essays by Thomas Meyer and Anne Midgette.** 4to, illustrated in color, original cloth, dust jacket, in publisher’s slipcase. (Salisbury, CT): Green Shade, 2015. First edition, published as Jargon 116. Limited to 50 copies signed by Cox, Meyer, and Midgette, and with an original photograph signed by the photographer laid in. Corn Close is the Cumbrian cottage where the poets Jonathan Williams and Thomas Meyer lived for over thirty years. Reuben Cox, a professional photographer and formerly on the faculty of Cooper Union, is the author of *The Work of Joe Webb: Appalachian Master of Rustic Architecture* (Jargon Society, 2009). As new, at publication price. \$250.00
44. JOYCE, James. **Dubliners.** 8vo, original cloth. N. Y.: B. W. Huebsch, 1916. First American edition. One of 504 copies from the English sheets. Slocum & Cahoon 9. Spine darkened, with a touch of rubbing at spine ends, otherwise a very good copy. \$2,500.00
45. KOOSER, Ted. **Official Entry Blank. Poems.** 8vo, original cloth, dust jacket. Lincoln, NE: University of Nebraska Press, (1969). First edition of Kooser’s first book, the rare hardcover issue. Simultaneously published in paperback. Signed by Kooser on the half-title page. A fine copy in price-clipped dust jacket, which is a trifle sunned along spine. \$1,250.00
46. LYOTARD, Jean-François. **Pacific Wall.** Small 4to, folding photographic plate, original photo-illustrated paper over boards, publisher’s sepia-colored acetate dust jacket and printed acetate wrap-around band, publisher’s cloth tray case. (Venice, CA: The Lapis Press, 1990). First edition in English, translated from the French by Bruce Boone. Signed by Lyotard. From the library of bibliographer J. M. Edelstein. Lyotard’s text is an extended discussion of Kienholz’s assemblage (“Five Car Stud”), the circumstances of its installation at Documenta 5, and its reception as a trope for racism in contemporary American society. Light wear along the folds of the folding plate, otherwise a fine copy. Rare signed. \$1,000.00
47. MacDIARMID, Hugh [C. M. Grieve]. **The Complete Poems 1920-1976. Edited by Michael Grieve and W. R. Aitken.** 2 volumes, 8vo, original blue cloth, publisher’s slipcase. London: Martin Brian & O’Keefe, 1978. First Edition. Limited to 65 copies signed by the poet, of which 50 were issued in blue buckram as here, with 15 lettered copies bound in niger morocco, according to the colophon, a copy of which is loosely inserted in the set; not all copies were supplied with the separately printed colophon sheet. MacDiarmid saw the book through the press, but died two months after publication. A fine set. Scarce. \$1,250.00
48. McCULLERS, Carson. **Le coeur est un chasseur solitaire. Roman traduit de l’anglais par Marie-Madeleine Fayet. Preface de Denis de Rougemont.** 8vo, original printed wrappers, glassine outer wrapper. Paris: Editions Stock, 1947. First French edition of McCuller’s first book, *The Heart Is A Lonely Hunter*. One of 100 copies hors commerce [Exemplaire H. C.] out of a total edition of 2750 copies printed on “velin blanc suédois”. Presentation copy, inscribed on the front free endpaper by the author “For Maurice Blanchot from Carson McCullers”. Blanchot [1907-2003] was a journalist, novelist, political

writer, and philosopher. He was also a prominent book reviewer. A fine, partially unopened copy. \$1,000.00

49. [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. \$3,500.00
50. [MANUSCRIPTS] FREEMAN, Mary E. Wilkins. **The Little Green Door. Not a True Story.** (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
51. [MANUSCRIPTS] PHELPS, Elizabeth Stuart (Ward). **The Veteran. A Drama of the Street.** 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
52. [MANUSCRIPTS] SKINNER, Charles Montgomery. **"Villon the Vagabond".** 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 19th 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
53. [MANUSCRIPTS] SPOFFORD, Harriet Prescott. **The Beaulieux 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
54. [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. \$3,500.00

