

JAMES S. JAFFE RARE BOOKS LLC

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Digital images are available upon request.

1. AGEE, James. **The Morning Watch**. 8vo, original printed wrappers. Roma: Botteghe Oscure VI, 1950. First (separate) edition of Agee's autobiographical first novel, printed for private circulation in its entirety. One of an unrecorded number of offprints from Marguerite Caetani's distinguished literary journal *Botteghe Oscure*. Presentation copy, inscribed on the front free endpaper: "to Bob Edwards / with warm good wishes / Jim Agee". The novel was not published until 1951 when Houghton Mifflin brought it out in the United States. A story of adolescent crisis, based on Agee's experience at the small Episcopal preparatory school in the mountains of Tennessee called St. Andrew's, one of whose teachers, Father Flye, became Agee's life-long friend. Wrappers dust-soiled, small area of discoloration on front free-endpaper, otherwise a very good copy, without the glassine dust jacket. Books inscribed by Agee are rare. \$2,500.00
2. [ART] BUTLER, Eugenia, et al. **The Book of Lies Project. Volumes I, II & III**. Quartos, three original portfolios of 81 works of art, (created out of incised & collaged lead, oil paint on vellum, original pencil drawings, a photograph on platinum paper, polaroid photographs, cyanotypes, ashes of love letters, hand-embroidery, and holograph and mechanically reproduced images and texts), with interleaved translucent sheets noting the artist, loose as issued, inserted in a paper chemise and cardboard folder, or in an individual folder and laid into a clamshell box, accompanied by a spiral bound commentary volume in original printed wrappers printed by Carolee Campbell of the Ninja Press. Fullerton, CA and Los Angeles: Fullerton College Art Gallery / The Artists' (Floating, Invisible) Museum of Actual Art / Public Access Press of the Southern California Institute of Architecture, (1996-2004). First editions of three (all published) of a projected series of four portfolios, the series cut short by Eugenia Butler's untimely death of a brain hemorrhage in 2008. One of 80 numbered copies (the entire edition) produced, numbered and signed in the artist's or poet's studio. At the time of the exhibition of *The Book of Lies* at the 18 Arts Gallery in Santa Monica in 2007, Eugenia Butler wrote: "Sixteen years after the Book of Lies project began, the first three of its four volumes are finished. The entirety of the work has taken on form and content far beyond any original imaginings. It has become a rounded voice coming from many voices, a discourse about truth in the territory of the unknowable. Its power derives from the strength and integrity of the individual pieces, from the communal voice, and in single, intimate interactions. Each volume is a work of art unto itself that developed from the process of creating it, from the individual works themselves and from the relationships between the parts and the whole. At a certain point a bigger vision broke through – something beyond previous understandings – surpassing the initial ideas to become a singular artwork consisting of discrete and powerful works of art. Its subject matter is truth, lies, and the intimate power of a true work of art." The works of art include pieces by artists and writers Georganne Deen, Kim Jones, Julia Lohmann, John O'Brien, Edgar Arceneaux, Sally Elesby, George Evans, Joan Jonas, Barry Sanders, Arthur Sze, Matthew Thomas, Kim Abeles, Lynn Aldrich, Carolee Campbell, Steve DeGroot, Janet Fitch, Tom Marioni, Kim McCarty, Michael C. McMillen, John Outterbridge, Mary Rakow, and Madam X. Carolee Campbell of the Ninja Press designed the box, brass, and enclosures for Vol. III. Bookplate in two portfolios, with small adhesive shelf labels on each portfolio, otherwise the set is in fine condition. Complete sets are rare on the market. \$7,500.00
3. [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 Innisfree." As new. \$500.00

4. [ART – NOGUCHI] FORD, Charles Henri. **Om Krishna III: Secret Haiku. Drawings by Isamu Noguchi.** 8vo, original iridescent gold linen. (N. Y.): Red Ozier Press, (1982). First edition. One of 155 copies signed by Ford and Noguchi. Peich 42. As new. \$1,000.00

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

5. 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
6. 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
7. 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
8. ASHBERY, John. **Not a First. Illustrated with three original drawings by Jonathan Lasker.** Oblong folio, 18 pages, 17 x 11 ½ inches, original black paper over boards with relief impressions after Lasker's design by C. Zwang. New York: Kaldewey Press, (1987). First edition. One of 45 regular copies, signed on the colophon by Ashbery and Lasker; there were also 10 "special" copies. Printed in blue on "Poestenkill Leaves" paper made for this edition at the Kaldewey mill. Volz 1. A fine copy, in custom cloth case. \$6,000.00

9. AUDEN, W. H. **The Age of Anxiety. A Baroque Eclogue.** 8vo, original yellow cloth, dust jacket. London: Faber & Faber, (1948). First English edition. Signed "Wystan Auden" on the title-page. Bloomfield & Mendelson A29b. Yellow cloth lightly soiled, otherwise a very good copy. \$750.00

10. AUDEN, W. H. **The Table Talk of W. H. Auden. Edited by Nicholas Jenkins with an Introduction by Richard Howard.** 8vo, original sepia-tone photograph of Auden tipped-in as frontispiece, decorated endpapers, Bembo paper wrappers with printed spine label. N. Y.: Sea Cliff Press, 1989. First edition. One of 150 copies with endpapers printed on Moriki from a block by Dean Bornstein. With prospectus laid in. Very fine copy. \$450.00

11. [BAUHAUS] GROPIUS, Walter. **Das Staatliches Bauhaus Weimar, 1919-1923.** 4to, 226 pages, 20 color plates, 147 halftone illustrations. Weimar-Munich: 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. Schleißer. 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

12. BECKETT, Samuel. **Company. With 13 Etchings by Deltas Henke.** Folio, thirteen full-page original etchings by Deltas Henke, original quarter black morocco, black morocco fore-tips, and paste paper over boards, speckled endpapers by Bill Anthony, publisher's slipcase. (Iowa City: Iowa Center for the Book at The University of Iowa, 1983). First edition thus. One of 52 press-numbered copies (the total edition) signed by the author and the artist, the book printed by hand on dampened Arches Cover paper by Cheryl Miller, L.J. Yanney, K.K. Merker and Cynthia Rymer. Berger 80. A very fine copy. Rare. \$7,500.00

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

14. BERRIGAN, Ted. **So Going Around Cities: New & Selected Poems 1958-1979.** Large 8vo, original red cloth, brown cloth slipcase. Berkeley: Blue Wind Press, 1980. First edition, limited issue. One of only 75 copies signed and numbered ("17/75") by Berrigan on the half-title page. Fischer p. 55. In his memorial tribute to Berrigan, Kenneth Koch wrote: "I knew, for the first time, how good he was when I read "Tambourine Life." I loved (love) that poem. It seemed in a way ahead of everything – absolutely casual, ordinary, and momentary-seeming, without joking, mystery, or false dazzle, and full of buoyancy, sweetness, and high spirits". David Shapiro tried to sum up Berrigan's genius in this way: "When I think of Ted, I think of the fact that one of my favorite putative lines of O'Hara was written by him ("feminine marvelous and tough") in an extraordinary homage. I think, too, of the humility of his best poems, that he was willing to caricature and characterize himself as a creature among toilet papers and typewriters and pills, and also that there is in him, in a highly developed state, the theme of friendship even more than romantic love. His best poem may be the one in which he speaks of being "alight with borrowed warmth" from a friend's jacket on a cold night. . . . He was one of the destroyers of an old hierarchy and made room for a new pluralism. The fate of such pluralism is to become an excuse for permissiveness, a permission that is actually at odds with the man who stayed up every night to write sonnets with permutations from the masters he adored, derided and revitalized". Spine very slightly faded, otherwise a fine copy. \$850.00

15. [BIRD & BULL PRESS] MORRIS, Henry. **Roller-Printed Paste Papers for Bookbinding.** Large, oblong 8vo, paste-paper onlay to title-page, illustrations, numerous press-made paste-papers tipped-in, original quarter vegetable parchment and paste paper over boards by Gray Parrot. North Hills, PA: Bird & Bull Press, 1975. First edition. One of "approximately" 215 numbered copies (the entire edition) printed on Hodgkinson hand-made B & B paper. Lower extreme corners slightly bumped, otherwise a fine copy. \$500.00

