

JAMES S. JAFFE RARE BOOKS

RARE BOOKS
MANUSCRIPTS
LITERARY ART

NEW YORK 2015

All items are offered subject to prior sale.

All books and manuscripts have been carefully described; however, any item is understood to be sent on approval and may be returned within seven days of receipt for any reason provided prior notification has been given.

Libraries will be billed to suit their budgets.

We accept Visa, MasterCard and American Express.

New York residents must pay appropriate sales tax.

We will be happy to provide prospective customers with digital images of items in this catalogue.

Visitors are welcome Monday through Friday and by appointment; however, it is advisable to call in advance.

We welcome offers of rare books and manuscripts, original photographs and prints, and art and artifacts of literary and historical interest.

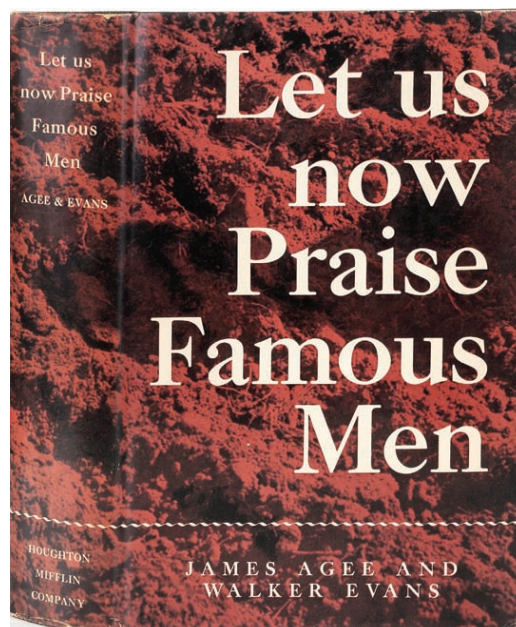
We will be pleased to execute bids at auction on behalf of our customers.

JAMES S. JAFFE RARE BOOKS LLC

MEMBER:
ANTIQUARIAN BOOKSELLERS ASSOCIATION OF AMERICA &
INTERNATIONAL LEAGUE OF ANTIQUARIAN BOOKSELLERS

790 Madison Ave, Suite 605 · New York, New York 10065
Tel. 212-988-8042 Fax 212-988-8044
jamesjaffe@verizon.net

www.jamesjaffe.com



1. AGEe, James & Walker EVANS. *Let Us Now Praise Famous Men. Three Tenant Families*. 8vo, illustrated with photographs by Walker Evans, original black cloth, dust jacket. Boston: Houghton Mifflin Company, 1941. First edition of "one of the great photography books of the 20th century – but one that languished on the trash heap for almost a quarter of a century before being recognized by the public. . . . The book juxtaposes Walker Evans's straightforward black-and-white documents, most of them portraits, with Agee's heated, often stream-of-consciousness text. Together these two viewpoints provide a glimpse into the 'cruel radiance' of life in the Deep South during the Depression, a complex vision of the poverty, the dignity, the love, and pain of the sharecroppers' existence." Roth, *The*

Book of 101 Books, p. 17; Parr and Badger, *The Photobook*, Volume 1, p. 144. "It was only after it was reissued in 1960 – after Agee had won the Pulitzer Prize [posthumously, for his novel *A Death in the Family* (1957)], and the American audience had caught up to the book's vision – that it became a perennial classic. Among early reviewers, Lionel Trilling was almost alone in his recognition of the book's place in history. In the *Kenyon Review*, he called it 'the most important moral effort of our American generation'. – quoted by David Levi Strauss in Roth, pp. 108-109. No figures are available as to the size of this edition, but one can safely assume not more than 1500 were probably printed. Published at the beginning of World War II, the book was received with indifference and sold only about 600 copies the first year, after which it was remaindered for nineteen cents. Dust jacket price clipped and very slightly rubbed, otherwise an exceptionally fine copy, with absolutely none of the fading that invariably mars the dust jacket on this book. Extremely rare in this condition. \$12,500.00

2. ASHBERY, John. *Turandot and other poems with four drawings by Jane Freilicher*. 8vo, original decorated stitched wrappers with printed paper 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. Presentation copy, inscribed on the title-page "To John B. / John Ashbery / 11/20/53 / 'What is it that you do,' I said, / 'And how is it you live?' / The answer trickled through his head / Like water through a sieve." Ashbery is here quoting four lines from "The Poem" by The White Knight from Lewis Carroll's *Through the Looking Glass*, a poem which is deliberately – and deliberately confusingly – referred to by different names and which plays on the philosophical concept of "use-mention distinction". There is an angular ink mark pointing out where a space was omitted between two parts of the poem "Turandot", presumably by the poet. The recipient was John Baxter Black, a classmate of Ashbery's at Harvard. A fine copy of this fragile pamphlet with a few nicks and tiny closed edge-tears in wrappers. \$5,000.00
3. ASHBERY, John. *Self-Portrait in a Convex Mirror*, with a new foreword to the poem by the poet, an essay on the poem by