55. MELVILLE, Herman. **The Works of Herman Melville**. 16 volumes, tall 8vo, original cloth, t.e.g., dust jackets. London, Bombay, Sydney: Constable and Company Ltd, 1922-1924. The Standard Edition, complete. Limited to 750 sets, including the first publication of one of Melville's masterworks, the novella *Billy Budd*, which was discovered in manuscript among Melville's papers at the time. BAL 13680, noting that the volume containing *The Confidence-Man* also contains a bibliography of the first editions of Melville's prose works by Michael Sadleir. BAL entries also exist for individual volumes which include first editions: *Billy Budd*, BAL 13682, noting the contents which represent "pieces here first located in book form", including the title story, which was "never before published"; *Poems: Battle-Pieces, John Marr and Other Sailors, Timoleon and Miscellaneous Poems*, BAL 13683, noting that the "Author's Note", p. 162, "Miscellaneous Poems", pp. (297)-349, and "At the Hostelry", pp. (351)-434, first appear here in book form. Regarding the format of the Constable set, BAL specifies: "LP cloth: blue. Maroon-coated endpapers. Top edges gilt." descriptions to which the present set conforms. We are not aware, however, of another variant printing of the set. The Standard Edition was published episodically, with the inevitable consequence that complete sets are rare. Seven of the volumes in the present set are in their original dust jackets, which are extremely rare and fragile, having been printed on heavy, acidic paper. The dust jacketed volumes include the first four volumes: *Typee, Omoo, and Mardi* (Vols. III-IV), and Vols. X-XII: *The Piazza Tales, Israel Potter, and The Confidence Man*. Remnants of other dust jackets, chiefly inside flaps, are included in a few of the other volumes. The set is in exceptionally fine condition, with all hinges firm and tight, and with no fading to the spines, and no wear or tear. \$10,000.00
56. [MEXICO] SPEAR, David. **Visible Spirits: No Es Nada Como Parece. [Nothing is Ever as It Seems]. Photographs of Mexico**. 4to, illustrated, original cloth, matching cloth slipcase. (Frankfort, Kentucky): Gnomon Press, (2006). First edition, limited issue, one of 50 numbered copies signed by the photographer and with an original signed and numbered print ["Juana Paloma, 1998"] enclosed in a separate envelope and laid in. By the author of *The Neugents* (Jargon Society, 1993). As new. \$250.00
57. [MINIATURE – PERISHABLE PRESS] HAMADY, Walter. **Wow's First Book**. A miniature book, 2 x 1 3/4 inches, original Swedish marbled paper wrappers handmade by the author. (Mt. Horeb, Wisconsin): Perishable Press, 1977. First edition of the smallest book from the press, "just the right size for a two-year-old little girl", the little girl being Laura Evans Hamady, the author's daughter. One of only 60 copies salvaged from an intended edition of 365 copies. Hamady, *Two Decades of Hamady & The Perishable Press*, 78. A very fine copy. \$1,000.00

WITH ORIGINAL MANUSCRIPTS AND LETTERS

58. MURGER, Henry. **Scènes de la Vie de Bohème par Henry Murger. Illustrations en couleurs de Joseph Hémard**. 2 volumes, 8vo, illustrated, folding frontispiece, full morocco with pictorial bands on the covers showing characters from the story, in two morocco-tipped marbled board slipcases, by René Kieffer. Paris: Éditions René Kieffer, Relieur d'Art, 1921. First edition. One of 50 copies on "velin de cuve des papeteries B.F.K. de Rives with a suite of the illustrations "en noir" and an original watercolor by Hémard. The present copy has been further enriched with the addition of original letters and drawings relating to this publication and to Murger and his Murger's circle. The folding frontispiece reproduces in facsimile the original holograph manuscript of the witty *Cahier des Doléances* prepared by Murger and his friends for Monsieur Louvet, the proprietor of the Café Momus in the Latin Quarter, where Act II of *La Bohème* was set. Murger and his impecunious friends were known collectively as "the water drinkers" because they were often unable to afford anything stronger than water when they met at the Café Momus, where they invariably held sway over the café's second floor room, at significant cost to the owners, who nevertheless enjoyed their presence. As Robert Baldick recounts: "Murger and his friends were grateful for Louvet's tolerance, and on New Year's Day 1845 they showed their gratitude in characteristic fashion – by presenting him with a list of humorous complaints [the *Cahier des Doléances*] which he apparently found amusing and kept all his life. The list, which was long and detailed . . . went on . . . for page after page, suggesting aesthetic improvements on the second floor", which, if carried out, the signatories promised, would lead to their settling their accounts "every month – if possible." Several years later the Café Momus was failing, and remorsefully recognizing their role in its decline, the water drinkers came to Monsieur Louvet's rescue, and concocted a scheme to publicize the café, a scheme that worked brilliantly and that enabled Louvet not only to survive but to prosper to the extent that in a few years he was able to purchase