16. BISHOP, Elizabeth. **Poem**. Thin oblong 12mo, original decorated wrappers. N. Y.: Phoenix Book Shop, 1973. First edition of one of Bishop's finest poems. No. 16 in the Phoenix Book Shop Oblong Octavo Series. Limited to 126 copies signed by Bishop. MacMahon A11. Fine copy. \$1,250.00
17. 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
18. BLANCO, Richard. **Boundaries. Illustrated with photographs by Jacob Bond Hessler. Foreword by Jorge Ramos**. 4to, original cloth binding designed by Claudia Cohen, publisher's slipcase. Rockport, ME: Two Ponds Press, 2017. First edition of these poems by the Inaugural Poet at President Obama's second inauguration. One of 50 deluxe copies (out of a total edition of 300 copies) printed by the Puritan Press, signed by the poet and the photographer, and including an original photograph printed on aluminum and a corrected manuscript proof of a poem. As new, at publication price. \$2,000.00
19. [BOOKS ABOUT BOOKS] **Roger Eliot Stoddard At Sixty-Five, A Celebration**. 8vo, tipped-in plates, original plain wrappers, dust jacket. (N. Y.): Thornwillow Press, 2000. First edition. One of 300 numbered copies, with addenda laid in. With contributions by Anne Anninger, Marcus A. McCorison, W. H. Bond, Luke Ives Pontifell, Rodney G. Dennis, Andre Jammes, Hugh Amory, Michael Winship & Peter X. Accardo. Fine copy. \$100.00
20. BRAINARD, Joe. **New Work**. 8vo, original cloth-backed boards. Los Angeles: Black Sparrow Press, 1973. First edition. One of 26 lettered copies signed by Brainard with an original drawing by the author in an envelope tipped-in on the front pastedown. The pen-and-ink drawing in this copy is one of Brainard's characteristic pictures of flowers. Very fine copy. \$1,500.00
21. BRINGHURST, Robert. **The Book of Silences. Photographs by Carolee Campbell**. 8vo, original handmade paper wrappers with printed label on the cover, publisher's matching embossed board portfolio. (Sherman Oaks, CA): Ninja Press, 2001. First edition. Limited to 100 copies printed on Moulin du Verger handmade paper and bound in Barcham Green Renaissance, signed by the author, this is one of 12 lettered copies, *hors commerce*. Inscribed "for Allen Mears: / The silence / you have come to see / can see you breathe; / the breath you breathe / can see the painted man in whom / the painted voice is speaking / – with best wishes, / Robert Bringhurst / 11 May 2003." The inscription quotes a passage from the fifth stanza of the 25th poem in the book, but it uses the words "can see" instead "can hear." The illustrations are hand-sensitized platinum photographs. The original prospectus, which includes a biographical statement by the poet, and correspondence between Bringhurst and Mears, are laid in. A very fine copy of one of Carolee Campbell's most beautiful books. \$1,000.00

INSCRIBED BY HARRY CROSBY TO HIS FATHER

22. BROWN, Bob. **1450 - 1950**. 8vo, original printed wrappers, publisher's glassine dust jacket, publisher's foil folder. Paris: Black Sun Press, 1929. First edition. One of 150 copies printed. Minkoff A25. Presentation copy, inscribed by the publisher, Harry Crosby, to his father: "SVRC [Stephen Van Rensselaer Crosby] from Harry", with an accompanying sketch of his personalized sun symbol and the Black Sun Press' emblem. "In August Harry (Crosby) delivered one hundred and fifty copies of *1450-1950* to Brown, who quickly sent most of them on to publishers and friends, sixty of whom he listed opposite the title page under the heading "Free Copies." In return, Brown hoped for a few kind words that might be useful in reviving a writing career that had been quiescent for close to fifteen years. *1450-1950* is an amusing mixture of ideography and calligraphy, examples of which Brown had been amassing – with obvious pleasure – for many years. "I like looking back / at the / Illuminated manuscripts of / 1450 / And forward / to the / more Illuminations / Movie Scripts of / 1950 I like to see / Fly Specks / on yellowed pages / I like too / Leaving my own on / New ones / My Fly Speck." In his dedication to "all monks, all early oriental artists . . ." Brown playfully attempted to locate his work in the history of innovative printing and himself among those authors celebrated as much for their matter as for their manner of expression. By early fall, he had gathered a garland of testimonials from, among others, Gertrude Stein, H. L. Mencken, and William Carlos Williams." Harry Crosby was found dead in his New York studio

on December 10th, 1929, evidently a casualty of a suicide pact: in one hand he held a pistol, and in his other arm, his twenty year old lover, Josephine Noyes Rotch Bigelow, also dead of a bullet to the temple. – Hugh Ford, *Published In Paris* (N. Y.: Macmillan, 1975), p. 200- 210. On the same day, Crosby had made his last entry in his diary: “One is not in love unless one desires to die with one’s beloved. There is only one happiness it is to love and to be loved.” When Jonathan Williams reissued *1450-1950* as Jargon 29 in 1959, he observed: “That it should take him (JW) thirty years to locate a copy of Bob Brown’s utterly charming and singular book is a measure of the almost cultish regard *1450-1950* has commanded from its contemporaries. If you didn’t own a copy you were automatically cast into either of the modern outer darkneses then beginning to pullulate: Squaresville or Beat City. The virtues of *1450-1950* are publicly attested by many luminaries on the back cover blurb – among them, Gelett Burgess, who invented the word blurb.” Among those quoted on the back cover are Gertrude Stein, Marcel Duchamp, Carl Van Vechten, William Carlos Williams, Carl Sandburg, Walter Lowenfels, James Johnson Sweeney, Gelett Burgess, Stuart Davis, and Caresse Crosby, who wrote to Brown: “We show your book to everyone who comes to the house and they always find some page that so especially delights them that soon we will have to chain it down like an ancient missal.” A fine copy with the “Crosby Cross” bookplate and the Black Sun Press blind stamp on the endpaper, in the publisher’s gold foil folder, which is somewhat worn. \$7,500.00

23. BROWN, Bob. **Readies for Bob Brown’s Machine.** 8vo, frontispiece, original green printed wrappers. Cagnes-sur-Mer (A.-M.): Roving Eye Press, 1931. First edition. One of 150 copies printed. The contributors, who are listed on the title-page, include: Alfred Kreymborg, Charles Henri Ford, Eugene Jolas, Ezra Pound, Marinetti, Gertrude Stein, James T. Farrell, Kay Boyle, Laurence Vail, Nancy Cunard, Paul Bowles, Peter Neagoe, Robert McAlmon, Walter Lowenfels, William Carlos Williams, among others. Wrappers lightly faded, spine frayed and splitting in a number of places, but a good copy of this rare and fragile booklet. \$2,500.00
24. BURROUGHS, William S. **The Cat Inside. Drawings By Brion Gysin.** 4to, illustrations, original quarter vellum and Sage Reynolds’ hand-painted paper over boards, without dust jacket as issued. N. Y.: The Grenfell Press, 1986. First edition. One of 115 numbered copies, signed by Burroughs and Gysin, out of a total edition of 133 copies. A beautiful book, the last collaboration between Burroughs and Gysin, and one of the author’s most affecting essays. According to the publisher Gysin signed copies just before his death. As new. \$1,750.00
25. BYRON, Robert. **The Road to Oxiana.** 8vo, illustrated with photographs, original blue cloth, dust jacket. London: Macmillan & Co., 1937. First edition, first impression of Byron’s masterpiece, in the first issue binding of royal blue cloth lettered in gold. A narrative based on real and invented incidents of Byron’s ten month long journey through Afghanistan and Persia with Christopher Sykes in 1933-1934. In *Abroad*, his brilliant study of British literary travel between the great wars, Paul Fussell stated that: “*The Road to Oxiana* is the *Ulysses* or *The Waste Land* of modern travel books. One reason this can be said is that its method is theirs: as if obsessed with frontiers and fragmentations, it juxtaposes into a sort of collage the widest variety of rhetorical materials: news clippings, public signs and notices, letters, bureaucratic documents like fiches, diary entries, learned dissertations in art history, essays on current politics, and, most winningly, at least 20 comic dialogues – some of them virtually playlets – of impressive finish and point, which we appreciate the more when we have digested Sykes’s later observation that Byron was not just a poor linguist but a ‘very poor’ one, ‘all the non-English conversations in his book are invented.’” – *Abroad* (Oxford University Press, 1980), p. 108. In his introduction to the re-issue of *The Road to Oxiana* in 1981, Bruce Chatwin praised it a “work of genius” and “a sacred text.” *The Road to Oxiana* has always been a scarce book, and especially rare in fine condition. A fine bright copy, in dust jacket that is very slightly foxed, otherwise a remarkably fine copy. \$6,500.00
26. CHATWIN, Bruce. **In Patagonia.** 8vo, illustrated, original boards, dust jacket. London: Jonathan Cape, (1977). First edition of Chatwin’s first book which won the Hawthornden Prize and the E. M. Forster Award. Fine copy. \$750.00
27. CHATWIN, Bruce. **The Songlines.** 8vo, original cloth-backed marbled boards, glassine dust jacket. London: London Limited Editions, (1987). First edition. One of 150 numbered and specially bound copies signed by Chatwin. Top edge of text block foxed, otherwise a fine copy with a few sliver chips in the glassine. \$250.00