Helen Vendler printed as liner notes on the jacket of a record album of the poet reading the poem, whose cover has a full-scale color reproduction of the sixteenth-century painting by Parmigianino, "Self-Portrait in a Convex Mirror", and with original prints by Richard Avedon, Elaine de Kooning, Willem de Kooning, Jim Dine, Jane Freilicher, Alex Katz, R. B. Kitaj, and Larry Rivers. A portfolio of 40 leaves, with separate 33 1/2 LP, loose in an 18-inch diameter stainless steel "Hollywood" movie canister with a convex mirror on the lid. San Francisco, CA: Arion Press, 1984. Limited to 150 copies printed letterpress in Cochon type on handmade round Twinrocker Mill paper, the prints in various media including photogravure, lithography, etching and woodcut, the colophon signed by Ashbery, Andrew Hoyem, the publisher, and Helen Vendler, who wrote the essay. Each of the individual prints is signed by the artist. Inspired by Francesco Parmigianino's marvelous and diminutive (9 1/2 inches in diameter) painting of the same name, and first published in 1975, *Self-Portrait in a Convex Mirror* won the Pulitzer Prize, the National Book Award and the National Book Critics Circle Award. Parmigianino [1503-1540] painted his celebrated self-portrait on a specially prepared convex board, to replicate the convex mirror he used to paint the picture, at the age of 21 in 1524. The painting, originally employed as an example of Parmigianino's artistic abilities to solicit commissions for the artist, now resides in the Kunsthistorisches Museum in Vienna. One of the most important poems of the post-war period, *Self-Portrait in a Convex Mirror* continues to draw readers and scholars into its depths, in recent times in discussions of the "selfie" in contemporary culture. A very fine copy. Johnson, *Artists' Books in the Modern Era 1870-2000*, No. 173; Arion Press Check List 13. \$12,500.00

4. 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

THE POEMS

BY JOHN ASHBERY

PRINTS BY JOAN MITCHELL



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. \$30,000.00

5. 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 fine copy. Rare. \$9,500.00

6. [BENJAMIN, Walter] *Deutsche Menschen. Eine Folge Von Briefen. Auswahl und Einleitungen von Detlef Holz.* [German Men and Women. A Series of Letters. Selected and Introduced by Detlef Holz.] 8vo, original cloth. Luzern: Vita Nova Verlag, 1936. First edition of this pseudonymously published anthology of letters with Benjamin's commentaries, published by the anti-Fascist publisher and secret agent Rudolf Roessler. One of 2000 copies printed. Brodersen C5; Nordquist, p.13. Presentation copy, inscribed on the front half-title to the avant-garde filmmaker "Hans Richter, als ein erstes Pariser Gastgeschenk, Walter Benjamin." An important association copy, the inscription refers to this copy of *Deutsche Menschen* as "one of the first presents from Paris", essentially "one of the first gifts from my Parisian exile." In 1933, after Hitler became Chancellor of Germany in January, and then used the Reichstag fire in February as an excuse to suspend all civil liberties, Benjamin had moved to Paris. *Deutsche Menschen* consists of letters from representatives of the German Enlightenment with commentary by Benjamin. The letters often reflect their authors' sense of spiritual exile, which in subtle ways speak for Benjamin's own feelings of cultural loss, betrayal and exile during his last years in Paris. "Some of the letters and a version of Benjamin's preface to the collection had already appeared, serially and under pseudonym, in the *Frankfurter Zeitung* in 1931-1932. Soon afterward Benjamin attempted to find a publisher for a book-length anthology that would have included sixty letters. . . . The published book employed special measures to camouflage any hint of political resistance in the contents of the anthology, besides the Aryan pseudonym and the patriotic-sounding title, there was the use of Gothic type for the letter of the cover. The book sold well, as Benjamin had predicted it would. It received generally favorable reviews (one reviewer called it "the work of a literary jeweler") and went into a second edition in 1937 before being spotted by the censor the following year and placed on the index of books banned by the Nazi Ministry of Propaganda." *Deutsche Menschen* masks an "implicit attack on corruption and complacency. . . . The series of letters displays a persistently autobiographical strain, involving themes of privation, exile, crisis, and what Nietzsche called *amor fati*. . . . Adorno was struck by "the expression of grief issuing from [it]"; the tonality is so uniformly mournful that one

