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P. O. Box 930
Deep River, CT 06417
Tel: 212-988-8042
Email: james@jamesjaffe.com
Website: www.jamesjaffe.com

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IN THE ORIGINAL PARTS

1. [ALDRICH, Thomas Bailey] **The Story of a Bad Boy. [In] Our Young Folks. An Illustrated Magazine for Boys and Girls.** Vol. V, No. 1, January 1869 – Vol. V, No. XII, December 1869, 12 volumes, illustrated with steel engravings, original orange printed wrappers. Boston: Fields, Osgood, & Co., 1869. First edition, serial publication, of Aldrich's semi-autobiographical novel. On the spines of the wrappers, the twelve issues are numbered from 49 – 60. Aldrich's novel is considered one of the foundational texts of American juvenile literature, specifically the genre of "bad boy" literature. The novel was published in book form in 1870 and much admired; the only complaint about it seems to have been that the boy wasn't all that bad. Jacob Blank, *Peter Parley to Penrod*, p. 35. The wrappers on the first six issues are lightly worn, the remaining issues in near fine condition; a remarkable copy of this important American novel, enclosed in a two-part cloth slipcase. \$1,500.00
2. BERRIGAN, Ted. **The Sonnets.** 4to, original pictorial wrappers, rebound in navy blue cloth with a red plastic title-label on spine. N. Y.: Published by Lorenz & Ellen Gude, 1964. First edition. Limited to 300 copies. A curious copy, one of Berrigan's retained copies, presumably bound at his direction, and originally intended for Berrigan's close friend and editor of this book, the poet Ron Padgett. The title-page is signed by Berrigan below his printed name, and embellished in characteristic fashion by him: at the top of the page, surrounding the title, Berrigan has drawn Kilroy, one of his favorite cartoon characters; each of the printed sections of the title-page is also either boxed or circled by a figure resembling an apple. The title-page bears Berrigan's inscription "For Ron" and a few inches below, his note "Never sent it." [Ron Padgett suggests that he (Padgett) may have been out of town at the time of Berrigan's original intention.] On the next page, the dedication page, around the printed dedication to Joe Brainard, Berrigan has drawn a cross carried on a truck; and at the top of the page, there is an "Ouch" glyph drawn by Ed Sanders who is known for such drawings. Berrigan has corrected the text in four places, and he has annotated the biographical information on the colophon page: changing his birthday to December 7, 1941, the day Japan attacked Pearl Harbor – "a day that will live in infamy"; he has crossed through the word "serving" in the sentence "In 1954, he entered the U. S. Army, serving until 1957", and put the word serving in quotation marks; in the sentence, "He now lives in New York city with his wife and son . . ." he has added the words "& Daughter & Ed Sanders". In addition, in the margin, Berrigan has added notes on a number of subsequent works, including *The Sonnets* (Grove Press, 1967); *Bean Spasms* (Kulchur, 1967), a collaboration with Ron Padgett, and another collaboration with Padgett that was never published, "The Furtive Days (A Novel)",

among others. In the colophon, where this copy's number is to be specified, Berrigan has written "800". Finally, on the verso of the dedication page, Berrigan has pasted a photostatic reproduction of a collage of photographs of himself. A row of the page numbers in the book is written on the rear endpaper, perhaps by the binder. A few small and shallow stains on the fore edges of the pages, offsetting from the frontispiece, corners very slightly rubbed. \$4,500.00

3. BRAINARD, Joe. **Original mixed media (collage, pen-and-ink), 5 x 7 inches, for the cover design for Ted Berrigan's *Train Ride***, (N. Y.: Vehicle Editions, 1971). The full title of the book, which includes Berrigan's dedication to Brainard, reads: *Train Ride (February 18th, 1971) for Joe*. The design was reproduced in red on the published book. Quintessential Brainard. Framed and glazed. \$17,500.00