28. 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
29. [CIRCLE PRESS] MEYER, Thomas & John FURNIVAL. **Blind Date. With etchings and embossed prints designed by John Furnival and text written by Thomas Meyer**. Square folio, loose sheets in portfolio, in publisher's black cloth slipcase. (Guildford, Surrey): Circle Press Publications, 1979. First edition. Limited to 300 copies printed letterpress by Walter Taylor, Ron King and John Coleman on Somerset rag-made paper, signed by the author and artist, with each of the prints initialed by the artist, the colophon signed by both artist and author. This is one of 30 Artist's Proofs. Although the colophon calls for ten prints, this copy includes eleven, as well as a hand-colored etching by Furnival captioned "Omphale goes out walking" signed by the artist. Fine copy. \$750.00
30. CONRAD, Joseph. **Youth: A Narrative and Two Other Stories**. 8vo, original green decorated cloth. Edinburgh & London: William Blackwood & Sons, 1902. First edition, first issue, with ads dated 10/02. The first appearance in book form of Conrad's masterpiece "Heart of Darkness". Bookplate on front paste-down, mild foxing, spine ends worn. \$1,500.00
31. CREELEY, Robert. **Words**. Small 4to, original printed brown boards, unprinted dust jacket. (Rochester, MI: Perishable Press), 1965. First edition of Creeley's rarest book, a collection of eight poems printed on handmade paper by Walter Hamady's Perishable Press. One of only 30 copies printed (the entire edition); this copy signed by Creeley on the title-page. The first hard-bound book from the Perishable Press, *Words* was printed at Robert Runser's Rob Run Press in Rochester, Michigan, on paper "made especially for the book by the printer from rags and was printed one side only and bound French-folded into boards covered with a red/brown Fabriano paper with the title printed on the front and spine" by Elizabeth Kner. Hamady 3. *Words* was the first of three books of Creeley's published by the Perishable Press, which also printed the broadside poem "For Joel (Oppenheimer)". In addition to the title poem, *Words* includes "A Reason", "The Shame", "The Statue", "The Window", "To Bobbie", "The Flower", and "A Prayer". Not to be confused with the collection of poems bearing the same title that was published by Scribner's in 1967. A very fine copy in the original plain white dust wrapper. \$4,500.00
32. CREELEY, Robert, editor. **The Black Mountain Review**. Small 8vo, illustrated, 6 1/2 x 8 1/2 and 4 3/4 x 6 5/8 inches, original wrappers. Vols. 1 – 7 (complete). 1954-1957, Black Mountain, North Carolina, Black

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

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

WITH AN ORIGINAL ETCHING BY FRANCESCO CLEMENTE

34. DANTE. **Dante's Inferno. Translations By Twenty Contemporary Poets. Frontispiece by Francesco Clemente. Introduction by James Merrill. Edited by Daniel Halpern. Afterword by Giuseppe Mazzotta.** Small folio, quarter black calf and red silk over boards, slipcase, by Claudia Cohen. Hopewell, NJ: Ecco Press, 1993. First edition, deluxe issue. Limited to 125 copies signed by each of the translators and with an original etching signed by Francesco Clemente laid in. The translators include Heaney, Strand, Halpern, Kinnell, Clampitt, Jorie Graham, Charles Wright, Richard Howard, Stanley Plumly, C. K. Williams, Alfred Corn, Robert Haas, Sharon Olds, and Cynthia Macdonald. The text was set in Monotype Dante and printed letterpress by Michael and Winifred Bixler on Rives heavyweight paper. As new. \$3,500.00
35. DAVENPORT, Guy. **The Bowmen of Shu**. 4to, with 12 illustrations by the author and five reproductions of drawings by Gaudier-Brzeska, original quarter green morocco and illustrated paper over boards. (N. Y.): The Grenfell Press, (1983). First edition of this story about Henri Gaudier-Brzeska, with title adapted from Ezra Pound. One of 115 numbered copies dated and signed by Davenport out of a total edition of 125 copies. Crane A22. In his Introduction to *50 Drawings* (N.Y.: Dim Gray Bar Press, 1996), Davenport writes of *The Bowmen of Shu* is a perfect, and beautiful, example of realizing a text that is both writing and drawing... As new. Accompanied by the publisher's prospectus. \$1,750.00
36. DUNCAN, Robert. **A Paris Visit. Five Poems. Drawings & Afterword by R. B. Kitaj**. Large 4to, frontispiece portrait and nine full-page illustrations by R. B. Kitaj, original quarter red morocco and pictorial boards, glassine dust jacket. (N. Y.): The Grenfell Press, (1985). First edition. One of 115 numbered copies printed on hand-made Indian paper, signed by the author and by the artist, out of a total edition of 130 copies. Few very short closed edge tears in the glassine, a fine copy of this beautiful book. \$250.00

WITH AN IMPORTANT LETTER FROM CREELEY TO EIGNER

37. EIGNER, Larry. **From the Sustaining Air**. 8vo, original wrappers with cover design by René Laubiès. (Palma de Mallorca): Divers Press, 1953. First edition. Signed in pencil by Eigner – "L Eigner" – on the front free endpaper. Laid in is a typed letter signed, 1 page, on letterhead of the Roebuck Press, Bañalbufar, Mallorca, Spain, from Creeley to Larry Eigner, dated November 18, 1952. The Roebuck Press was the name of the press that the English poet, Martin Seymour-Smith, who was tutoring Robert Graves's son, and Creeley planned to establish in Mallorca. "Creeley and (Martin) Seymour-Smith started out on their printing venture with the Roebuck Press. They published one book, also printed at the Alcover Press – the work of Seymour-Smith's mother, Elena Fearn. Despite their friendship, disagreements arose concerning literary taste, especially the significance of William Carlos Williams. The disagreements came to a head when Seymour-Smith wished to publish Donald Hall, who had attacked Williams, Olson, and Creeley in *The World Review* in December 1952.

Creeley decided to work on his own, using the Divers Press imprint – a name in fact suggested by Seymour-Smith, who continued to maintain contact with Creeley and contribute to *The Black Mountain Review*, as both critic and poet.” – Kevin Power, “In, Around, and About *The Black Mountain Review*: Robert Creeley and Company,” in *Black Mountain College. Experiment in Art. Edited by Vincent Katz, with essays by Martin Brody, Robert Creeley, Vincent Katz, and Kevin Power*, p. 277. In this important letter, Creeley proposes to publish Eigner’s work – specifically, if not explicitly, *From the Sustaining Air*: “Dear Larry, To show you I wasn’t kidding. Ok. The main thing right now will be to know what you think of the idea, of issuing your own work – and how soon you can have us a manuscript. In fact, to hurry this last, I’ll make copies of what I have here, that we would like, etc., and send them off to you – then you check, adding & cutting as you see fit. . . . I’m still trying to get settled, weather very wet & chill right now, and all of us down with colds. To hell with it. It is a beautiful place, etc.” Creeley continues, commenting on his first book, *Le Fou*, of which he had just received copies from the publisher, Richard Emerson of The Golden Goose Press of Columbus, Ohio: “I damn well liked it very much.” Creeley closes with: “Damn well write soon, I’ve missed your letters very very much. All our love to you, Bob.” Wrappers lightly tanned at extremities as usual, otherwise a fine copy. The inevitable faint toning to the covers of the book; the letter is creased and lightly soiled, otherwise in very good condition. \$2,500.00

PRESENTATION COPY, INSCRIBED BY ELIOT TO JULIEN BENDA

38. 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: “Homages 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. A splendid association copy. A very good copy in the scarce dust jacket, which is chipped at corners. \$7,500.00

MARSHALL McLUHAN’S COPY

39. 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
40. [FINIAL PRESS] WILLIAMS, Jonathan. **Five From Up T’Dale.** Square folio, loose sheets in portfolio. (Corn Close: Finial Press in Great Britain, 1974). First edition, illustrated with prints by A. D. Moore, the printer. Limited to only 50 numbered copies signed by Williams and Moore. Fine copy. \$450.00

41. FROST, Robert. **Complete Poems of Robert Frost.** Thick 8vo, portrait, original buckram, glassine dust jacket, publisher's slipcase. N. Y.: Henry Holt & Co., 1949. First edition. Limited to 500 numbered copies signed by Frost. A beautiful copy, the glassine with a few small chips and creases. \$1,500.00
42. GILBERT, Jack. **Views of Jeopardy. Foreword by Dudley Fitts.** 8vo, original cloth, dust jacket. New Haven & London: Yale University Press, 1962. First edition of Gilbert's first book. One of the poet's retained copies, initialed by him on the title-page. Fine copy. \$1,750.00
43. GILBERT, Jack. **Kochan. With Four Poems by Michiko Nogami.** 12mo, original cloth-backed boards. Syracuse, NY: Tamarack Editions, (1984). First edition. One of 26 lettered hardcover copies signed by the poet out of a total edition of 326 copies. One of Gilbert's retained copies. Fine copy. \$2,250.00
44. GILBERT, Jack. **Kochan. With Four Poems by Michiko Nogami.** 12mo, original cloth-backed boards. Syracuse, NY: Tamarack Editions, (1984). First edition. One of 50 numbered hardcover copies signed by the poet out of a total edition of 326 copies. One of Gilbert's retained copies. Fine copy. \$1,750.00
45. GILBERT, Jack. **Kochan. With Four Poems by Michiko Nogami.** 12mo, original Manilla hemp wrappers. Syracuse, NY: Tamarack Editions, (1984). First edition. One of 250 copies printed on Mulberry rice paper, this copy an unnumbered out-of-series copy marked "Review Copy" on the colophon page. Fine copy. \$750.00