could think of *Deutsche Menschen* as a sequel to *Origin of the German Tragedy*. . . . In the wake of the Berlin Olympiad of 1936, *Deutsche Menschen* invokes another Germany, one where human relationships could be rooted, if not in peace, then at least in civility, amiability, and the possibility of shared mourning." – *Walter Benjamin, A Critical Life* by Howard Eiland & Michael W. Jennings (Cambridge, MA: Harvard University Press, 2014), pp. 536-538. A rare and important association copy: in Zurich, Switzerland in 1922, "through Richter, Benjamin gradually came to know a remarkable group of artists then active in the city. This loose, international affiliation included former Dadaists Richter, Hannah Höch, and Raoul Hausmann; the constructivists Lázló Moholy-Nagy and El Lissitzky; the young architects Mies van der Rohe and Ludwig Hilberseimer . . . Frequent visitors included Theo van Doesburg, who brought with him the ideas circulating among the de Stijl group in Holland, Tristan Tzara, Hans Arp, and Kurt Schwitters." From 1923 to 1926, Richter, Werner Gräff, and Mies van der Rohe edited and published the magazine *G. Material zur elementaren Gestaltung*. . . . It would be hard to overestimate the importance of this encounter with the avant-garde for Walter Benjamin's subsequent thought and writings. Reverberations from the G group did not appear immediately in his work, but, beginning with the early notations toward his montage book *One-Way Street* in 1923, Benjamin's reconfiguration of central tenets of the G group emerges with increasing definition." – *Walter Benjamin, A Critical Life* by Howard Eiland & Michael W. Jennings (Cambridge, MA: Harvard University Press, 2014), pp. 171-172. Benjamin's inscription to Richter alludes to the fact that in 1932, Benjamin had left Nazi Germany, eventually finding refuge in Paris where he remained until the summer of 1940. Knowing that arrest and internment would be inevitable if they remained in Paris, on June 13, 1940, the day before the German Army reached the city, Benjamin and his sister – who had just been released from a French internment camp – fled to Lourdes in the South of France. In early August, Benjamin was granted a travel visa to the USA and a safe-conduct pass through Spain to Portugal, but upon arriving in the town of Portbou on the coast of Spain, he heard that Franco had cancelled all visas and ordered all refugees returned to France. In despair, Benjamin committed suicide with

an overdose of morphine on September 25, 1940. Richter nearly chose a similar fate: "Convinced he could not escape the carnage in Europe, Benjamin had taken his own life in 1940, at the Franco-Spanish border; Richter had come close to a similar end in 1934 while traveling by sleeper from Paris to Zurich, soon after his German citizenship had been revoked for his blatantly anti-Nazi film production. . . . suddenly imagining that the Nazis were about to stop the train and send all German passengers to concentration camps, he rushed to the door in his pajamas and robe and prepared to jump, only to be saved by one of the French conductors who assured him they were not about to pass through German territory." – Estera Milman, "Hans Richter in America: Traditional Avant-Garde Values/Shifting Socio-political Realities" in *Hans Richter: Activism, Modernism, and the Avant-Garde*, edited by Stephen C. Foster (Cambridge, MA: MIT Press, 1998), p. 164. In 1940, Hans Richter immigrated to the US, where he lived and taught film in New York City until retiring and returning to Switzerland in 1962. Buff linen lightly soiled, otherwise a very good copy. Inscribed copies of Benjamin's books are rare. \$27,500.00

7. BISHOP, Elizabeth. *Questions of Travel*. 8vo, original cloth, dust jacket. N.Y.: Farrar, Straus and Giroux, 1965. First edition. Presentation copy, inscribed on the title-page by Bishop to the poet "Sandra McPherson 'Teacher's Pet' – Elizabeth Bishop, Seattle, Washington, March 1966". With two small corrections in the text by Bishop, who scores through the printed date "November, 1951" at the very end of "Visits to St. Elizabeths" and she scores through the word "the" in the last line of the second stanza on p. 40 of "The Burglar of Babylon"; as printed the line reads: "At the lighthouse out at the sea", a correction incorporated in later editions of the poem. With an additional pencil note by McPherson, and the ownership stamp and signature of McPherson on the front flyleaf. During the 1966/1967 academic year, Bishop was Poet in Residence at the University of Washington where she taught two classes, a class called "Types of Modern Poetry" and a class in writing poetry. She had never taught before and soon considered the decision to accept the position in Seattle as a "dreadful mistake." Bishop "was also appalled by her students' emphasis on self-expression over craft . . . For her writing students, the best of whom was the