one of the most fashionable establishments in Paris, the Café de la Rotonde at the Palais-Royal. – Robert Baldick, *The First Bohemian: The Life of Henry Murger* (London: Hamish Hamilton, (1961), pp. 62-63, 106-107. The original manuscript letter of this amusing document, signed by Murger, Jean Desbrasses, B. Hypolite, J. Fleury, Jules Rozier, Antoine Chintreuil, Antoine Fauchery, Rozan, Charles Barbara, and Jules Vignon is bound in at the back of the book along with other documents, including: original drawings by Hémard for illustrations in the book, one in pencil and two in pen-and-ink; several proof sheets, including the corrected proof sheet for the colophon page; a two-page rough draft of the manuscript of E.-A. Férad's *Avertissement* (introduction) for this edition; a holograph invitation to the funeral of Murger, who died, true to *la vie de bohème*, nearly penniless at the age of 38 in 1861: however, beloved Bohemian that he was, his funeral was paid for by the French government and a fund for his monument was raised by *Le Figaro*; with additional letters from Alexandre Schanne (to Charles Monselet), Jean Wallon (2), an unidentified correspondent, Charles (Marc) Trapadoux (?) to Jacques Crépet (editor of Baudelaire), Jean Desbrasses, Antoine Chintreuil, and Joseph Hémard. Outer hinges of covers lightly rubbed, otherwise a fine set in slightly scuffed slipcases. \$7,500.00

59. [MUSIC – JOPLIN, Scott] SCHULLER, Gunther. **Treemonisha by Scott Joplin. Orchestration by Gunther Schuller.** Folio, 11 x 14 ¼ inches, 173 pages, original burgundy cloth. (No place: no date, but circa 1975). Jose Contreras's copy, with his ownership signature on the front flyleaf, and his musical annotations in red pencil throughout. Frank Corsaro's production of *Treemonisha*, with Schuller's orchestration and musical supervision, was performed at The Palace Theatre in New York City in December 1975, with Kathleen Battle in the starring role, and with Schuller and Contreras conducting. *Treemonisha* was Joplin's second opera, which he tried unsuccessfully to stage during his lifetime, and which remained undiscovered for decades after his death, until the 1970s when Gunter Schuller resurrected it. It was first performed in a full-scale production directed by Frank Corsaro and conducted by Gunther Schuller, who provided the arrangements and the scoring, at the Houston Grand Opera in 1975, with a cast that included Carmen Balthrop, Betty Allen, Curtis Rayam, and Willard White. In reviewing the Houston Grand Opera recording, Ted Libbey called *Treemonisha* "a lively mix of ragtime, minstrel show, vaudeville, grand opera, Wagner, Verdi, and Offenbach, with lots of dancing, a big role for the chorus, and arias and ensembles of affecting simplicity and beauty." A program for this production is included. Cover somewhat chipped near top of spine, paper darkening at edges, otherwise a very good copy. \$500.00
60. NOTLEY, Alice. **165 Meeting House Lane.** 4to, original illustrated wrappers by Philip Whalen, stapled as issued. (New York): "C" Press, (1971). First edition (250 copies printed). The Dedication Copy, bearing Notley's presentation inscription to James Schuyler on the dedication page: "For Jimmy Schuyler, / Alice Notley 10/6/71". Some very light dust-soil, otherwise a fine copy. \$1,750.00

ORIGINAL MANUSCRIPT OF JEFF NUTTALL'S FIRST BOOK

61. NUTTALL, Jeff. **The Church of St. Mary & St. David Kilpeck.** Original manuscript, folio, 26 leaves of heavy gray stock, illustrated frontispiece, calligraphic title-page and section-titles in red with historiated initials, illustrated throughout with watercolors of views and interiors (a few onlaid), architectural elements and carvings, pen & ink drawings, most heightened with colored chalk or wash, plans, and floral borders, original calf, spine lettered in gilt, gilt device on front cover. The original manuscript of Nuttall's 1954 Master's Thesis on the history of the medieval church in Kilpeck. "The one and only copy of this work is owned by Jonathan Williams..."—note in *The Kilpeck Anthology* (Five Seasons Press, 1981). A history of the church in Nuttall's neat cursive hand illustrated and embellished with his artwork in three chapters: "The History", "The Sculpture & Architecture", and "The Impact". In the coda to the book Nuttall writes: "My intended detachment was completely destroyed. The building refused to be seen as an arrangement in stone, as the key to a time and a tradition, or as a piece in the jig-saw puzzle of art history. It stood unavoidably as a work of art, the timeless expression of a vision experienced under that same sun which now winked at me through the deep yew tree." Nuttall, poet, publisher, actor, artist, musician, and figure of the 60s' counter-culture in Britain, was the brother of literary critic and teacher A. D. Nuttall. Spine and covers rubbed, particularly at the extremities, but the manuscript is in fine condition. \$7,500.00