4. [BLACK MOUNTAIN COLLEGE] CREELEY, Robert, editor. **The Black Mountain Review. Volumes 1 – 7**. Small 8vo, illustrated, 6 ½ x 8 1/2 and 4 ¾ x 6 5/8 inches, original wrappers. Black Mountain, NC: Black Mountain College 1954-1957. First Editions. A complete run of *The Black Mountain Review*. Issue 1: Spring 1954: Contributors include Charles Olson, Paul Blackburn, Larry Eigner, Irving Layton, Martin Seymour-Smith, William Bronk. Issue 2: Summer 1954. Contributors include Creeley, Olson, Blackburn, Layton, Kenneth Rexroth, Douglas Woolf. Issue 3: Fall 1954. Contributors include Robert Duncan, Denise Levertov, Olson. Issue 4: Winter 1954. Contributors include Creeley, Olson, Eigner, Layton, Joel Oppenheimer, Paul Carroll, Franz Kline, Jess Collins. Issue 5: Summer 1955. Contributors include Creeley, Duncan, Oppenheimer, Layton, Michael Rumaker, Levertov, Bronk, Louis Zukofsky, Jonathan Williams, James Purdy, Paul Goodman. Issue 6: Spring 1956. Contributors include Creeley, Dawson, Duncan, Goodman, Levertov, Olson, Williams, Zukofsky, Layton, Gael Turnbull, Lorine Niedecker, Rumaker, Hilda Morley. Issue 7: Autumn 1957. Contributors include Allen Ginsberg, Jack Kerouac, Philip Whalen, Gary Snyder, Edward Dahlberg, Hubert Selby Jr., Edward Dorn, William Carlos Williams, Levertov, Zukofsky. Issues of *The Black Mountain Review* were printed in editions of between 500 and 750 copies. All issues in very good condition.
[WITH]
Black Mountain College Review, Vol. I, No. 1, edited by M. C. Richards, Alex Kemeny and Hazel Larsen. 8vo, printed in red and black, original printed wrappers. Black Mountain, NC: Black Mountain College, June 1951. The rare original *Black Mountain College Review*, With a foreword by Richards, and contributions by Natasha Goldowski, Nick Cernovich, Mary Fitton (Fiore), Fielding Dawson, Russell Edson, Joel Oppenheimer, Alex Kemeny, and linoleum cuts by H. Roco. M. C. Richards left the University of Chicago to teach at Black Mountain College in 1945, and although she left the college in 1951, she remained close to it until it closed in 1957. Discussing Robert Creeley's *Black Mountain Review*, Martin Duberman noted: "Back in June 1951 the college had put together a publication based entirely on student and faculty work called *The Black Mountain Review* [in fact, this is the title on the outer wrapper; the title inside reads *The Black Mountain College Review*]. Various people had shared the editorial work – M.C. Richards, Joel Oppenheimer, Mary Fitton, Alex Kemeny, Hazel Larsen – and the contents had included Nick Cernovich's Noh play, Nathasha Goldowski on "High Speed Computing Machines," poems by Fielding Dawson and Joel Oppenheimer, and a piece called "Father" by Fielding Dawson. Only the one issue ever appeared. A second got set in type, but there was simply no money for printing it. When Olson and Creeley decided to put out a new publication and to call it *The Black Mountain Review*, they were apparently unaware of that 1951 effort (nor does Creeley make any mention of it in his preface to the 1969 reissue of the *Review*). Even if they had known of the earlier publication, it would have made sense not to connect it in any way with the new one. For the two had almost nothing in common. Joel Oppenheimer was the only contributor to the 1951 journal who also appeared in *The Black Mountain Review* of 1954-1957 (Fielding Dawson repeated by way of a single drawing)." – Martin Duberman, *Black Mountain. An Exploration in Community*, p. 387. One distinctive feature of this original issue of *The Black Mountain Review* is the announcement on the inside rear cover of the Summer Session of 1951, including "Possibilities in Writing" is "(Guest: Charles Olson)". At the time, Olson was in the Yucatan and presumably had not yet decided to return to the college for the summer session. Covers sunned, otherwise a very good copy. Rare. \$8,500.00

5. [BLACK MOUNTAIN COLLEGE] **Black Mountain College Bulletin, Vol. 9, No. 1, Summer Session, July 9th to August 31st, 1951.** 8vo, 16 pages, illustrated with photographs, original blue and terra cotta wrappers. (Black Mountain, N. C.: Black Mountain College, Summer 1951). First (only) edition. The catalogue for the amazing summer session of 1951, which offered classes by Harry Callahan, Aaron Siskind, Robert Motherwell, Katherine Litz, Hazel-Frieda Larsen, Ben Shahn, Joseph Fiore, Johanna Jalowetz, among others. Mailing label on back cover, small stain on front cover, otherwise a very good copy.
[WITH]
[BLACK MOUNTAIN COLLEGE] **Black Mountain College Bulletin, Vol. 10, No. 4, 1952-1953.** 8vo, 30 pages, original blue and white wrappers. (Black Mountain, N. C.: Black Mountain College, November 1952). First (only) edition. At the time of publication, the office of Rector was vacant, but soon to be filled by Charles Olson, then on the faculty along with Robert Creeley, Lou Harrison, Stefan Wolpe, Hazel-Frieda Larsen, among others. Near fine copy. \$1,000.00
6. CABELL, James Branch. **Jurgen.** 8vo, later full dark brown morocco, with original cloth covers bound in. N. Y.: Robert M. McBride & Co., (1919). First edition, first state, of Cabell's influential fantasy novel. Brussell 15. Smith C-12. A unique and important copy, augmented with the addition of 124 pages of the author's typescript notes, consisting of an introduction of five pages addressed to Burton Rascoe, the prominent editor, syndicated columnist and literary critic, who was also the dedicatee of *Jurgen*, followed by 104 pages representing "Original reading of seventh, eighth, ninth and tenth paragraphs of Chapter I." However, Cabell includes original and early drafts of several paragraphs from Chapters IV, X, XII, XVII, and XX. In addition, Cabell includes original readings for Chapters XXI – XXIV and XXXII in their entirety. All of these readings contain substantial variations from the published text. Johnson, *High Spots of American Literature*, p.21. Barron (ed), *Fantasy Literature* 3-67. Bleiler, *The Guide to Supernatural Fiction* 322. Schlobin, *The Literature of Fantasy* 174. *Survey of Modern Fantasy Literature I*, pp. 96-115. Tymn, (ed), *Fantasy Literature*, pp. 58-9. Reginald 02402. Rebacked with original spine laid down, lightly wear to extremities, but internally fine. \$10,000.00
7. CARROLL, Lewis [Pseudonym of Charles Lutwidge Dodgson] **A collection of four volumes uniformly bound in full navy calf, a.e.g., with marbled endpapers, by Riviere & Son, as follows:**
Through The Looking-Glass, and What Alice Found There. With Fifty Illustrations by John Tenniel. Tenth Thousand. London: Macmillan and Co., 1872.
Rhyme? And Reason? With Sixty-Five Illustrations by Arthur B. Frost and Nine by Henry Holiday. London: Macmillan and Co., 1883. First edition.
A Tangled Tale. With Six Illustrations by Arthur B. Frost. London: Macmillan and Co., 1885. First edition.
Alice's Adventures Under Ground, Being a Facsimile of the Original MS. Book Afterwards Developed into "Alice's Adventures in Wonderland". With Thirty-Seven Illustrations by the Author. London: Macmillan and Co., 1886. First edition.
Each volume is in fine condition, with just a bit of fading to the spines. \$5,000.00