poet Sandra McPherson, she insisted that they learn to write in rigid metrical forms first, use more concrete objects and fewer abstractions in their poems, and employ impeccable grammar across lines that through stanzas." – Brett C. Millier, *Elizabeth Bishop: Life and the Memory of It* (Berkeley, CA: University of California Press, 1993), pp. 375-379. McPherson recalled that "Elizabeth thought that she was not a good teacher . . . but she was a wonderful teacher. She was very natural. Elizabeth came into class not as an academic scholar or critic or even someone who demanded that we learn this, this, and this. She came as a practicing great artist, and as a person who seemed to have no affectations. She was a very natural, warm, conversational teacher. She did not seek disciples in any way that I could determine. I felt that Elizabeth was more of a fellow poet than a teacher." Bishop told Wesley Wehr, another of her students, that McPherson was "showing signs of becoming a quite interesting young poet. She said, 'What I like about her work is that she uses exactly her own materials.'" – *Elizabeth Bishop: An Oral Biography* edited by Gary Fountain and Peter Brazeau (Amherst, MA: University of Massachusetts Press, 1994), pp. 209-213. McPherson's first book, *Elegies for the Hot Season*, was published by the Indiana University Press in 1970. A splendid association copy, in fine condition in price-clipped dust jacket. \$4,500.00

8. BISHOP, Elizabeth. *The Complete Poems*. 8vo, original blue cloth, dust jacket. London: Chatto and Windus, (1969). First English edition, produced by offset from the third impression of the American edition, published October 29, 1970, and is the same as the first American edition except for the copy on the flaps of the dust jacket. The front inner flap of the English edition notes that the book was the "Winner of the National Book Award" and the jacket design is by Roxanne Cumming; the back flap is entirely different from the American edition, and quotes from reviews by Maurice Wiggin and Martin Dodsworth. One of 1000 copies printed. MacMahon A9(b1). Presentation copy, inscribed by Bishop on the title-page: "For Dorothee & Taylor Bowie – in exchange / for 50 lbs. of smoked salmon, among / other kindnesses – love, / Elizabeth Bishop". Bishop has corrected the text in three places and added a 6-word annotation at the end of one poem. On page 119, Bishop has scored through one word of text in "Song for the Rainy

Season" and at the end of the same poem, on page 121, she has noted "Sítio Alcobacinha / Fazenda Samambaia / Petrópolis, Brasil". On page 177, Bishop has scored through two words of text noting in the margin "But no!" in "The Table", her translation from the Portuguese of Carlos Drummond de Andrade. And on page 207, Bishop has scored through one word of text, substituting "mean" in the margin. Dorothee Bowie, a professor at the University of Washington in Seattle for over thirty-five years, was the assistant to the chairman of the English Department when Bishop taught there for the first time in 1967. Bowie became Bishop's best and most trusted friend, the person on whom Bishop relied to help her cope with the academic life for which she was entirely unprepared and ill-suited; or, as Brett Millier put it, Bowie became Bishop's "chief troubleshooter, devoted helper, and willing excuse-maker when drinking interfered with her (Bishop's) duties." – Brett Millier, *Elizabeth Bishop, Life and the Memory of It* (Berkeley, CA: University of California Press, 1993), p. 377. Bishop and Bowie remained close friends until Bishop's death in 1979. Bowie's reminiscences are re-recorded in Gary Fountain and Peter Brazeau's *Elizabeth Bishop, an Oral Biography* (Amherst, MA: University of Massachusetts Press, 1994). Bowie's and Bishop's correspondence is now part of the Bishop Collection at Vassar College and was reproduced in part in *One Art*, Robert Giroux's edition of Bishop's letters. Very slightly bumped and rubbed at foot of spine and fore-tips, otherwise a fine copy. \$5,000.00

9. BISHOP, Elizabeth. *The Complete Poems*. 8vo, original blue cloth, dust jacket. N.Y.: Farrar Straus & Giroux, (1969). First edition, winner of the National Book Award for Poetry. One of 5500 copies printed. MacMahon A9. Presentation copy, inscribed on the title-page "For Flavio de Macedo Soares Regis Nascimento, from his old friend, & with love, Elizabeth Bishop, (written at Casa Mariana, Ouro Preto, March 13th, 1970)". Flavio Regis Nascimento was the son of Marietta Nascimento, Lota de Macedo Soares's sister. Lota had been Bishop's lover, who had died suddenly soon after arriving in New York City in September 1967, a trip undertaken against her doctors' strict orders. After Lota's death, Marietta Nascimento contested Lota's will, which had left everything to Bishop. Casa Mariana was Bishop's own house in Ouro Preto. As Brett Millier, Bish-