GINSBERG & DYLAN AT KEROUAC 'S GRAVE ON THE ROLLING THUNDER REVUE TOUR

46. 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: Twelvetrees 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
47. [GOGMAGOG PRESS] COX, Morris. **An Impression of Winter: A Landscape Panorama, An Impression of Spring: A Landscape Panorama, An Impression of Summer: A Landscape Panorama, & An Impression of Autumn: A Landscape Panorama.** 4 volumes, each volume illustrated with 3 embossed reverse/direct offset prints joined in continuous strip. London: Gogmagog Press, 1966. Chambers 14, 15, 16, & 17. *Winter* is copy number 14 of 100 copies on Japanese "Hosho" paper, numbered and signed in ink on the colophon by the author, with grey-green Ingres paper boards printed with a monotype in black, dark green, and white, with acetate dust jacket, with 2 copies of the prospectus laid-in. *Spring* is copy number 14 of 100 copies

on Japanese "Hosho" paper, numbered and signed in ink on the colophon by the author, with dark brown Ingres paper boards printed with a monotype in black and turquoise, and acetate dust jacket, prospectus laid-in. *Summer* is copy number 14 of 100 copies on Japanese "Hosho" paper, numbered and signed in ink on the colophon by the author, with salmon pink Ingres paper boards printed with a monotype in black and grey, and acetate dust jacket, with two copies of the prospectus laid-in. *Autumn* is copy number 19 of 100 copies on Japanese "Hosho" paper, numbered and signed in ink on the colophon by the author, with dull purple Ingres paper boards printed with a monotype in black, pale blue, and white, with acetate dust jacket, prospectus laid-in. A very fine set of the artist's masterpieces, with prospectuses laid in. \$3,000.00

48. [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
49. GRAVES, Robert. **Poems (1914-1927).** 8vo, original quarter vellum & white boards, t.e.g., dust jacket. London: Heinemann, 1927. First edition. One of 115 specially bound copies signed and numbered by Graves. Higginson & Williams A24. Fine copy in a slightly soiled jacket, lacking the slipcase. \$1,000.00
50. 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
51. [GROLIER CLUB] RUZICKA, Rudolph, illustrator. **New York: A Series of Wood Engravings in Colour and a Note on Colour Printing... with Prose Impressions of the City by Walter Prichard Eaton.** 4to, illustrated with color wood engravings by Ruzicka, original cloth-backed unprinted paper over boards, spine label. New York: The Grolier Club, 1915. First edition. One of 250 copies printed on French hand-made paper. Ruzicka's finest and most sought after work, illustrated with 30 wood engravings, of which 10 are full-page engravings printed in Paris by Emile Fequet. Spine very faintly sunned, otherwise a fine copy of a beautiful book, very scarce in fine condition. \$2,500.00

IN THE EXTREMELY RARE PAPYRUS BINDING

52. HEANEY, Seamus. **Bog Poems. Illustrated by Barrie Cooke.** Small 4to, 3/4 maroon morocco & papyrus boards by Sangorski & Sutcliffe. London: Rainbow Press, 1975. First edition, in the rare first binding with Papyrus rather than the later, and far more common, marbled paper panels. Limited to 150 copies signed by Heaney. Pearson A14. The Rainbow Press was the imprint of Ted Hughes's sister, Olwyn. Most of the publications of the press, which operated between 1971 and 1981 and printed by the Rampant Lions Press, were provided by Ted Hughes, both from his own work and the work of Sylvia Plath, with a number of other books, such as *Bog Poems*, selected by Ted Hughes, who was a good friend of Barrie Cooke, a sportsman and artist, and Heaney. Rand Brandes and Michael Durkan's bibliography of Heaney notes only that "some copies have papyrus-covered boards" but does not specify priority. However, based on the fact that we have handled only one other copy in this binding in thirty-five years, and that copy over twenty years ago, and that most

comprehensive institutional collections of Seamus Heaney's work do not include copies in this binding, we believe the number of copies bound thus to be quite small, and in all probability distributed to friends and family of Ted and Olwyn Hughes. The provenance of the present copy, number 25, would seem to bear this out; it belonged to Ted Hughes's aunt, Frieda. Brandes & Durkan A11. A fine copy of this rare and beautiful book. \$17,500.00

53. HEANEY, Seamus. **Hedge School. Sonnets from Glanmore with colour woodcuts by Claire Van Vliet.** 4to, original embossed wrappers. Newark, VT: Janus Press, 1979. First edition. Limited to 285 copies signed by Heaney & Van Vliet. Fine copy of this beautiful book. \$1,500.00
54. HEANEY, Seamus. **Keeping Going. Poems. Illustrations by Dimitri Hadzi.** 4to, original gray wrappers. Concord, NH: William B. Ewert, 1993. First edition. One of 150 numbered copies in wrappers printed by The Bow & Arrow Press and signed by Heaney, Hadzi and the designer, Gino Lee (out of a total edition of 250 copies printed). Very fine copy. \$200.00
55. HEANEY, Seamus. **Opened Ground. Poems 1966-1996.** Thick 8vo, original boards, dust jacket. (London): Faber, (1998). First edition. Signed by Heaney on the title-page. Fine copy. \$450.00
56. HEANEY, Seamus. **Audenesque.** 16mo (approx. 3" x 4"), illustrated with four original lithographs by Max Neumann bound in, original printed white wrappers, publisher's slipcase. (Paris): Maeght Editeur, (1998). First edition of this elegy for the late Nobel Laureate Joseph Brodsky. One of 120 numbered copies printed on velin d'Arches, signed by Heaney and Neumann. Mint copy. \$1,500.00
57. HEANEY, Seamus. **Beowulf. Translated by Seamus Heaney.** 8vo, original boards, dust jacket. (London): Faber & Faber, (1999). First edition. Winner of the Whitbread Award. Signed by Heaney on the title-page. Very fine copy. \$450.00
58. HILL, Geoffrey. **The Mystery of the Charity of Charles Peguy.** 8vo, original red cloth, acetate dust jacket. (London): Agenda Editions / Andre Deutsch, (1983). First edition. One of 100 special copies signed by Hill. As new. \$225.00
59. [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, particularly with dust jacket and slipcase. \$7,500.00
60. 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
61. 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

62. 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
63. 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
64. [JANUS PRESS]. VAN VLIET, Claire. **Sky and Earth: Variable Landscape**. 4to, original cloth, paper onlay to front cover, printed paper spine label, 39 pieces of die-cut acetate and Navaho colored paper landscape elements in triangular pocket. Newark, VT: The Janus Press, 1976. First limited edition. One of 100 unnumbered, unsigned copies (the entire edition). Fine, Ruth E., *The Janus Press 1975-80 Catalogue Raisonné*, p.38. Very fine copy. \$500.00
65. [JANUS PRESS] FINNEY, Charles G. **The Circus of Dr. Lao. With Relief Etchings by Claire Van Vliet**. Large thick 4to, illustrated with relief etchings and pochoir prints by Claire Van Vliet, vellum-backed decorated cloth, in folding cloth box. Vermont: Janus Press, 1984. First limited signed edition of Finney's first book, a classic of fantasy literature which was originally published in 1935. Limited to 150 numbered copies printed letterpress on handmade Barcham Green paper and signed by Finney and Claire Van Vliet. Grolier Club, *A Century For The Century: Fine Printed Books From 1900 To 1999*, 93. Fine copy. \$5,000.00
66. [JARGON SOCIETY] WILLIAMS, Jonathan. **Pairidaeza. A Celebration in Lithography & Poetry For the Garden at Levens Hall, Westmorland, By Ian Gardner & Jonathan Williams**. Folio, 15 poems & 13 original lithographs loose in green cloth portfolio as issued. Dentdale, Cumbria: Jargon Society, 1975. First edition. Published as Jargon 80. Limited to 75 copies signed by the author & artist (the entire edition). An expensive production which received virtually no distribution in the U. S. when it was published. Very fine copy. \$500.00
67. [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
68. L'ENGLE, Madeleine. **A Wrinkle in Time**. 8vo, original red cloth, in publisher's slipcase. Farrar, Straus and Giroux, 1987. Twenty-fifth-anniversary edition. Limited to 500 copies signed by L'Engle. A mint copy in the original shrink-wrap and publisher's cardboard shipping box. \$850.00