ONE OF 20 COPIES ON KOCHI WITH ORIGINAL DRAWING BY LARRY RIVERS

62. 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
63. 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
64. [O'HARA, Frank] GINSBERG, Allen. **Empty Mirror. Early Poems.** 8vo, original wrappers. N. Y.: Totem Press in association with Corinth Books, (1961). First edition. Frank O'Hara's copy, with his ownership signature on the inside front wrapper. Wrappers quite sunned. \$1,000.00
65. PADGETT, Ron. **Summer Balloons.** 12mo, original white wrappers. (No place, but Tulsa, OK: The Author, Spring 1960). First edition of Padgett's rare first book, a four-page chapbook, privately printed for

the author. Presentation copy, inscribed (in jest) on verso front cover, "George (Schneeman), Here is my latest and possibly best work, Ron, April 1967." Ron Padgett recalls that *Summer Balloons* "consists of a few poems that I wrote for a girl I was in love with in our senior year of high school in Tulsa. To make them presentable to her, I went to a Mr. Casebeer, a local job printer who worked out of the garage behind his house, setting everything by hand and printing it letterpress. When I asked him how much five copies would cost, he said, "About the same as one hundred," so I had him print more than five, but how many I do not remember, maybe that hundred. For many years I thought that I should have stuck with five, because there were those additional copies floating around displaying my rampant adolescent sentimentality to any and all. But then I said to myself, "Enough with the vanity," and stopped worrying about it. And, after all, the girl was so beautiful and nice". Padgett further recalled that "I gave the girl some copies, plus a few to friends (Ted [Berrigan], Joe [Brainard] and Dick [Gallup] and to a few penal poets. I don't know what happened to the rest. Ted went around destroying his first pamphlet [*A Lily for My Love*] because he was deeply embarrassed by its mawkish sentimentality. I never destroyed *Summer Balloons*, but whenever I glance at it I have to forgive myself for printing it. I was just a kid." Covers dust-soiled, with a small stain on back cover, otherwise a good copy. Rare. \$3,500.00

66. PIAF, Edith. **"Non, Je ne Regrette Rien", the 1961 LP recording of the most celebrated song sung by the great French chanteuse.** Vintage 45 rpm LP (ESRF 1312), coated photographic sleeve. Paris: Les Industries Musicales et Electriques Pathe Marconi, (1961). Signed by Piaf on an affixed "Bruxelles Music Bar" label from an April 1961 appearance. "No, I have no regrets" was composed by Charles Dumont, with lyrics by Michel Vaucaire, in 1956. Piaf dedicated her first recording of the song to the French Foreign Legion. In 1960 France was fighting the Algerian War and their 1st Foreign Parachute Regiment adopted the song when they fell to Algeria's civilian leadership. The Regiment's leaders were arrested and tried however non-commissioned officers, corporals, and Legionnaires were assigned to other Foreign Legion formations. They left the barracks singing the song which has become part of the French Foreign Legion heritage and is sung when they are on parade. Fine condition, scarce in this format. \$750.00
67. [POETRY] **Backwoods BroadSides Chaplet Series. Edited by Sylvester Pollet. Number 1 – 100.** 100 individual 8-page flyers, folded as issued, by 100 different poets. Ellsworth, ME: Backwoods BroadSides, 2006. A remarkable collection of 100 separate folding chaplets by 100 poets including Alice Notley, Anne Waldman, Kathleen Fraser, Diane DiPrima, Rachel Blau DuPlessis, Joanne Kyger, Rochelle Owens, Mary de Rachewiltz, Rosemary Waldrop, Amiri Baraka, Cid Corman, Robert Creeley, Theodore Enslin, Clayton Eshleman, Jonathan Greene, Dick Higgins, Robert Kelly, James Laughlin, Jackson MacLow, Aram Saroyan, Anselm Hollo, Michael Heller, Carl Rakosi, Armand Schwerner, John Taggart, Nathaniel Tarn, Jonathan Williams, among many others. Each of the flyers includes a title-page, 6 pages of poetry, and a colophon. One of 26 complete, lettered sets, signed by each of the poets. As new. \$1,500.00
68. 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
69. 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 half-morocco case. \$17,500.00