op's biographer, describes the relationship between Bishop and Flavio, Bishop "had become quite fond of the bookish, asthmatic young man and was impressed by his abilities as a poet, translator, and jazz aficionado. Flavio was good company in Lota's absence, and [circa 1963] Elizabeth grew almost fixated in her idea that he needed to be "saved" from the poverty and corruption of Brazil. In letters to her academic friends – Lowell, Joe Summers, and others – she extolled his virtues and asked for help in getting him into an American university for a year or two, with a scholarship. Both Elizabeth and Flavio were deeply discouraged when, despite her best efforts and Lowell's, Harvard would not come up with money and he could not go." After Lota's death, relations between Lota's family and Bishop became litigious, "Only Lota's nephew Flavio was still speaking to her from that old life, and her major contacts with Brazilians were manifestly antagonistic." In February 1971, a year after she had given this copy of her *Complete Poems* to Flavio in Ouro Preto, Bishop traveled again to Brazil, where she learned of his suicide. He had been one of only two or three friends she still had in Brazil. His death surprised and shocked her. She wrote to James Merrill: "I am very unhappy about Flavio. It was awful to arrive here (Casa Mariana) and find his grandfather's desk that I was sending him as a wedding present, all crated and on the porch waiting to be sent to Brasília. I still don't know what happened or why. . . . Others speculated that Flavio might have been a victim of the increasingly oppressive political regime in Brazil. In Elizabeth's mind, Flavio, like Lota, had been killed by the country he had tried to serve" (Flavio had been in the diplomatic service in Brazil). – Brett C. Millier, *Elizabeth Bishop. Life and the Memory of It*. (University of California Press, 1993), pp. 349, 440-441. There is a drawing in blue ink of a figure on the half-title page, a drawing that the previous owner of the book believed to be by Bishop, but which does not resemble her other known drawings, and therefore we cannot definitively support the attribution.

Pages 7-12 are somewhat stained, perhaps with coffee, covers lightly damp-stained, rust-stains from paper-clip at top of preliminary leaves, some foxing, but notwithstanding these blemishes, a distinguished association copy from Bishop's extended Brazilian family. \$4,500.00

10. BUNTING, Basil. 2 *Typed Letters Signed*, 2 total pages, small 4to, Shadingfield, Wylam, Northumberland, 9 June 1969, and 10 July 1969, to Alan Waters about Bunting's recollections of his war years and his reflections on "cultured sophistication" in London, Paris, and Glasgow. In the first letter dated 9 June 1969 Bunting thanks Waters for a letter and a copy of the magazine and the accuracy of his own memory: "I am sorry to see that you and I between us are incompetent to produce an accurate statement. Some of what's got onto the page seems very wild and I don't recognise the account of my war years, which were entertaining but totally unimportant. I've no doubt you've been faithful to the impression I gave you; but the impression is wrong - all the ifs and buts and limitations which ought to have been there when I spoke to you might have slowed down conversation and dulled it, but without them the whole thing becomes, unintentionally and not quite definably, false. I think there ought to be a note in the next issue to say that we distorted the story between us and nobody should rely on anything in it at all." After reading an interview of Hobsbaum [Philip Hobsbaum (1932-2005), teacher, poet, and critic] Bunting offers a version of his own "notion of civilization": "You can get an *illusion* of 'cultured sophistication' in London or Paris because the population is so huge you can ignore it and circulate only amongst a few equally blinkered friends. Glasgow and Newcastle and Liverpool aren't big enough for that, though they are too big for the obligatory deference which enables a man who lives in a village or small town to imagine that the neighbours sympathize. Wherever they worship Utility, naked or disguised as Cash or distilled into Steadiness, there you may be sure they hate the arts: worst of all in London, if you look carefully. Glasgow pubs are repulsive, like American saloons: and I'm told those of Canada and Australia are worse still. Glasgow University is probably a technical school in disguise, like nearly all the other universities now. It is not a *local* disease." Bunting closes this letter, making reference to its opening, by asking Waters to "please mitigate the effect of swagger and boasting by some disclaimer next time" pointing to his own inaccurate account of his war years. In his second letter of 10 July 1969, Bunting consoles Waters, perhaps over the "disclaimer" Bunting suggested Waters write in the previous letter, "Don't worry yourself too much. All the professional

journalists have done worse as a bad, so you might as well leave out the phrase about apologies", and finally wishes Waters well during Waters' trip to the Lion Mountains, "I wish you joy in the Lion Mountains. They are sharp on the horizon as though they weren't covered with bush and I wish I'd had the chance to get amongst them. Don't lose contact altogether. At any rate come and tell me about the wilds when you get home. Yours faithfully, B." Folded from mailing, faint dust-soiling along the outer folds and some small wrinkles in the leaves toward the edges, otherwise the letters are in fine condition. \$2,500.00