FIRST APPEARANCE OF "EAST COKER", MARSHALL McLUHAN'S COPY

8. 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

UNRECORDED FIRST SEPARATE EDITION
OF FROST'S FIRST CHRISTMAS GREETING

9. FROST, Robert. "**Christmas Trees**". 8vo, single sheet folded to form a four-sided leaflet. (N. Y.: Henry Holt and Company, no date but 1916). First separate edition of this poem, issued as "Christmas Greetings from Henry Holt and Company". At the end of the poem, a note reads: "From "Mountain Interval" by Robert Frost, with his permission." Contrary to Crane's attribution of the same first separate edition status to the Spiral Press's 1929 privately printed edition [Crane B1], the present publication was assuredly published in conjunction with, or more or less contemporaneously with, the first book publication of the poem in *Mountain Interval* (Holt, 1916), thirteen years earlier. Not in Clymer & Green, not in Crane, not in Lowenherz. Lightly soiled, otherwise a very good copy. \$10,000.00
10. [FROST, Robert]. **Robert Frost's completed census form for 1960**. Folded brochure, 6 pages, measuring 4 1/4 x 7 1/2 inches when folded, and 12 3/4 x 7 1/2 inches when opened. (Ripton, VT: 1960). Frost's copy of the official 1960 U. S. Census form, filled out in holograph by him. Coincidentally, one of Frost's best-known poems is "The Census-Taker," which appeared in his collection *New Hampshire* in 1923. The poem is a bleak vision of rural New England, in which the narrator, a census-taker, confronts the emptiness of a distant house. The poem ends: "*The melancholy of having to count souls / Where they grow fewer and fewer every year/Is extreme where they shrink to none at all. / It must be I want life to go on living.*" On the census form, Frost used his middle initial, a form of his signature hardly ever seen, his residence in Ripton, VT, and his birth date of March 16, 1874. He also checked a few boxes: race = white; sex = male; relationship to head of household = head; widowed. Frost died in 1963, thus this would be the last time he participated in the U. S. Census. About fine, with no notable flaws. \$2,500.00
11. [GEHENNA PRESS] BASKIN, Leonard. **Blake and the Youthful Ancients, Being Portraits of William Blake and His Followers Engraved on Wood by Leonard Baskin and with A Biographical Note by Bennett Schiff**. 8vo, illustrated with 18 wood engravings, original half-morocco and Cockerell boards at the Harcourt Bindery. Northampton, MA: The Gehenna Press, 1956. Limited to 50 copies signed by Baskin and with an additional presentation inscription by him on the colophon page. As Baskin noted in the Gehenna Press Bibliography: "This was the last book which was made with my hands, that cessation a benefaction since I was a compositor and pressman of no distinction. This book is an homage to Blake and the dear youths who plied him with honour in his late age. My increased skill in wood engraving is here made manifest and a pattern for a kind of Gehenna Press book makes its beginning here; an introduction succeeded by a series of prints. The title-page reveals the novice's poking into historical sources & exemplars." Occasional light foxing, otherwise a fine copy. Rare. \$7,500.00
12. [GOUDY, Frederic W.] **The Book of Record of The Time Capsule of Cupaloy** deemed capable of resisting the effects of time for five thousand years – preserving an account of universal achievements – embedded in the grounds of the New York World's Fair 1939. Tall 8vo, illustrated, original cloth, t.e.g. (N. Y.: Westinghouse Electric & Manufacturing Company), September 23, 1938. First edition, special issue, limited to 176 copies; there was also a regular issue without colophon. Designed and arranged by Frederic Goudy at the Village Press and printed by Howard Coggeshall on Rosaspina handmade paper. Includes short statements by Thomas Mann, Albert Einstein and Robert A. Milliken. Presentation copy, inscribed on the colophon page to Marie Coggeshall and signed by those involved in the design and production of the book, including Goudy, Howard Coggeshall, G. Leonard Gold, and Randall W. Bergmann. A remarkable example of Goudy's typographical genius. A fine copy and, so far as we can determine, rare in this limited issue. \$1,500.00
13. GRAHAME, Kenneth. **ALS, 7 pages, 8vo, 5 Kensington Crescent, W., London, 14 April '96, to Winfield S. Moody, Esq.**. Winfield Scott Moody [1856-1931] was a New York journalist, writing for *Scribner's Magazine*, to whose address Grahame sent his letter. Moody was also the editor of *The Book*

Buyer, a monthly magazine devoted to books and writers. An extraordinary early letter from the author of *The Wind in the Willows*, with superb autobiographical content: “. . . Really I wish I had more solid facts to give you, of the sort you want; but on looking back, landmarks seem sadly wanting. Many moods I remember, of course, periods – subjective experiences – but of these cometh boredom. I am Scottish, of course - full-blooded, too; but my country & I parted early, with feelings of mutual respect. Though I was born at Edinburgh, my people were a Glasgow family of old standing – highly respectable burghers, as Glasgow folk are wont to be. . . . I left Scotland at 6 or 7, carrying with me a kilt & a Scottish accent. The latter I imprudently took with me to boarding school at the age of 9; but after being severely kicked for it, I concluded it was a luxury I could not afford to keep up. . . . The kilt I cherished secretly for years . . . Between Oxfordshire & holidays in Berkshire (the most unspoilt of the “home counties”) I spent those school years, knowing nothing of cities, & heartily despising town-bred folk. Since then I have been pretty steadily occupied in endeavouring to earn a living – a process for which I have always had a hearty dislike; but as I weigh nearly 12 stone at this present time of writing, I suppose I have succeeded in a way. . . . O, I’m a bachelor, if that’s a biographical detail & not rather a confession of failure. . . . Yours very truly, Kenneth Grahame”. At this point in Grahame’s life, he had published two books, *Pagan Papers* (1894) and *The Golden Age* (1896). It may be worth noting that when Grahame eventually married, his marriage was a dreadful failure and a cause of deep regret as well as tragedy, which his widow did her best to obscure. Patrick Chalmers’ *Kenneth Grahame. Life, Letters and Unpublished Work* (London: 1933), which was written under the supervision of Grahame’s widow, Elspeth Thomson Grahame, was heavily bowdlerized. It is possible that this letter may have been published by *Scribner’s Magazine* or by *The Book Buyer*, but we have not found it in any of the subsequent biographical works on Grahame. Scribner’s would later publish the first American edition of *The Wind in the Willows*. Accompanied by the original mailing envelope which is somewhat sunned; the letter is in fine condition. \$10,000.00