69. 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 that is loosely inserted in the set. MacDiarmid saw the book through the press but died two months after publication. A fine set. \$1,250.00
70. MATHEWS, Harry & Alastair BROTHIE, editors. **Oulipo Compendium. With additional sections devoted to Oulipopo, edited by Alastair Brothie, Paul Gayot & Francis Debyser; Oupeinpo edited by Theiri Foulc.** Square 4to, illustrated, original wrappers with dust jacket, publisher's cloth slipcase. London: Atlas Press, 1998. First edition. One of 100 copies (this one out of series) signed by Mathews and other members of the Oulipo, Oulipopo and Oupeinpo on the dust jacket. Volume 6 of Atlas Archive / Documents of the Avant-Garde. Comprehensive survey of the Ouvroir de Littérature potentielle (Oulipo) group, including works by Raymond Queneau, John Ashbery, Georges Perec, Gilbert Sorrentino, Keith Waldrop, Ian Monk, Theiri Foulc, Paul Fournel, François Le Lionnais, and many others. \$350.00
71. 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
72. MERTON, Thomas. **What Ought I To Do? Sayings of the Desert Fathers from the collection in Migne's Latin Patrology. Translated by Thomas Merton.** 8vo, original pale blue boards printed in red, printed dust jacket. (Lexington, KY: Stamperia del Santuccio, 1959). First edition. One of only 50 copies hand printed by Victor Hammer and signed by Merton on the front free endpaper. Holbrook p. 147. The dust jacket is a bit sunned, otherwise a fine copy of this rare and beautiful book. \$3,500.00
73. MERTON, Thomas. **A Thomas Merton Reader. Edited by Thomas P. McDonnell.** 8vo, original two-toned cloth, dust jacket. N. Y.: Harcourt, Brace & World, Inc., (1962). First edition. Presentation copy, inscribed on the front free endpaper "To Ruth Carpenter with best wishes Tom Merton." Laid in are two silk bookmarks and a leaflet printing a list of books by Merton, among others, that are available from The Abbey of Gethsemani Bookstore; the list of books post-dates *A Thomas Merton Reader*. Head of spine of dust jacket slightly chipped, edges of dust jacket a bit rubbed, otherwise a very good copy. \$1,500.00
74. MULDOON, Paul. **Knowing My Place.** 8vo, original printed wrappers, stapled as issued. [Belfast: Ulsterman Publications], 1971. First edition of the author's first book, published when Muldoon was a nineteen year old student at Queen's University, Belfast. Presentation copy, inscribed by the editor and publisher of The Honest Ulsterman, the poet Frank Ormsby, on the title-page: "Enjoy these poems! / Frank Ormsby". Fine copy of a very rare book. \$10,000.00

75. MULDOON, Paul. **Incantata**. Oblong folio, illustrated with 11 original prints by 11 different artists, original lavender linen backed Fabiana Roma paper covered boards with inset printed label on the front cover, publisher's matching linen slipcase. Dublin: Graphic Studio, 1994. First edition. Limited to 75 copies designed by James O'Nolan and printed letterpress on BFK Rives paper, with Japanese hand-made paper endpapers, and bound by Museum Bookbindings of Dublin; 25 roman-numeraled copies were for private distribution and 50 Arabic-numeraled copies were for sale, all signed by Muldoon and the eleven artists who contributed the prints. The artists represented are Chris Reid, Patrick Hickey, James McCreary, Patrick Pye, Carmel Benson, Maria Simmonds-Gooding, Micheal Farrell, James O'Nolan, Jennifer Lane, Brian Bourke, and Alfonso Monreal. The various print media include etching, mezzotint, carborundum print, lithograph, woodcut, drypoint and a combination of etching, engraving and mezzotint. Inscribed by Muldoon in 1995 below the colophon, where he also signed his name. "Incantata" is Muldoon's elegy for his lover, the American-born artist Mary Farl Powers, who moved to Ireland as a child, becoming an artist of prominence and a director of the Graphic Studio in Dublin. Powers died at the age of 43 in 1992. The Graphic Studio's edition of "Incantata" was prepared as an act of homage and as a memorial to the artist and friend whose life had meant so much to the studio, and whose death occasioned one of Muldoon's greatest poems. One of Muldoon's most admired and often discussed poems, "Incantata" has achieved the status of a modern classic. "Incantata" was published in *The Annals of Chile*, which won the T. S. Eliot Prize, in 1994. Spine a trifle sunned, otherwise a fine copy. Rare. \$7,500.00
76. MULDOON, Paul. **The Bangle (Slight Return)**. Small 4to, original cloth-backed marbled paper over boards, printed paper spine label. Princeton, NJ: The Typography Studio (at Princeton University), 1998. First edition. One of 110 numbered copies signed by Muldoon (the entire edition). The text of the poem as printed here contains some substantive variants from the version later collected in *Hay*. Very fine copy, without dust jacket as issued. \$750.00
77. MULDOON, Paul. **Poems 1968-1998**. 8vo, original cloth-backed boards, publisher's cloth slipcase. London: Faber & Faber, 2001. First edition. Limited to 100 numbered copies signed by the poet. Very fine copy. \$850.00
78. NIEDECKER, Lorine. **North Central**. 4to, original cloth, dust jacket. London: Fulcrum Press, (1968). First edition. One of 100 copies printed on mould-made deckle-edged paper and signed by Niedecker, the late oracle of Black Hawk Island, one of America's real poets. Head and foot of spine slightly bumped, otherwise a fine copy. \$750.00
79. NIEDECKER, Lorine. **My Life by Water. Collected Poems 1936-1968**. 8vo, original black cloth, acetate dust jacket. (London): Fulcrum Press, (1970). First edition. One of 100 copies printed on Glastonbury antique laid paper and signed by Niedecker. Fine copy. \$750.00
80. 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. \$1,500.00

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

81. 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

82. 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
83. [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
84. 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.” An excellent association copy, George Schneeman was one of Padgett’s closest

friends and collaborators. Covers dust-soiled, with a small stain on back cover, otherwise a good copy. Rare. \$3,500.00

85. PADGETT, Ron. **Tulsa Kid**. 8vo, original cloth, dust jacket. Calais, VT: Z Press, 1979. First edition. One of 100 numbered hardcover copies signed by Padgett, out of a total edition of 1500 copies. Fine copy. \$350.00
86. PADGETT, Ron. **Collected Poems**. Thick 8vo, original cloth, dust jacket. Minneapolis, MN: Coffee House Press, 2013. First edition. Signed by the poet. As new. \$125.00
87. [PERISHABLE PRESS] OLSON, Toby. **Fishing. A Single Poem with an Original Mixed Media Print By William Weege Da Barba**. 4to, cloth & paper wrappers with original print on verso, real fishing fly on front cover. Driftless, WI: Perishable Press, 1973. First edition. One of only 50 copies printed on Shadwell and signed by the artist. "The cover is six vertical scraps of variegated Shadwell randomly zig-zagged together with the text block sewed to one end of the blank side. The cover is then folded under and around the text block with a real fishing fly affixed to the cover. . . Needless to say this is/was a bibliographer's nightmare about which many letters were received." Hamady 63. *Printers' Choice*, 68. In our experience, the rarest publication of the Perishable Press. Very fine copy. \$3,500.00
88. [PHOTOGRAPHY] COX, Reuben. **River**. Oblong 4to, illustrated with color photographs, original cloth with photographic cover label, publisher's matching slipcase. (Los Angeles, CA): Brown Roux, (2018). First edition. With an introduction, "Scenic Cantata", by "Mose Velsor". One of 25 lettered copies specially bound and including an original archival inkjet print numbered and signed by the photographer. "The photographs in River were taken in Western North Carolina near where I grew up in Highlands, NC. The pictures date from the mid to late 1990s and I think of the series as my first successful effort as a photographer. They were made with hand-held Leica cameras and, with few exceptions, all the negatives were exposed at f5.6 at 1/50th of a second. Ignoring what was then happening in the art world, these photographs are clearly under the influence of Helen Levitt, Garry Winogrand, Cartier-Bresson, etc. The work was made over three summers. A simpler, heady time which I am very nostalgic for. During those summers I would stay in Scaly Mountain, NC with the poets Jonathan Williams and Thomas Meyer. A time of photography, gardening, and few distractions. Bliss!" Tom Meyer appears in one image. As new, at publisher's price. \$350.00
89. [PHOTOGRAPHY] 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
90. [PIED OXEN PRESS] 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
91. [PIED OXEN PRESS] RICH, Adrienne. **Letters Censored, Shredded, Returned to Sender or Judged Unfit to Send**. Folio, illustrated with two intaglio copper-plate prints by Nancy Grossman, original Belgian linen-covered boards, recessed printed paste-paper labels. Hopewell, NJ: Pied Oxen Press, 2009. First separate

edition. One of 85 numbered copies hand-set and printed in ATF Garamond types, the intaglio prints by Nancy Grossman were printed by Marjorie Van Dyke at Van Deb Editions in New York signed by the poet, artist and the printer, David Sellers. The entire edition consisted of 100 copies, of which 15 were hors commerce, and 85 for sale. As new, at publisher's price. \$3,500.00