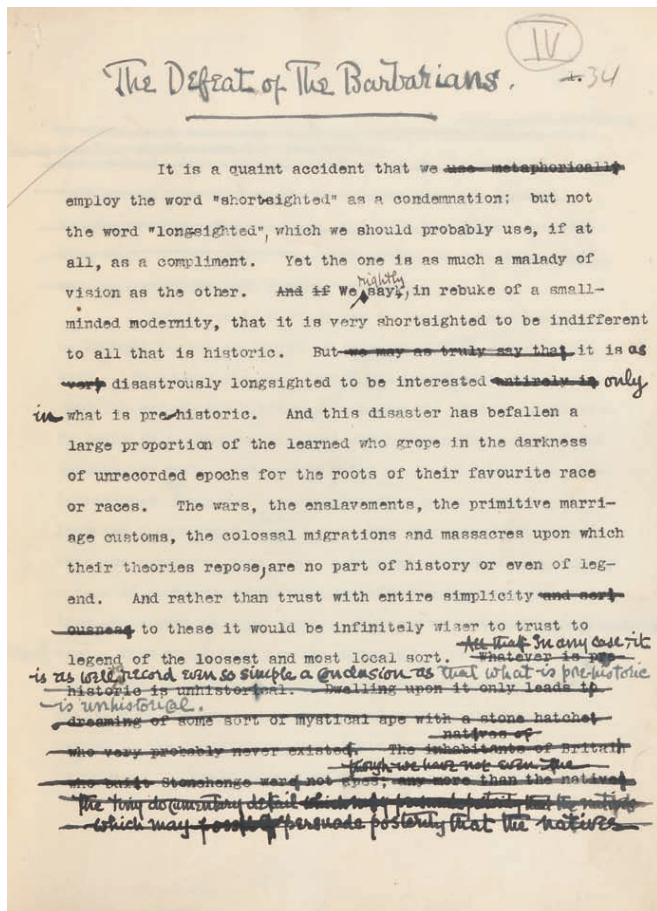
11. BURNS, John Horne. *The Gallery*. 8vo, original cloth, dust jacket. New York and London: Harper & Brothers Publishers, (1947). First edition. Presentation copy, inscribed on the front free endpaper by Burns to his literary agent, Helen Strauss: "For Helen Strauss the best literary agent in the world. Without her understanding this just wouldn't have been possible. Affectionately, John Horne Burns, New York, 14 July 1947". A gracious inscription to his literary agent, who had tried desperately to find a publisher for *The Gallery*. However, as David Margolick put it in his biography of Burns, "Somewhere between a dozen and a dozen and a half publishers ultimately rejected *The Gallery* . . . Even Helen Strauss, the hard-boiled New York literary agent Burns had hired in late September [1946], couldn't pull off a sale." As it happened, Burns found a publisher through the casual intercession of his friend Beulah Hagen, the assistant to Cass Canfield, the President of Harper and Brothers. Hagen mentioned the book to Frank MacGregor, one of Harper's editors, who recommended the book to Canfield. "I said I had this book that was quite fascinating, but it was about war and war conditions. And I described the manuscript, I guess enthusiastically, and I said, 'Well, what do I do with it, Cass?' And he said, 'You publish it, of course.' Within two weeks Harpers had accepted it. Three publishers - Vanguard, Viking, and Harpers - eventually vied for the book. Harpers won out, partly because, convinced it had a major new talent on its hands, it promised to buy Burns's next two novels as well." - David Margolick, *Dreadful. The Short Life and Gay Times of John Horne Burns*. (N.Y.: Other Press, 2013), pp. 196-197. In his introduction to the NYRB reissue of *The Gallery*, Paul Fussell writes: "*The Gallery* is an extraordinary contribu-

tion to American literature. Its structure is inventive and its prose is memorably energetic. There is nothing like it, and it thoroughly deserved the praise lavished on it in 1947, when it was one of the earliest works of fiction generated by the war just concluded. Over the years readers as varied as Edmund Wilson, Norman Mailer, and Gore Vidal have found themselves excited by this book, one which is undeniably an oddity produced by an undeniably odd author motivated by rare moral convictions." – Introduction to *The Gallery* (N.Y.: NYRB, 2004), p. vii. Signed or inscribed copies of *The Gallery* are rare. A fine copy in lightly worn dust jacket. \$3,500.00