14. GRAHAME, Kenneth. **ALS, 1 page on the author’s embossed letterhead, 70 words, 27th June 1913, Boham’s, Blewbury, Didcot, Berkshire, to an unnamed correspondent.** Grahame’s letter reads in part: “It was very kind of you to take the trouble to write to me so pleasantly about the Dragon, & I am glad indeed to know that he has an appeal for you, & also for your young Canadian friend, who, coming from the new world, is probably not familiar with Dragons & their many admirable qualities.” The exchange refers to one of Grahame’s most beloved stories “The Reluctant Dragon” which was originally published in *Dream Days* (1898). Signed in full “Kenneth Grahame”. A charming letter from the author of *The Wind in the Willows*, faintly sunned along top edge, otherwise in fine condition. \$4,000.00
15. GRAHAME, Kenneth. **Original carte de visite photograph of the author of *The Wind in the Willows*.** (London: Fred Hollyer, 1890s). Signed on the mat: “Yours faithfully Kenneth Grahame”. The most widely reproduced portraits of the author, on the back of the carte de visite is the photographer’s notation: “Fred Hollyer, 9 Pembroke Sqre, Kensington W, Copyright Registered”. Frederick Hollyer [1838-1933] was well known for his portraits of literary figures, and this particular image is represented in numerous collections including the V & A. *The Wind in the Willows* was published in 1908, but at the time this picture was taken some time during the 1890s, Grahame was known for *Pagan Papers* (1893), *The Golden Age* (1895), *Dream Days* (1898) and *The Headswoman* (1898). Grahame worked most of his life at the Bank of England. The photograph is slightly rubbed in the upper right-hand corner, otherwise it is in very good condition. \$5,000.00
16. HARDY, Thomas. **Jude the Obscure. A Letter and A Foreword.** 8vo, original printed wrappers. Lakewood, OH: Printed for Private Circulation, 1917. First edition. One of 27 copies printed by Paul Lemberly. The foreword is by Clement Shorter. Hardy’s reply to Miss Jeannette Gilder, an American who wrote a nasty review of *Jude the Obscure* for the *New York World* in December 1895, declines to be interviewed on the subject of the novel. Miss Gilder, who was in England at the time this letter was written in July 1896, asked to meet Hardy, and professed her admiration for his work and claimed that “my review of *Jude* was written in no unfriendly spirit.” The pamphlet prints Miss Gilder’s letter and Hardy’s extraordinarily gracious reply. After the adverse and obtuse reception that the novel received, Hardy abandoned fiction entirely and turned his creative energy to poetry for the rest of his life. Presentation copy, inscribed on the first blank page to the noted collector and bibliophile Charles Dexter Allen: “To Charles

Dexter Allen with regards of Paul Lemperly. Laid in a letter from the bookseller James F. Drake, dated April 24, 1917, thanking Allen for lending him the pamphlet to read. Drake comments that "It seems to me, however, that it was a mistake not to include Miss Gilder's criticism" A contemporaneous typescript of Miss Gilder's review is included, perhaps having been provided by Drake, or Allen, at the time. A very fine copy. \$1,750.00

17. HUGHES, Langston, Toy HARPER & LA VILLA TULLOS. **"Let's Sing and Go Places". This Is My Land. Founding Fathers. History and Geography of American Set to Music.** Tall 4to, original wrappers. N. Y.: Musette Publishers, Steinway Hall, 113 West 57th Street, (no date). First edition. Presentation copy, inscribed by Hughes on the front cover: "For Harry Ray, Sincerely, Langston Hughes". Wrappers a bit worn at edges, otherwise a very good copy. Rare: one location [LOC] noted in OCLC. \$3,500.00
18. HUGHES, Langston. **Poems: Old and New.** 4to, three single sheets, stapled. (No place, United Asia, (no date). First edition, each sheet designated as United Asia 174, United Asia 175 and United Asia 176 respectively. Presentation copy, inscribed on the front page "For Harry Ray – Langston Hughes." Creased where folded for mailing, otherwise a very good copy. Rare: unrecorded in OCLC. \$7,500.00
19. HUGHES, Langston. **Ten Ways To Use Poetry In Teaching. By Langston Hughes, Author and Lecturer.** Tall 4to, 13 pages, stapled. (No place): College Language Association, 1951. First edition, consisting of a two-page printed leaflet with the above title, and the imprint Reprinted From the CLA Bulletin, Official Publication of the College Language Association, Volume VII, Number 2, 1951, followed by ten pages of typescript on carbon paper, of which nine pages comprise poems and the title-page reading "8 Poems For Children by Langston Hughes". Presentation copy, inscribed twice by Hughes, first on the College Language Association leaflet "To Harry Ray – Sincerely, Langston Hughes" and then on the typed title-page "For Harry Ray – Sincerely – Langston Hughes, April, 1954". It seems plausible to assume that Ray stapled these two pieces together. Top edge of cover partially sunned, jagged tear at bottom edge of one page, otherwise a very good copy. Rare: one location [Emory] noted in OCLC. \$12,500.00
20. IBBETT, William Joseph [& H. BUXTON FORMAN]. **Ibbett's Best.** Small 8vo, original brow buckram. (Ludwell, Wilts: Chiswick Press, July 1899). First edition. One of 150 copies printed. Presentation copy from H. Buxton Forman to "Louis" with a long, two-page inscription on the pages following the title-page. Forman writes: "Of male friends in England, William Joseph Ibbett is he with whom I am most intimate. . . . It is a "a settled vanity" with him (& with me) that his best songs & poems will live: hence the present collection. The inscription is dated 21 August 1900. Following his inscription, Forman has transcribed a poem beginning "Far too generous are you, Ibbett! / For your genius – could I crib it, / Be assured that I would do so . . . Ibbett is to Forman / Just as craftsman is to stowman. / You, my Diddy, made the whole thing: / As for my part, why the sold thing / To support what you have hinted / Is – I've got it nicely printed / And, to end the stowman's mission, / I've disposed of the edition. / There's the truth: I dare not fib it / Even to justify my Ibbett." The poem is initialed "H.B.J" at the end and dated 13 September 1899. Spine darkened and lightly rubbed, but a very good copy. \$1,000.00