70. SIMIC, Charles. **Nine Poems. A Childhood Story.** Folio, decorated wrappers, glassine dust jacket. Cambridge: Exact Change, 1989. First edition. One of only 25 copies signed by Simic out of a total edition of 500 copies. Fine copy. \$450.00
71. SIMIC, Charles. **On the Music of the Spheres. Photographs by Linda Connor. Poems by Charles Simic.** Square 4to, 15 tipped-in photographic plates, original navy cloth, black morocco labels lettered in gilt, publisher’s slipcase. (N. Y.): Library Fellows of the Whitney Museum of American Art, (1996). First edition, deluxe issue. One of 100 numbered copies signed by Simic and Connor, specially bound and including an original signed platinum palladium print by the artist. The sixteenth publication in the Artists and Writers Series of the Library Fellows of the Whitney Museum of American Art, designed and printed by the Grenfell Press. As new. \$1,500.00
72. SITWELL, Edith. **Original photographic portrait of the poet, gelatin silver print, 10 x 10 inches, matted, signed by the photographer and the subject on the matt, circa 1948.** An iconic portrait of Edith Sitwell, inscribed by her to Jose Garcia Villa on the matt: “For my dear Jose with love from Edith.” Dahl-Wolfe (1895-1989) was a prominent portrait and fashion photographer, best known for her work for *Harper’s Bazaar*, for which she worked from 1936-1958. In 1948, Jose Garcia Villa edited the festschrift *A Celebration of Edith Sitwell - On the Occasion of her Visit to the United States*, which was published by New Directions where Villa was an associate editor. Sitwell contributed the introduction to Villa’s *Selected Poems and New* (N. Y.: McDowell Obolensky, 1959). One of Dahl-Wolfe’s finest images. Very good condition, with distinguished provenance. \$2,500.00
73. SNYDER, Gary. **Smokey The Bear Sutra.** Large 8vo, illustrated, original pictorial plywood covers tied with cord. (Oakland, CA: RatArt Press, 1993). First edition in book form. One of only 25 numbered copies (the entire edition) signed by Snyder and the printer Michael Henninger. Very fine copy. \$1,500.00
74. SNYDER, Gary. **Sixteen T’ang Poems.** 4to, illustrated with Hanga woodcut by Bill Paden, original Indian hand-made paper-covered boards stamped in black, printed spine label. Hopewell, NJ: Pied Oxen Press, 1993. First edition. One of 74 numbered copies hand-set and printed with Stempel Palatino, Sestina and Michelangelo types, the color woodcut tipped-in as the frontispiece was printed in sixteen steps on kizuki-kozo, sarashi (made by Kazuo Yamaguchi), using ten shina plywood blocks and six colors of ink plus dilutions, each print numbered and signed by the late Bill Paden, the colophon signed by the poet and the printer. There were also 26 lettered copies hors commerce. As new, at publisher’s price. \$950.00
75. SNYDER, Gary. **The Mountain Spirit.** Illustrated with photo-etchings after Japanese sumi-ink scroll paintings, original red cedar hand-scroll with black walnut end knobs (10 1/2” end to end; the paper is 8 1/2” wide x 9’ 11” long), bound in Japanese book cloth and handmade washi, publisher’s paulownia box by Mihagi-Kougei Co., Ltd., Tokyo. Hopewell, NJ: Pied Oxen Printers, 2014. First separate edition. One of 50 numbered copies signed by the poet and the printer from an entire edition of 60 copies (10 of which are hors commerce). Design, illustrations, letter-press printing on Okawara washi and hand-scroll binding all by David Sellers. As new, at publisher’s price. \$1,500.00