92. [PIED OXEN PRESS] 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
93. [PIED OXEN PRESS] 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, Sistina 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
94. [PIED OXEN PRESS] WALDMAN, Anne. **Extinction Aria: Its Exegesis, the Realms, How Ink is Blood. A Poem by Anne Waldman**. Folio, illustrated, the frontispiece and tailpiece representing two different versions of the Kalachakra monogram, original Belgian linen over Baltic birch plywood, the text pages wrapped in Indian homespun and handloom wild Mulberry or Bhagalpur silk fabric and Nepalese silk yarn in the manner of a Tibetan sutra, in a cotton buckram book cloth-covered clamshell-style box. Hopewell, NJ: Pied Oxen Press, 2017. First edition of this 501 line poem, hand-printed in Frederick Goudy's 18 point Monotype Garamont 248 on Stonehenge paper in an edition of 65 copies, copies numbered 21-60 constituting the regular issue (as described above), signed by the poet and printer. Only 34 copies of the regular issue are for sale. The poem was written in response to "the cycle – within the Wheel of Life – of the six realms in Buddhist philosophy: hell realm, hungry ghost or *preta* realm, animal, human, warring god, and blissed-out god realm." In conjunction with the publication, Waldman and the Chilean poet, artist, and filmmaker, Cecilia Vicuña, together with Waldman's son, the musician and composer Ambrose Bye, recorded a performance based on *Extinction Aria*. Each copy of the publication will include a download card allowing access to the digital recording. As new, at publication price. \$3,500.00
95. [PIED OXEN PRESS] 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
96. [PLAIN WRAPPER PRESS] RUMMONDS, Richard Gabriel. **A Sampler of Leaves from Plain Wrapper Press and Ex Ophidia Books. Essays by Richard Gabriel-Rummonds, Decherd Turner, Michael and Winifred Bixler, Golda Laurens, Bradley Hutchinson, Alessandro Zanella, Guido Trevisani, and Craig Jenson**. Folio, original quarter-leather & cloth, in publisher's cloth box. (No place: Richard-Gabriel

Rummonds, 1996). First edition. Limited to 40 copies signed by Rummonds. The Sampler includes a checklist of books produced by Rummonds at the Plain Wrapper Press and at Ex Ophidia. "This edition . . . was composed in Monotype Dante by Michael and Winifred Bixler. Golda Laurens lettered the title. Bradley Hutchinson printed the front and back matter on Magnani mouldmade paper and the wrappers on Fabriano Ingres mouldmade paper. The signatures and sections in the sampler were printed on a variety of papers by Richard-Gabriel Rummonds and Alessandro Zanella. The frontispiece photograph was taken by Guido Trevisani. The edition was quarter bound in leather with cloth boards by Craig Jensen at BookLab." – from the colophon. Fine copy. \$4,000.00

97. [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
98. POUND, Ezra. **Cathay. Translations by Ezra Pound For the Most Part From the Chinese of Rihaku, From the Notes of the Late Ernest Fenollosa, and the Decipherings of the Professors Mori and Ariga.** Small, thin 8vo, original printed wrappers. London: Elkin Mathews, 1915. First edition. One of 1000 copies printed. Gallup A9. Perhaps Pound's best-loved collection of poems, including "The River-Merchant's Wife: A Letter" and "Lament of the Border Guard", and one of the best collections of poetry to respond, however obliquely it may seem, to the Great War. Wrappers faintly toned toward edges, a few fox marks, otherwise a fine copy. From the library of Jessie Chambers, the original of Miriam in Lawrence's *Sons and Lovers*, her estate label is tipped to a preliminary leaf. Preserved in a half-morocco and marbled paper over boards folding box. \$2,500.00
99. 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
100. RILKE, Rainer Maria. **Die Sonette An Orpheus. Geschrieben Als Ein Grab-Mal Für Wera Ouckama Knoop.** 8vo, original full blue paneled calf, gilt, with black morocco label on the spine, t.e.g., by W. Sperling, Leipzig. Leipzig: Im Insel-Verlag, 1923. First edition, deluxe issue, limited to 300 numbered copies printed on hand-made paper at Der Offizin W. Drugulin in Leipzig and specially bound; this is copy number 10. Huenich p. 92. Ritzer E46. Some scattered foxing, otherwise a fine copy of this beautiful book. \$6,500.00
101. RILKE, Rainer Maria. **Duineser Elegien.** Large 4to, original pale blue boards with printed label on upper cover, publisher's card slipcase with printed label. Leipzig: Im Insel-Verlag, 1923. First edition of Rilke's *Duino Elegies*, arguably the greatest work of lyric poetry of the twentieth century. Large-paper issue, of which 300 numbered copies were printed in red and black on hand-made Zanders watermarked paper by Tiemann-Antiqua von Gebr, the first 100 copies of which were bound in full green morocco, with the remaining 200 copies issued in either quarter morocco and boards or in pale blue boards, as here. Huenich p. 92. Ritzer E9. Spine faded, otherwise a very good copy, in partially faded slipcase with some splitting at edges. \$4,000.00
102. SASSOON, Siegfried. **(I) Memoirs Of A Fox-Hunting Man. (II) Memoirs Of An Infantry Officer. (III) Sherston's Progress.** 3 volumes, 8vo, original blue cloth, dust jackets. London: Faber & Gwyer; Faber &

Faber, 1928, 1930, 1936. First trade editions of each of the three volumes in Sassoon's celebrated World War I trilogy, the first volume in the "bibliographically preferred" first state with untrimmed edges. Keynes A30a, A33a, A40a. Some fox marks on edges of text block of two volumes, signature on rear pastedown of *Memoirs of An Infantry Officer* (nick in the top of the spine panel of the dust jacket), but a fine set of Sassoon's semi-autobiographical memoirs. \$2,500.00

103. [SITWELL, Edith.] DAHL-WOLFE, Louise. **Original photographic portrait of the poet, gelatin silver print, 10 x 10 inches, matted, signed by Louise Dahl-Wolfe 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." Louise 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). Very good condition, with distinguished provenance. \$2,500.00
104. SOLZHENITSYN, Aleksandr I. **August 1914. The Red Wheel/Knot I. Translated by H. T. Willetts.** Thick 8vo, original red cloth, publisher's black cloth slipcase. N. Y.: Farrar Straus & Giroux, (1989). First edition. Limited to 200 copies signed by Solzhenitsyn. As new, in publisher's shipping carton. \$1,000.00
105. STEVENS, Wallace. **Harmonium.** 8vo, original cloth-backed patterned paper over boards, printed paper spine label, dust jacket. New York: Alfred A. Knopf, 1923. First edition of Stevens' first book, in the first binding, with the publisher's advertisement flyer laid in. One of 500 copies (out of a total edition of 1500 copies) in the first binding in the "checked pattern of Curwen paper." This first issue in the first binding stands 1/8" taller and is 1/8" wider than the two later issues of the first edition. Edelstein A1a. Published when Stevens was 44 years old, *Harmonium* was hardly the debut of a novice poet; few first books of poetry - perhaps only Eliot's *Prufrock* and Ginsberg's *Howl* - so immediately and unequivocally established its author as one of the distinctive voices of the age. On the occasion of Stevens' centenary in 1979, James Merrill commented: he pointed and still points higher than anyone in our century. Randall Jarrell believed *Harmonium* contained six or eight of the most beautiful poems an American has written and paid Stevens the highest praise when he wrote: His best poems are the poetry of a man fully human - of someone sympathetic, magnanimous, both brightly and deeply intelligent. . . . Minds of this quality of genius, of this breadth and delicacy of understanding, are a link between us and the past, since they are, for us, the past made living; and they are our surest link with the future, since they are the part of us which the future will know. - *Poetry And The Age* pp. 139 & 146. Extreme top-edges of covers just a trace darkened, otherwise a very fine, unopened copy in dust jacket which bears a few small, very shallow chips in the edges. \$25,000.00
106. STEVENS, Wallace. **Esthétique du Mal. A poem by Wallace Stevens with pen & ink drawings by Wightman Williams.** 8vo, original quarter black morocco & green Natsume paper-covered boards, glassine dust jacket. Cumington, MA: Cumington Press, 1945. First edition. One of 300 copies printed on in Centaur type on Italian Pace paper. Edelstein A10. An unusually fine copy of a book that seldom survives in unworn condition. \$1,500.00
107. STEVENS, Wallace. **The Collected Poems.** Thick 8vo, frontispiece, original cloth, dust jacket. N. Y.: Knopf, 1954. First edition of the poet's last work, winner of the Pulitzer Prize. One of 2500 numbered copies. Edelstein A23. A very fine, unfaded copy. Rare in this superb condition. \$1,750.00
108. 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