EXTRA-ILLUSTRATED

21. [KEMBLE, John Philip] BOADEN, James. ***Memoirs of the Life of John Philip Kemble, Esq.: Including a History of the Stage from the Time of Garrick to the Present Period.*** 4 volumes, 8vo, extra-illustrated with the addition of 792 items, three-quarter brown morocco by Riviere & Son. London: Longman, Hurst, Rees, Orme, Brown, and Green, Paternoster Row; printed by A. and R. Spottiswoode, New Street Square, 1825. First edition. A sumptuous copy of the original two-volume edition expanded to four volumes; 1,112 pages with 792 illustrations added. Edges a little worn, but a very good set. Ownership bookplates of Sir William Augustus Fraser, Ledecune and Morar, 4th Baronet. A more complete description is available. \$5,000.00

22. KEROUAC, Jack. **The Dharma Bums**. 8vo, original black cloth, dust jacket. N. Y.: Viking Press, 1958. First edition of Kerouac's spiritual sequel to *On The Road*. One of approximately 13,000 copies printed. Charters A4. *The Dharma Bums* is another *roman-a-clef* in which Neal Cassady, Gary Snyder, Allen Ginsberg, Philip Whalen, Kenneth Rexroth and Kerouac himself appear thinly disguised. A fine copy in dust jacket which shows slight bleeding from the cloth onto the edges of the back panel.
\$3,000.00

THE A. EDWARD NEWTON COPY IN DUST JACKET

23. KIPLING, Rudyard. **Just So Stories For Little Children. Illustrated by the Author**. Tall 8vo, original pictorial cloth, dust jacket. London: Macmillan & Co., 1902. First edition. Richards A181. The design on the dust jacket differs from the design on the covers of the book. *Just So Stories* was Kipling's only self-illustrated book. The extremely rare dust jacket is complete with only minor wear and tear and with a few archival tape reinforcements on the inside of the spine. A fine bright copy with none of the usual flaking to the white pigment on the binding; armorial bookplate of George Jefferson Mersereau with the bookplate of A. Edward Newton above it on the front endsheet. Preserved in a cloth chemise and morocco-tipped slipcase.
\$25,000.00
24. [MANUSCRIPT JOURNAL] "**Suites de mes Memoires,**" by **Comte de Manni et del Campo**. 9 volumes, contemporary block-printed paper covers, approximately 7 x 8 inches, of varying length, 1757-1783. In French and Italian. There are three extra pages: a photocopy of a block-printed paper cover, a photocopy of page 1 of Vol. 1, and a typed transcript of the first part of Vol. 9. Approximately 640 pages in all. Housed in a leather-and-cloth slipcase with labels on the spine and on the front of the inner cover that read *Comte de Manni & del Campo, Memoires & Journal, 1757-1783*. A more complete description is available.
\$2,500.00
25. MELVILLE, Herman. **Moby Dick. Illustrated by Rockwell Kent**. Thick 8vo, original silver-gilt pictorial cloth, dust jacket. N. Y.: Random House, 1930. First of this trade edition, previously published in a large quarto limited signed edition in three volumes. Signed by Kent on the front free endpaper. A touch of wear to the jacket, otherwise a fine copy. We have not seen another copy of this edition signed by the artist.
\$4,500.00
26. [NAWAKUM PRESS] HIRSHFIELD, Jane. **The Kerosene Beauty. Twelve Environmental Elegiacs. Poetry by Jane Hirshfield. Mezzotints by Holly Downing**. Oblong folio, 15 x 9 ¾ inches, original Japanese black quarter cloth with stone leaf paper over boards, housed in a custom wooden box crafted in Japan, in publisher's string-tied silk envelope. Santa Rosa, CA: Nawakum Press, 2017. First edition. Limited to 28 copies signed by the poet and artist; however, according to the publisher, most of the edition was lost to California wildfires in 2017. Printed in Monotype Bembo and Perpetua Titling on Rives BFK from France, St. Armand Linen from Canada, Slate Stone Leaf from Brazil, and Wheat Straw from Hook Paper in Indiana. The binding and paste papers are by Lisa Van Pelt. An exquisite *livre d'artiste*, and one of the few surviving copies. As new.
\$7,500.00
27. NOTLEY, Alice. **165 Meeting House Lane**. 4to, original illustrated wrappers by Philip Whalen, stapled as issued. (New York): "C" Press, (1971). First edition, one of 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-soiling, otherwise a fine copy. \$1,500.00
28. [OPERA] 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. Féraud’s *Avertissement* (introduction) for this edition; a holograph invitation to the funeral of Murger, who died, true to *la vie de bohème*, nearly penniless at the age of 38 in 1861: however, beloved Bohemian that he was, his funeral was paid for by the French government and a fund for his monument was raised by *Le Figaro*; with additional letters from Alexandre Schanne (to Charles Monselet), Jean Wallon (2), an unidentified correspondent, Charles (Marc) Trapadoux (?) to Jacques Crépet (editor of Baudelaire), Jean Desbrasses, Antoine Chintreuil, and Joseph Hémard. Outer hinges of covers lightly rubbed, otherwise a fine set in slightly scuffed slippers. \$7,500.00