76. SOUTHEY, Robert. **Autograph Letter Signed, 2 pages, recto and verso of a single 4to sheet, No place, March 2, 1810, to an unidentified correspondent, perhaps an editor or publisher, about writing his History of Brazil.** English Romantic “Lake School” poet and Poet Laureate for thirty years, Southey (1774-1843), friend of Coleridge and Wordsworth, was involved in diverse cultural disputes of the late eighteenth and early nineteenth centuries writing poems, plays, essays, reviews - he reviewed for the *Quarterly Review* during the 1810s-1830s - travel books, biographies and histories around contemporary events and history. Southey was one of the leading Hispanists of the period, his interests ranging from late eighteenth century Spain to Incan Peru. In this letter Southey touches upon matters evidently having to do with his *History of Brazil* (1810-1819), part of his planned, though never completed prose magnum opus, history of Portugal. Southey writes of his work in progress: “It has always been my intention to bring down the narration to the death of Sir [indecipherable] and in fact the history of his retreat is nearly written, having been begun upon when I had no materials for any other [?] part of the work.” Southey continues: “...you cannot be more desirous to have the volume published, than I am to be proceeding with my History of Brasil. I will not hurry myself to get to the end, nor suffer the work to be one jot the worse for the sake of being published a week or two earlier.” Commenting on the scarcity of accessible primary sources Southey notes, “But it must be remembered that for the history of this revolution I have no other documents than what our [indecipherable] supply. In the mss already in your hands the conduct of Ferdinand’s faction [?] and of those who have proved traitors is developed more clearly than it has yet been done in this country...” About other writing of his, Southey notes ruefully, “My portfolio is very-very poor [?], inasmuch as for the last seven [?] years I have scarcely written [indecipherable] verse except in Kehama [*The Curse of Kehama*, Southey’s epic Hindu romance published in 1810] and the new poem which I have begun since that was finished. Such however as it is I will send you the best of its contents. I have many subjects and hints marked down - but unluckily neither you [?] have time to wait for them, nor I leisure to finish them - nevertheless I will bear in mind that if I can compose any thing new there is a place ready for it, and you shall have immediately the best [?] that can be mustered... Yours very truly, Robert Southey”. Folded from mailing (a closed 5/8” tear in the margin of one fold), the letter is otherwise in fine condition. \$4,500.00
77. STEIN, Gertrude. **Lucy Church Amiably: A Novel of Romantic Beauty and Nature and Which Looks Like an Engraving by Gertrude Stein.** 8vo, original bright blue paper boards, plain unprinted dust jacket. Paris: Imprimerie Union, 1930. First edition. One of 1000 copies printed. Wilson A14. *Lucy Church Amiably* was the first book of five to be published in Stein’s Plain Edition series. Very slight wear to the extremities of the boards as always, but a very fine bright copy in dust jacket of this extremely vulnerable book. \$1,250.00
78. STEVENS, Wallace. **Autograph Letter Signed to a Sylvia Meech, 1 page, 8vo, on an unlined bifolium, Hartford, CT, March 12, 1932, mentioning his poem “Banal Sojourn”.** Stevens writes that ‘Banal Sojourn’ “in *Harmonium* is a garden poem in your sense, if not in your mind. In the new edition of that book there is a poem written in Norfolk or certainly suggested by what I saw there once in a visit. Thanking you for your note...” The “new edition” of *Harmonium* to which Stevens refers, published by Knopf in 1931, eliminated three poems from the first edition of 1923 and included an additional fourteen poems. Folded from mailing, the letter and its original mailing envelope are in fine condition. \$2,500.00
79. [STRACHEY, Lytton] CARRINGTON, Dora. **Lytton Strachey Reading.** Original full length pencil sketch of Lytton Strachey sitting in a chair reading, 11 x 9 ½ inches, unsigned and undated but circa 1930. Dora Carrington, or Carrington as she was known, was born in 1893 and attended the Slade School of Art from 1910-1914. There a number of her fellow students, notably Mark Gertler, C. R. W. Nevinson, Paul and John Nash fell in love with her. Many more followed in their hopeful footsteps, among them Gerald Brenan and Aldous Huxley, but most famously and steadfastly Lytton Strachey, whom Carrington met and fell in love with in 1915. For the next seventeen years, Carrington and Strachey would remain devoted to each other, despite the differences in their sexual orientations, and live together from 1917 until Strachey’s death in 1932. In 1921, when Carrington married Reginald “Ralph” Partridge, Strachey paid for the wedding and accompanied the newlyweds on their honeymoon to Venice. In 1924, he purchased Ham Spray House in Wiltshire for the *ménage a trois*, with the deed for the house in Partridge’s name. Carrington’s marriage to Partridge collapsed in 1928, and she continued to live at Ham Spray House with Strachey until 1932, when Strachey died of stomach cancer. Two months later, unable to imagine life