109. STRAND, Mark. **Sleeping With One Eye Open. Poems.** 8vo, original bright red cloth, glassine dust jacket. Iowa City: The Stone Wall Press, 1964. First edition of Strand's rare first book. One of 225 copies printed from Romanee type on Curtis Rag paper by Kim Merker at the Stone Wall Press. Berger, *Printing & the Minder of Merker*, 16. The printer/publisher Kim Merker's copy, inscribed by Strand to him on the first page of text: "for Kim with both eyes open . . . Mark Strand." Spine a trifle faded, although far less so than usual, otherwise a fine copy in specially made matching slipcase. \$2,500.00
110. 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, otherwise a fine copy. \$1,000.00
111. 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
112. WAITS, Tom. **"Blue Valentines." Original holograph draft manuscript for the title song from his album Blue Valentine, 5 pages, 4to, written with a blue felt-tipped pen, unsigned. (No date, but 1978).** Blue Valentine was recorded in June and July of 1978, and was released in September with cover photographs of Waits and the soon-to-be-famous Jones, who was referred to as "the mysterious blonde," and a photograph of Chuck E. Weiss – the soon-to-be-famous subject of Jones's hit "Chuck E's In Love" – on the inner sleeve. Waits, who was living at the notorious Tropicana Motel in LA at the time, met Jones at the Troubadour in 1977, and the two singer-songwriters began a relationship that lasted almost two years, becoming the stuff of rock and roll legend – a legend both artists have refused to nurture. Jones' eponymous debut album was released in March 1979, and in the summer Jones went on tour in America and Europe with Waits accompanying her. Waits, however, was at a low point in his career – *Blue Valentine*, like his previous albums, had met with only limited success, and he was disillusioned with the entire music business, while Jones had achieved almost instant stardom. Catapulted to success following her performance of "Chuck E's In Love" on Saturday Night Live on April 7, 1979, and the attention it brought her first album, Jones was nominated for five Grammy Awards for Record of the Year; Best Pop Vocal Performance, Female; Best Rock Vocal Performance, Female; Song of the Year ("Chuck E.'s in Love"); and Best New Artist, which she won at the January 1980 ceremony. She was also voted Best Jazz Singer by *Playboy* and covered by *Time* magazine. Waits and Jones split up in the fall of 1979, and in January 1980, Waits moved to NYC. Jones was distraught, and turned her heartbreak into the songs on her next album, *Pirates*. Waits soon met Kathleen Brennan, whom he married in August 1980, an event that marked a turning point in Waits' life and music. After the album was released, "Waits told Circus that most of the 'stories' on *Blue Valentine* 'took place in Los Angeles in the last few months.'" The song "Wrong Side of the Road" was "half an account of Waits' wild romance with Rickie Lee." – Barney Hoskyns, *Lowside of the Road: A Life of Tom Waits* (N. Y.: Broadway Books, 2009), pp. 207-209. "Blue Valentines" is the tormented lament of a fugitive from a former love, whose memories and feelings of guilt he can't escape: "She sends me blue valentines / All the way from Philadelphia / To mark the anniversary / Of someone that I used to be / And it feels just like there's / A warrant out for my arrest / Got me checkin in my rearview mirror / And I'm always on the run / That's why I changed my name / And I didn't think you'd ever find me here." In this early draft version of the song, the stanza that is published as: "Why do I save all of this madness / In the nightstand drawer / There to haunt upon my shoulders / Baby I know / I'd be luckier to walk around everywhere I go / With a blind and broken heart / That sleeps beneath my lapel" reads: "I'd be luckier to walk around w/ polio / than a blind & broken heart / that sleeps beneath my lapel." The original version, however disturbing, clearly makes more sense than the published version, which appears to lack a critical counterpart: the singer already walks around with "a blind and broken heart", but exactly what is the alternative that would render this "luckier"? Another significant revision occurs in the last stanza of the

song, which as published reads: “And I cut my bleedin heart out every nite / And I die a little more on each st. valentines day.” In the present manuscript, these lines are: “I’d cut my bleedin’ heart out if only I had a knife / to show you / prove to you / so you’d see you’re not the only one that had to pay.” In an interview in 1981, discussing “Kentucky Avenue”, another song from *Blue Valentine*, Waits said “My best friend, when I was a kid, had polio. I didn’t understand what polio was. I just knew it took him longer to get to the bus stop than me. I dunno. Sometimes I think kids know more than anybody. I rode a train once to Santa Barbara with this kid and it almost seemed like he lived a life somewhere before he was born and he brought what he knew with him into this world and so...” His voice fades off for a moment, then, “...It’s what you don’t know that’s usually more interesting. Things you wonder about, things you have yet to make up your mind about. There’s more to deal with than just your fundamental street wisdom. Dreams. Nightmares.” (Source: “Tom Waits: Waits And Double Measures” *Smash Hits* magazine by Johnny Black. March 18, 1981). *Blue Valentine* introduced the electric guitar to Waits’ music, most notably on the title song, which he sang a solo played by Ray Crawford. On his next album, *Heartattack and Vine* (1980), he would adopt his signature “junkyard orchestral” instrumentation which has so delighted his admirers. In 2011, Waits was inducted into the Rock and Roll Hall of Fame. A letter of provenance is included with the manuscript, which is lightly soiled, but otherwise in very good condition. \$8,500.00

113. WALKER, Alice. **The Color Purple. A Novel.** 8vo, original cloth-backed boards, dust jacket. N. Y. & London: Harcourt Brace Jovanovich, (1982). First edition. Winner of the Pulitzer Prize and the National Book Award for fiction in 1983. Very fine copy. \$750.00
114. WELTY, Eudora. **Losing Battles.** 8vo, original cloth, dust jacket. N. Y.: Random House, (1970). First edition. Polk A16.1. Presentation copy, inscribed by Welty to her editor: “For Mary Lou (Aswell), so she can finish it, and at last! with my love and gratitude, Eudora, March 1970”. As editor for *Harper’s Bazaar*, Aswell published many of Welty’s short stories. Small spot of fading to spine, otherwise a fine copy in somewhat nicked jacket with a few small closed tears and small chip on spine. \$1,000.00
115. WELTY, Eudora. **Photographs. Foreword by Reynolds Price.** Small, square 4to, cloth, matching slipcase. Jackson & London: University Press of Mississippi, (1989). First edition. One of 375 numbered copies signed by Welty. Polk A36:1b. Fine copy. \$500.00
116. WEST, Rebecca. **Black Lamb and Grey Falcon: A Journey through Yugoslavia.** 2 volumes, 8vo, illustrated, map endpapers, original black cloth with tipped-on color plate, dust jackets, publisher’s pictorial slipcase. N. Y.: Viking Press, 1941. First American edition of West’s masterpiece, one of the great works of travel and autobiography of the Twentieth Century. Dust jacket spines sunned, otherwise a fine set in worn slipcase. \$200.00
117. [WHITNEY MUSEUM] BURROUGHS, William S. **Ghost of Chance. Written by William S. Burroughs. Illustrated by George Condo.** Folio, with 3 original etchings & several tipped-in color illustrations, pictorial endpapers, black cloth, matching slipcase. (N. Y.): Library Fellows of the Whitney Museum of American Art, 1991. First edition. One of 160 copies printed on Hahnemuhle etching paper by Leslie Miller at The Grenfell Press and signed by Burroughs and Condo. As new. \$2,500.00
118. [WHITNEY MUSEUM] 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
119. [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

120. 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. Mason 361. Covers and endpapers lightly soiled, with some soiling to several other pages, otherwise a very good copy. \$4,500.00
121. WILLIAMS, Tennessee. **In the Winter of Cities. Poems**. Large 8vo, full vellum, slipcase. (N. Y.): New Directions, (1956). First edition. One of 100 specially bound, numbered copies printed on Curtis Rag paper and signed by Williams. Crandell A16.I.a. Spine faintly sunned, otherwise a very fine, bright copy in a trifle dust-soiled slipcase. \$1,000.00
122. WILLIAMS, William Carlos. **The Wedge. (Title-page decoration by Wightman Williams)**. 12mo, original decorated paste-paper boards. (Cummington, MA): Cummington Press, 1944. First edition. One of 380 copies printed in Centaur and Arrighi type on Dacian paper. Wallace A23. A diminutive but important volume, which includes "Paterson: The Falls", "The Dance (In Breughel's great picture)", "The Semblables" and "To Ford Madox Ford in Heaven", in addition to Williams' important introduction, a brief "Ars Poetica". Arthur Mizener's copy, with his tiny book-label on the front endsheet, spine very slightly faded, with a touch of wear at the base, otherwise an unusually nice copy of this fragile book, which is usually seen in poor condition. \$1,750.00
123. WILLIAMS, William Carlos. **The Clouds, Aigeltinger, Russia, &c.** 8vo, original cloth with printed spine label, publisher's slipcase. (MA): Wells College Press & Cummington Press, 1948. First edition. One of 60 Roman-numeraled copies on hand-made paper signed by Williams, out of a total edition of 310 copies (the regular copies were printed on an all-rag paper and not signed). Wallace A26. Spine a bit sunned, otherwise a fine copy in slipcase. Although the regular issue of *The Clouds* is fairly common, the signed issue is rare; we have only handled two copies. \$3,500.00
124. WILLIAMS, William Carlos. **Paterson (Books 1-5)**. 5 volumes, 8vo, original cloth, dust jackets. (N. Y.): New Directions, (1946-1958). First editions of all five parts of Williams's *magnum opus*, the first four parts limited to 1000 copies, the fifth to 3000. Wallace A24, 25, 30, 34 and 44. Connolly 100, 100. Light wear and toning to the dust jacket, and the usual discoloration at the gutters, of *Book I*, light soiling to dust jacket of *Book II*, faint discoloration to dust jacket of *Book III*, but generally a very good set. \$2,250.00
125. YEATS, W. B. **The Tower**. Small 8vo, original gilt-decorated cloth by T. Sturge Moore, dust jacket. London: Macmillan, 1928. First edition of Yeats' single most important collection of poems, containing "Sailing To Byzantium", "Nineteen Hundred and Nineteen", "Leda and the Swan", "Among School Children" & "All Souls' Night", among other masterpieces. One of 2000 copies printed. Wade 158. Connolly 100, 56a. An exceptionally fine copy, both book and dust jacket fine and bright. An increasingly scarce book in such beautiful condition. \$6,500.00