29. [PHOTOGRAPHY] EVANS, Walker. **American Photographs. With an Essay by Lincoln Kirstein.** Square 8vo, illustrated, black cloth with printed spine label, dust jacket. (N. Y.): Museum of Modern Art, (1938). First edition. Limited to 5000 copies printed. *American Photographs* immediately established Evans as a major artist. At the time, this exhibition was the first one man show devoted to a photographer’s work at the Museum of Modern Art. “*American Photographs* revealed the terrible gulf between what Americans tell themselves they are and what they know they are, and at the same time opened a fissure within photography between ‘artistic’” and documentary practice. When Ansel Adams saw (who was born the same year as Evans, 1903) *American Photographs*, he wrote to Edward Weston, complaining that ‘Walker Evans’s book gives me a hernia. I am so goddamn mad over what people from the left tier think America is.’” Roth, *The Book of 101 Books*, pp. 98-99. A fine copy. Rare in this condition. \$3,500.00

30. [PHOTOGRAPHY] [STRAND, Paul and Alfred STEIGLITZ]. **Camera Work. Numbers 48 & 49/50. Edited by Alfred Stieglitz.** 2 volumes, small folio, illustrated with 9 and 11 original photogravures respectively, original printed wrappers. New York: 1916 & 1917. The final two issues of Alfred Stieglitz’s monumental photographic periodical, *Camera Work*, including, in number 48, the earliest appearance in print of the work of Paul Strand, and in number 50, an issue entirely dedicated to the work of Strand. Limited to 500 copies printed. “The work of Paul Strand was the first photography to excite Stieglitz in a long time. He saw Strand as practicing a truly photographic version of the kind of forceful representation he found in painters like Picasso and Matisse, and he presented Strand’s work as a clean break, even changing the time-tested production methods of *Camera Work*, Strand’s photogravures were printed on thicker paper and with different inks.” – Roth *101*, pp. 42-43. Issue No. 48 includes six photographs by Strand, six halftones by Stieglitz of installations at his gallery 291, and single photographs by Frank

Eugene, Arthur Allen Lewis and Francis Bruguiere. Issue No. 49/50 includes eleven original photogravures, all after work by Strand, among them “The White Fence”, “Abstraction Porch Shadows”, and “Abstraction Bowls”. One cannot overestimate the importance of these two issues of *Camera Work*. As Milton Brown has noted, the appearance of Strand’s portrait series herein “was a revelation. Even today they are strikingly powerful images; they were then a new stage in photographic realism. The close-up views and cropping of negatives cut off the subjects from their environment, sometimes even breaking the frame and riveting attention entirely on the physiognomic and psychological revelation of individuality, character, and social condition. . . . Strand’s experiments with abstraction and the machine were his unwitting contribution to the history of photography: the portraits, basic to the rest of his development, are the first clear expression of his own aesthetic philosophy.” – Milton W. Brown, “The Three Roads”, in *Paul Strand: Essays on His Life and Work. Edited by Maren Stange*. (Aperture, 1990), p. 29. Among the most sought-after issues of *Camera Work*, these two numbers are complete and in remarkable condition. The plates are clean, free of foxing and creasing. The text blocks are clean, bright, and sound, largely unopened. A bit of offsetting from plates to the facing pages as usual, somewhat more pronounced in No. 49/50, but not affecting the images themselves. Wrappers are clean, with only very light wear; the hinges are firm, and there is no creasing or darkening of the spines. Overall both issues are in near fine, and extremely scarce thus. Although not noted in the volumes, these two issues of *Camera Work* came from the collection of James Johnson Sweeney, at various times the Curator of Painting and Sculpture at MOMA, the second Director of the Guggenheim Museum, and the Director of the Museum of Fine Arts Houston.

\$65,000.00

31. REXROTH, Kenneth. **A Bestiary for My Daughters, Mary & Katharine**. 4to, illustrated with drawings, 24 loose sheets in decorated cloth portfolio with paper title label on front cover. (San Francisco, CA): Bern Porter, 1955. First edition, reproducing twenty-six handwritten poems. A rather bitter and paradoxical work: Rexroth, according to his biographer Linda Hamalian, did not give either of his daughters a copy of *A Bestiary*, “a small example perhaps of his neglect.” – *A Life of Kenneth Rexroth* (N. Y.: Norton, 1991), p. 372. Inner hinges of portfolio partially cracked, otherwise a very good copy, with the original string ties intact. Rare: seven locations noted in OCLC. \$1,500.00

32. SASSOON, Siegfried. **Siegfried’s Journey 1916-1920**. 8vo, frontispiece portrait of Sassoon, title page illustrated by Reynolds Stone, original cloth, dust jacket. London: Faber and Faber Limited, (1945). First edition. Presentation copy, inscribed on the half-title page to “Dorothy Wallis, with all good wishes from Siegfried Sassoon. February 1946.” Dorothy Wallis was a young Australian admirer of Sassoon, who began corresponding with him, and sending fruit cakes, chocolate and other delicacies, in 1945. Sassoon referred to her as “that angelic young woman who has been sending me parcels of food for the last two years.” When Wallis came to England in 1951, Sassoon invited her to visit him at Heytesbury. Jane Moorcroft Wilson mentions that he was “somewhat hesitant” and “feared as well as wanted a further involvement.” Wilson describes the affair: “When she eventually visited . . . (Sassoon) insisted that she stay a whole week, ‘long enough’ she told Glen, ‘to decide that he wanted (her) to remain in his life.’ Weekends followed . . . Once (Wallis’s) mother returned to Australia in August 1952, however, the relationship was resumed with renewed intensity. Sassoon made it quite clear to Dorothy that he wanted her to come live with him, though not until 1954, when George would be eighteen. He was anxious that neither George nor Hester should know of Dorothy. . . . Edmund and Claire Blunden were the only ones to know of the relationship, since it was Dorothy who had brought about a reconciliation with Sassoon. . . . Sassoon’s poetry of that period offers strong proof of a renewed hope in life. . . . Claire Blunden believed that the relationship had a physical side to it, though other friends questioned this.” Eventually the relationship collapsed owing to a conflict between Wallis and Sassoon’s housekeeper, Miss Kathleen Benn. – Wilson, *Siegfried Sassoon. The Journey from the Trenches*. (London): Duckworth, (2003), Volume 2, pp. 373- 375. Jacket lightly worn, otherwise a fine copy. \$4,500.00