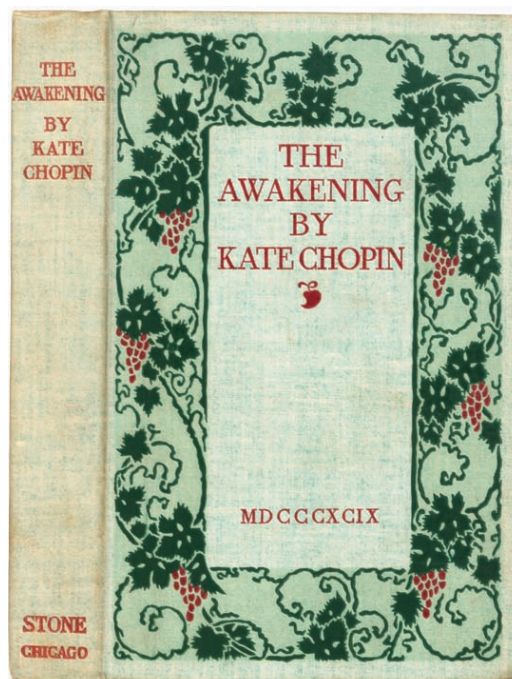
12. CARRUTH, Hayden. *The Return*. 8vo, original printed wrappers, stapled as issued. Roma: Botteghe Oscure IV, 1949. First (separate) edition of Carruth's long poem, preceding his first book *The Crow and the Heart* (Macmillan, 1959) by ten years. One of an unrecorded number of similar (and similarly rare) separate issues of works from Marguerite Caetani's distinguished literary journal *Botteghe Oscure*, James Agee's *The Morning Watch* (1950) being another example. Presentation copy, inscribed by Carruth to the Texas artist and writer Tom Lea on the front free endpaper: "For Tom Lea / With gratitude and / warm friendship – / Hayden Carruth / January 25th, 1950 / Chicago, Illinois". Carruth was promoted to editor of *Poetry* magazine in 1949, a position he held for one year, during which time Lea was acting as one of the magazine's advisors. Some light dust-soiling, otherwise a fine copy of the poet's rare and virtually unknown first independent publication. \$1,500.00
13. CHEEVER, John. *We are pleased to offer over 100 letters from John Cheever to his daughter Susan*, more than 100 pages, New York, September 20, 1960-April 23, 1970, all unpublished. In these chatty, conversational letters to his daughter Susan, written over a period of almost ten years during which time Susan was often away at school – [Susan Cheever was 17-27 years old during this period] – John Cheever reports the daily routines and activities, social engagements, travels, and domestic matters of the Cheevers, their friends, family, and pets. Only occasionally over the course of the decade during which the letters are written does Cheever mention writing, whether his own or others', or writers themselves. The biographies of Cheever by Scott

Donaldson (1988) and Blake Bailey (2009) and *The Letters of John Cheever* (1988), edited by Cheever's son Benjamin, make no mention or reference to the letters of Cheever to his daughter Susan, with the single exception of a one letter from 1979 (Bailey, p. 587). Only recently discovered at Cheever's house in Ossining, NY, and hitherto unknown to scholars, these letters represent a rich and important resource for further research into the life of one of America's most important short story writers. The letters are folded from mailing and are otherwise in fine condition (save for a very few in which there are some small chips at the folds or extremities). Nearly all the letters are accompanied by their original mailing envelopes. A more complete description with price is available to interested institutional libraries.

14. CHESTERTON, G. K. *A Short History of England: the author's original corrected typescript, signed, with extensive holograph corrections, interpolations and additions throughout*, 272 quarto leaves, rectos only. 4to, bound in red crushed and polished levant, lettered and bordered in gilt, elaborately gilt dentelles, and marbled endpapers by Rivière and Son, cloth slipcase. [London: Chatto & Windus, 1917]. Gilbert Keith Chesterton (1874-1936) was one of the most prolific and popular writers of his age, ranked among the great wits of the period alongside Oscar Wilde and G. B. Shaw, who called him a "man of colossal genius." Best known for his series of detective stories featuring the priest Father Brown, Chesterton considered himself primarily a journalist, and produced an extraordinary number of essays on a myriad of subjects, invariably with humor, profundity and paradox. In an age of intense and divisive politics that saw the rise of Soviet communism, European fascism, and English and American capitalism, Chesterton believed in "distributism", a theory of society that grew out of Catholic social aspirations, and that advocated widespread distribution of property, and rejected the evils of capitalism, state socialism, plutocracy, and corporatocracy. Chesterton was enormously influential, his works inspiring individuals as diverse as Mahatma Gandhi and Michael Collins, Marshall McLuhan, Jorge Luis Borges and Neil Gaiman. Albeit one of Chesterton's minor works, the present typescript of *A Short History of England* is one of very few manuscripts of Chesterton to have come on the market, and a rare opportunity to acquire a



significant manuscript by this author. Light wear along joint of the front cover, light soiling to the typescript consistent with use, otherwise in fine condition. \$25,000.00