WITH MANUSCRIPT QUOTATION FROM THE PREFATORY POEM

126. YEATS, W. B. **Responsibilities: Poems And A Play**. 8vo, original linen-backed paper over boards. Churchtown, Dundrum: The Cuala Press, 1914. First edition. One of 400 copies printed. Wade 110. Connolly 100, 24. Includes "September, 1913", "To a Friend whose Work has come to Nothing" and "The Cold Heaven", among other poems. Laid in is a small card with a note in Yeats's hand quoting from the prefatory poem in *Responsibilities*: "only the wasteful virtues earn the sun", signed W. B. Yeats. A fine unopened copy of a scarce book. \$5,000.00
127. YEATS, W. B. **The Winding Stair and Other Poems**. 8vo, original gilt & blind-stamped pictorial green cloth & pictorial dust jacket by Sturge Moore. London: Macmillan, 1933. First edition of this great collection of

poetry from Yeats' later years, second only to *The Tower*. One of 2000 copies printed. Wade 169. Connolly 100, 56D. *The Winding Stair* contains "A Dialogue of Self and Soul", "Coole Park", "1929", "Coole Park and Ballylee", "1931", "For Anne Gregory", "Byzantium", "Vacillation" and the Crazy Jane poems. A different collection under the same title was published in a limited edition by the Fountain Press in New York in 1929, but that collection did not include most of the poems cited above. Apart from a very small nick from the bottom edge of the dust jacket, a very fine bright copy. \$3,500.00

INSCRIBED TO LENNOX ROBINSON

128. 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 continued as a producer and director at the theatre from 1918 until his death. 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
129. YEATS, W. B. **The Variorum Edition of the Poems of W. B. Yeats. Edited by Peter Allt & Russell Alspach**. Thick 8vo, original two-toned cloth. N. Y.: Macmillan, 1957. First edition. Limited to 825 copies signed by Yeats. It goes without saying that the sheets used for the colophon pages were signed during Yeats's life and only appropriated posthumously for the purpose of this issue. Fine copy, lacking the publisher's slipcase. \$1,000.00

ADDENDUM: GREEN SHADE PUBLICATIONS

130. BURROUGHS, Franklin. **Compression Wood**. 8vo, with an original frontispiece etching by Bryan Nash Gill, original blue cloth, slipcase. (Haverford, PA): Green Shade, 1999. First separate edition of this essay which was originally published in *The American Scholar* in 1998 & selected for inclusion in *The Anthology of Best American Essays for 1999*. One of 85 specially bound copies signed by Burroughs and Gill, with an original frontispiece etching by Bryan Nash Gill, out of a total edition of 500 copies printed under the supervision of Martino Mardersteig at the Stamperia Valdonega in Verona, Italy. Franklin Burroughs is the author of *Billy Watson's Croker Sack* and *Horry & the Waccamaw*. As new. \$450.00
131. BURROUGHS, Franklin. **Passion or Conquest**. 8vo, illustrated in color, original green boards, dust jacket. (Haverford, PA): Green Shade, 2001. First edition of this long essay on John James Audubon by the author of *Billy Watson's Croker Sack*. One of 100 numbered copies printed by the Stamperia Valdonega in Verona, Italy and signed by the author. As new. \$150.00
132. [DAVENPORT, Guy] CRANE, Joan. **Guy Davenport: A Descriptive Bibliography 1947-1995. Compiled by Joan Crane with the assistance of Richard Noble. Introduction by Hugh Kenner**. 8vo, illustrated, original cloth, dust jacket. Haverford, PA: Green Shade, 1996. First edition. One of 100 numbered copies signed by Davenport out of a total edition of 550 copies. The definitive bibliography of Davenport's work to date. As new. \$100.00
133. [DAVENPORT, Guy] CRANE, Joan. **Guy Davenport: A Descriptive Bibliography 1947-1995. Compiled by Joan Crane with the assistance of Richard Noble. Introduction by Hugh Kenner**. 8vo, with illustrations by Davenport, original cloth, dust jacket. Haverford, PA: Green Shade, 1996. First edition. As new. \$50.00
134. SHILS, Stuart. **Between Earth and Sky. Coastal Gouaches. [With an introduction by the artist]**. Oblong 8vo, illustrated in color, original boards with printed cover label. (Haverford, PA): Green Shade, 2005. First edition, deluxe issue. One of 26 lettered copies, hardbound, signed by the artist, and including an original signed gouache laid into a pocket at the back of the book. Published on the occasion of an exhibition at the Tibor de Nagy Gallery, New York City, of twenty small impressionist landscapes painted during a residency at the Ballinglen Arts Foundation, Ballycastle, Co. Mayo, Ireland. Although similar in subject matter and quality,

the original gouaches included in the deluxe edition are not the same as those in the catalogue or the exhibition. The catalogue was designed by The Grenfell Press and printed by Trifolio, Verona, Italy. As new. \$500.00

135. WILLIAMS, C. K. **Creatures**. Small 4to, original hand-made paste-paper wrappers by Claudia Cohen. Haverford, PA: Green Shade, 2006. First edition of this collection of recent poems, preceding their appearance in Williams's *Collected Poems*. One of 150 numbered copies designed by Leslie Miller and printed by hand at The Grenfell Press and signed by the poet. As new, at publication price. \$75.00
136. WILLIAMS, C. K. **Creatures**. Small 4to, original quarter black morocco & hand-made paste-paper over boards, paper slipcase, by Claudia Cohen. Haverford, PA: Green Shade, 2006. First edition, deluxe issue, of this collection of recent poems, preceding their appearance in Williams's *Collected Poems*. One of 26 lettered copies printed on Twinrocker handmade paper at The Grenfell Press, specially bound, and signed by the poet. As new, at publication price. \$450.00
137. WILLIAMS, Jonathan & Guy DAVENPORT. **A Garden Carried In A Pocket: Letters 1964-1968. Edited by Thomas Meyer**. 8vo, illustrated, pictorial wrappers. Haverford, PA: Green Shade, 2004. First edition. One of 400 copies in wrappers (out of a total edition of 526 copies printed). Designed by The Grenfell Press & printed by Trifolio, Verona, Italy. "We are not celebrities. No one has known quite what to make of a patrician satirist and lyric poet from Highlands, North Carolina, or of an essayist and short story writer from Anderson, South Carolina." - Guy Davenport. "It is clear that G. Davenport and J. Williams write their letters in the fresh of the morning, when the Wheaties have kicked in, in GD's case, and the peanut-butter-and-mayonnaise sandwich and Coke, in JW's case." - Jonathan Williams. "Here we have two men the perfection of whose craft has been wrought through the practice of letter-writing. ... What we have here in particular is onset and blossoming, one of the most distinguished exchanges imaginable unfolding." - Thomas Meyer. As new. \$39.50
138. WILLIAMS, Jonathan & Guy DAVENPORT. **A Garden Carried In A Pocket: Letters 1964-1968. Edited by Thomas Meyer**. 8vo, illustrated, original pictorial wrappers. Haverford, PA: Green Shade, 2004. First edition. One of 100 numbered copies signed by Williams and Davenport out of a total edition of 526 copies printed. Designed by The Grenfell Press and printed by Trifolio, Verona, Italy. "We are not celebrities. No one has known quite what to make of a patrician satirist and lyric poet from Highlands, North Carolina, or of an essayist and short story writer from Anderson, South Carolina." - Guy Davenport. "It is clear that G. Davenport and J. Williams write their letters in the fresh of the morning, when the Wheaties have kicked in, in GD's case, and the peanut-butter-and-mayonnaise sandwich and Coke, in JW's case." - Jonathan Williams. "Here we have two men the perfection of whose craft has been wrought through the practice of letter-writing. ... What we have here in particular is onset and blossoming, one of the most distinguished exchanges imaginable unfolding." - Thomas Meyer. As new. \$150.00
139. [WILLIAMS, Jonathan] COX, Reuben. **Corn Close. A Cottage in Dentsdale. Photographs by Reuben Cox. Essays by Thomas Meyer and Anne Midgette. (Preface by James Jaffe. Portraits by Mike Harding)**. 4to, illustrated in color, original cloth, dust jacket. (Salisbury, CT): Green Shade, 2015. First edition. Published as Jargon 116. One of 450 copies of the regular issue. As new, at publication price. \$35.00
140. [WILLIAMS, Jonathan] COX, Reuben. **Corn Close. A Cottage in Dentsdale. Photographs by Reuben Cox. Essays by Thomas Meyer and Anne Midgette. (Preface by James Jaffe. Portraits by Mike Harding)**. 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, Midgette, Greene and Jaffe, 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) and *River* (Brown Roux, 2018). As new, at publication price. \$250.00