33. SOLANO, Solita [Pseudonym of Sarah Wilkinson] **Statue in a Field**. Small 8vo, rebound in half-calf & marbled boards with original yellow front wrapper bound in. (No place [Paris]; no date [1934]). First edition of this collection of poems, the last poem in the book, “The River Flows”, dated at the end “Paris, 1934”. Presentation copy, inscribed on the front free endpaper (of the binding): “To Louise With love and

gratitude / Solita December 1936.” In addition, a small note is laid in that reads: “Louise dear – don’t grieve & cry – It’ll all be forgotten soon – so don’t worry. Jamie.” *Statue in a Field* consists of twenty-two poems, including the long sequence entitled “Frontispice” (sic) which consists of twelve sections and begins “I was a brown child.” In literary circles, Solano is best known as the lover and secretary of Janet Flanner, the brilliant author of the “Letter from Paris” [1925-1940] and “Letter from France” [1944-1965] in the *New Yorker*. In the 1930s, Solano met and for a while became the secretary of the mystic G. I. Gurdjieff. She became an authority on Gurdjieff’s philosophy and edited the works of Kathryn Hume on him. Among other followers of Gurdjieff were Margaret Anderson and Jane Heap, editors of the *Little Review*. It is possible that the person to whom Solano inscribed this copy of *Statue in a Field* was Louise Davidson, an actress and theater manager in Paris, who was also part of the Gurdjieff circle. Calf slightly scuffed, acidic paper somewhat browned as inevitable, otherwise a very good copy. \$1,000.00

34. TAYLOR, Prentiss. **“Little Brother”**. Poem by Ben Wasson, Jr. Decorations by Prentiss Taylor. Tall broadside poem, 15 1/4 x 6 inches, illustrated with decorations by Prentiss Taylor. (No place): Printed on the press at the Harper’s Boys’ and Girls’ Bookshop, (no date). First edition. No 1 of a presumed series of Nursery Rhyme Sheets. Fine copy. Rare: unrecorded in OCLC. \$3,500.00
35. THOMAS, Dylan. **Deaths And Entrances. Poems**. 12mo, original orange cloth, dust jacket. London: J. M. Dent & Sons Ltd., (1946). First edition. One of 3000 copies printed. Rolph B10. Connolly 100, 96a. Includes “A Refusal to Mourn the Death, By Fire, of a Child in London”, “Poem in October (‘It was my thirtieth year to heaven’)”, “In my craft or Sullen Art”, and “Fern Hill”, among other important poems. Dust jacket a trifle rubbed, inside front flap of dust jacket creased, otherwise a fine copy. \$1,250.00
36. [WHITMAN, Walt]. GUTEKUNST, Frederick. **Original cabinet photograph of Whitman, 6 1/2 x 4 1/4 inches, on card stock as issued**. Philadelphia, PA: F. Gutekunst, (no date, but circa 1880). Ed Folsom writes of Gutekunst and Whitman’s relationship with him: “Frederick Gutekunst [1831–1917], born and raised in Germantown, Pennsylvania. He was a well-known Philadelphia photographer and innovator in photoduplication techniques, mastering many of the early processes of photoengraving; his gallery had presses that allowed for large volume reproductions of photographs. His “Imperial Galleries” on Arch Street opened in 1856 and remained under his control until his death. Like Sarony in New York, Gutekunst focused his business on celebrities and compiled the world’s largest collection of celebrity cabinet card portraits. His 1865 photo of Ulysses S. Grant is generally considered the best Grant image. Whitman often took advantage of Gutekunst’s abilities to duplicate and print photos cheaply; he ordered thousands of copies from him and had photos of his parents duplicated by his gallery. Whitman rated Gutekunst “on top of the heap” of photographers and sent him complimentary copies of his publications as early as September 1876. When he received some photos from Gutekunst in 1888, Whitman said, “They are first-rate: they satisfy my sense of photographic righteousness. . . .” Still, Whitman had some reservations about Gutekunst’s overall portraiture skills, and criticized some of his results.” This appears to the same image of Whitman taken during a sitting at Gutekunst’s Arch Street studio on September 22, 1880. Card discolored on verso, with some pencil annotations, but the photograph is in good condition. \$2,500.00
37. WHITTIER, John G. **Anti-Slavery Reporter. A Periodical, containing Justice and Expediency; or, Slavery considered with a view to its rightful and effectual remedy, Abolition. By John G. Whittier**. 8vo, 16 pages, sewn as issued. N. Y.: Vol. I, No. 4, Issued Monthly, and for Sale at the Book Stores, September 1833. First edition of this important anti-slavery essay, the first of Whittier’s abolitionist publications. BAL 21681. Recruited by William Lloyd Garrison, Whittier took up the cause of abolition in 1833 with the publication of *Justice and Expediency*, “a closely reasoned and carefully documented attack on the Colonization Society. Widely supported by Northern and Southern churches, the Colonization Society was a conservative reform group that proposed to resolve the issue of slavery by sending American blacks, both slave and free, back to Africa.” Henry Clay was one of the leaders of the Society. On the strength of Whittier’s pamphlet, he was chosen to be a delegate at the Philadelphia Convention of 1833

which founded the American Anti-Slavery Society. He would later state: "I set a higher value on my name as appended to the Anti-Slavery Declaration of 1833 than on the title-page of any book." – Poetry Foundation. Whittier devoted himself to the cause of abolition for the next twenty years. *Justice and Expediency*, however, destroyed Whittier's political ambitions, his call for immediate emancipation alienating both Northern businessmen and Southern slaveholders. Whittier was a founding member of the American Anti-Slavery Society and signed the Anti-Slavery Declaration in 1833. A rare pamphlet, the last (and only) copy sold in recent years at auction was in 1996. Lightly dust-soiled and faintly damp-stained, otherwise a very good copy, enclosed in a custom-made cloth clamshell box. \$10,000.00