without Strachey, Carrington shot herself with a gun borrowed from Bryan Guinness. As an artist, Carrington was not well known as an artist during her lifetime beyond her immediate circle of friends and acquaintances, although the woodblock prints she made for the Omega Workshops and the Hogarth Press were highly regarded. Today, her portraits and landscapes, which she refused to sign or exhibited, have elicited renewed interest and admiration. In 1995, Carrington was the subject of the film of the same name starring Emma Thompson and Jonathan Pryce, who won the Cannes Film Festival's award for best actor for his role as Lytton Strachey. On the back of the frame is the label of Anthony d'Offay noting that this picture was "Purchased by Mr John Grover 1975." A splendid memento. \$7,500.00

80. 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, Italy, and signed by Thomas; there were also ten copies on Japanese vellum. Rolph B13. Presentation copy, inscribed on the front free endpaper by the author to "Jose Garcia Villa / Dylan Thomas." At the time of publication, the Asian American poet Villa was an associate editor of *New Directions* (the co-publisher of this book) in New York City. Villa was also one of Thomas's regular drinking companions at the White Horse Tavern in Greenwich Village during Thomas's extended visits to the city in 1952-1953. Fine copy, and quite scarce in this condition. \$7,500.00
81. 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.** 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 uniformly fine condition in dust jackets where called for. A detailed list is available. Extra shipping charges will apply. \$10,000.00
82. [VILLA, Jose Garcia]. MOREHOUSE, Marion. **Original photographic portrait of Jose Garcia Villa by the wife of E. E. Cummings, gelatin silver print, 9 1/2 x 7 3/4 inches, mounted, signed by the photographer just below the image.** Marion Morehouse, the "first super model", was also a distinguished photographer. Morehouse met Cummings in 1934, and the couple remained together until Cummings died in 1962. Both were good friends of the Asian American poet Jose Garcia Villa, who was also a good friend of Dylan Thomas. It was Morehouse's portrait of Thomas that was used for the poet's *Collected Poems* (1952). Slight scratch, otherwise in fine condition. \$1,000.00
83. 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 Press, 2017. First edition, deluxe issue, 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, signed by the poet and printer, this being one of 20 copies (plus five printer's proofs) in the deluxe issue (as described above). Only 16 copies of the deluxe 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. \$6,000.00

84. [WHITMAN, Walt] BUCKE, Richard Maurice. **Walt Whitman**. 8vo, illustrated, cloth, t.e.g., cloth dust jacket & matching slipcase. Philadelphia: David McKay, 1883. First edition. Whitman wrote the first portion of the book, and helped to write and to edit the rest. Myerson D13. BAL 21424. Inscribed by Bucke on the front free endpaper to "Edith Maclure Love, with love from the author, 13 June 1900." A second gift inscription, dated June 27th, 1932, with some pencil annotations, follows. Evidently "Mun" was Edith's nickname, and the person who made these annotations queries whether Mun, who "knew Bucke before she married; did they have a romantic rel?" Dr. Bucke was the head of the Asylum for the Insane in London, Ontario, and the author of *Cosmic Consciousness: A Study in the Evolution of the Human Mind*. He was a friend of Whitman's, and one of his literary executors. Love was an American and the Director of Physical Training for Women at Indiana State Normal School. A trifle rubbed, otherwise a fine copy. \$1,250.00
85. [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
86. 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 some soiling to several other pages, otherwise a very good copy. Mason 361. \$6,500.00
87. YEATS, W. B. **A Full Moon in March**. 8vo, original green cloth, dust jacket. London: Macmillan, 1935. First edition. One of 2000 copies printed. Wade 182. Presentation copy, inscribed by the author to Lennox Robinson on the front endpaper: "For Lennox from WBY, November 28, 1935." *A Full Moon in March* was published on November 22. Robinson, the Irish playwright, was manager of the Abbey Theatre from 1909 until 1914, and was associated with the theatre from 1918 until his death as producer and director. In July 1934, he directed the premier performance of Yeats's *The King of the Great Clock Tower*, the play that Yeats reconceived and revised in *A Full Moon in March*. A superb association copy, in fine condition. \$7,500.00