38. WOLFE, Thomas. **ALS, 12 pages, The Imperial Hotel, Russell Square, London, to George W. McCoy of the Asheville Citizen, November 8, 1924.** Published in *The Letters of Thomas Wolfe*. Edited with an Introduction by Elizabeth Nowell. (N. Y.: Charles Scribner's Sons, 1956), pp. 71-73. Wolfe's letter primarily concerns an essay which he was drafting entitled "A Passage to England" that he hoped McCoy would publish in the Asheville Citizen Times. Wolfe was twenty-four at the time and he writes with all of the youthful, omnivorous enthusiasm that was so characteristic of him: "I arrived in London on Wednesday after an amazing voyage, and I am now lost in the beauty and mystery and fascination of this ancient and magnificent city. . . . George – I put it all on paper from day to day. I let nothing escape me, and even when the sea made me feel a bit sorry for myself I put it down. . . . Since coming to London I have walked the queer, blind, narrow, incredible, crooked streets of the city, looking at the people, hearing them talk, getting them. Late at night, early in the morning, when the streets are deserted, I traverse great sections of the city, going down narrow alleys, stopping at small refreshment wagons, at pubs, taxi stands, anywhere, listening to them talk. And all the time I am making notes – London and New York, England and America. I was twenty-four a month ago, George. I would to God I might be twenty-four forever. This is a magnificent adventure and the world is opening like an oyster." Wolfe's essay, which he intended to send to McCoy the next day, was never sent; only a "prologue" to it, which was never published. George William McCoy [1901-1962] joined the staff of the Asheville Citizen Times in 1924 and became its editor in 1951. Wolfe had met McCoy when they were both students at UNC Chapel Hill and the two men became fast friends. Wolfe submitted his important essay "Return" to McCoy who published it in the Asheville Citizen Times in 1932. The letter, written on The Imperial Hotel's illustrated letterhead, is smudged in places, with light soiling at the margins. Enclosed in a folding cloth chemise. \$12,500.00

ANNOTATED BY WOLFE AND SIGNED BY SHIP-MATES

39. [WOLFE, Thomas] **S. S. Europa Passenger List. Sailing July 24, 1936 from New York Via Cherbourg and Southampton to Bremen.** Small 8vo, original pictorial wrappers. North German Lloyd, 1936. Thomas Wolfe's heavily annotated copy of the passenger list (tourist class) for his voyage to Europe in 1936, with his annotations and the signatures of other passengers on the ship. Wolfe's signature reads: "Tom Wolfe, 865 First Avenue, N. Y. City." In the printed list of passengers, Wolfe's name is misspelled "Wolf". Laid in is an original glossy photographic postcard of six of the passengers including Wolfe, with the signatures of each of the passengers in the picture on the verso. On this trip to Europe, Wolfe attended the 1936 Olympics which began on August 1st in Berlin and adapted his observations in a novella entitled "I Have a Thing to Tell You" which was published in *The New Republic*. At the Olympics, he accompanied Martha Dodd, the daughter of William Dodd, the U. S. Ambassador to Germany, and sat close to Hitler's press box. Dodd, a liberal Democrat from North Carolina, was appointed by Roosevelt to oppose the Nazi's antisemitic policies, and served in that capacity from 1933 to 1937, eventually resigning over his inability to persuade the Roosevelt administration to act against the Nazis. Martha Dodd, after an initial flirtation with the Nazis, turned against them and, owing to her romantic relationship with Boris Vinogradov, a Soviet press attaché in Berlin, began to spy for the Soviet Union. [Vinogradov was executed in Stalin's Great Purge of 1938.] Martha Dodd had numerous affairs, usually with a political purpose, and eventually married the millionaire Alfred K. Stern, Jr. after returning to the United States in 1938. She continued spying for the Soviet Union until after the war. She was the author of a number of memoirs and novels, and is the subject of a number of books, including *In the Garden of Beasts* by Erik Larson, which is based on the Dodd family's experiences in Berlin in the 1930s. Wrappers somewhat chipped and edge-worn with some soiling. \$12,500.00

40. [YEATS, W. B.] YEATS, Jack B. **Original pencil portrait of Major Robert Gregory, the son of Lady Gregory**, 3 ¼ x 4 ½ inches, signed with the artist's monogram, and titled and dated 1908. Robert Gregory joined the British Air Force during the Great War and died in combat early in 1918 in Italy. Gregory is the subject of one of Yeats's greatest poems, "In Memory of Major Robert Gregory", which was first published in *The Wild Swans at Coole* in 1919, and the inspiration of other poems, including "An Irish Airman Foresees His Death". Coole Park was the Gregory estate, and the setting and subject of many of Yeats's most memorable poems. Yeats refers to Gregory as "my dear friend's dear son, / Our Sidney and our perfect man", and concludes the poem: I had thought, seeing how bitter is that wind / That shakes the shutter, to have brought to mind / All those that manhood tried, or childhood loved, / Or boyish intellect approved, / With some appropriate commentary on each; / Until imagination brought / A fitter welcome; but a thought / Of that late death took all my heart for speech." A handsome portrait. Framed and glazed.
- \$12,500.00