15. 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. The present copy is virtually as new, an extraordinary survival; preserved in a half-morocco slipcase. \$17,500.00

16. CONNOLLY, Cyril. *Enemies Of Promise*. 8vo, illustrated, original navy blue cloth, dust jacket. London: George Routledge & Sons Ltd., (1938). First edition of Connolly's superb collection of essays on politics and literature, including his famous memoir of public school, "A Georgian Boyhood". Presentation copy, inscribed by Connolly to John Hayward on the front free

endpaper: "John Hayward / from / Cyril Connolly", with the Author's Compliments slip laid in. Upon publication, Connolly sent his editor at Routledge a list of people to whom his book should be sent, a list that included his friend John Hayward. A wonderful book, whose title essay is suffused with the lyrical foreboding that was more fully realized later in Connolly's *The Unquiet Grave*. As Connolly's biographer described the book, "*Enemies of Promise* is a curious, wonderfully original hybrid of a book, combining stylistic criticism, advice to aspiring authors and explanatory autobiography; it brings together many of his (Connolly's) own private obsessions – in particular, the lost Edens of childhood and Eton – with views about writing and the literary life, and the perils that lie in wait for the writer, which he'd been exploring in essays and reviews over the past few years, and which constitute both an apologia for what he saw as his own shortcomings and a shrewd insight into the mechanics of his trade. . . . Like all deserving miniatures, it is beautifully framed: so beautifully that the opening and closing pages are perhaps the most haunting and evocative of all. 'This is the time of year when wars break out, and a piece of glass betrays the woodland to the vindictive sun,' the book begins; after which he goes on to describe how and where he is writing – 'It is after lunch (omelette, Vichy, peaches) on a sultry day. Here is the plane tree with the table underneath it; a gramophone is playing in the next room' – until that moment when 'darkness falls, frogs croak, the martins bank and whistle over the terrace and the slanting hours during which I can be entrusted with a pen grow threatening with night.' Written in the year of Munich, the book's concluding words bring us back, appropriately, to Connolly himself, "whom ill-famed Coventry bore, a mother of bicycles whom England enlightened and Ireland deluded, round-faced, irritable, sun-loving, a man as old as his Redeemer, meditating at this time of year when wars break out, when Europe trembles and dictators thunder, inglorious under the plane." – Jeremy Lewis, *Cyril Connolly, A Life* (London: Jonathan Cape, 1997), pp. 304-308. A fine copy of a title seldom found inscribed, in very good spine-tanned jacket reinforced along the inner top and bottom edge with paper tape. \$2,250.00

17. [CONNOLLY, Cyril]. *The Unquiet Grave – A Word Cycle. By Palinurus*. 8vo, illustrated, original cloth, t.e.g., dust jacket.

London: Horizon, 1944. First edition, hardcover issue, one of 500 copies printed on Barcham Green handmade paper by the Curwen Press. Of the 1000 sets of sheets printed, 500 were reportedly bound in cloth and 500 were bound in wrappers. Presentation copy, inscribed by Connolly to his friend Tom Driberg on the front free endpaper: "Tom with much love / from Cyril – Tom Driberg, later ennobled as Baron Bradwell, a poet in his youth, a journalist (author of "The Talk of London" column under the pseudonym of "William Hickey" in the *Daily Express*), a member of the British Communist Party and later long-standing Labour MP (and Chairman of the Labour Party), the author of a sympathetic account of Guy Burgess and a suspected spy, a promiscuous homosexual and High Church Anglican, Driberg is the subject of a biography by Francis Wheen entitled *The Soul of Indiscretion: Tom Driberg, Poet, Philanderer, Legislator and Outlaw – His Life and Indiscretions*. One of the most civilized, and civilizing, of modern books, *The Unquiet Grave* is a compilation of the "doubts and reflections of a year" on "art, love, nature and religion." Begun in 1940, "*The Unquiet Grave*," as Connolly reflected ten years later in the introduction to the revised edition, "is inevitably a war-book." Although it was an attempt "to extricate himself from the war and to escape from his time and place into the bright empyrean of European thought," it was also an attempt to alleviate "a private grief – a separation for which he felt himself to blame ... a struggle against propaganda ... and an optimistic determination to prove how near and necessary to us were the minds and culture of those across the channel who then seemed quite cut off from us, perhaps for ever. To evoke a French beach at that time was to be reminded that beaches did not exist for mines and pill-boxes and barbed wire but for us to bathe from and that, one day, we would enjoy them again." "As a signal of distress from one human being to another *The Unquiet Grave* went unanswered, but the suffering was alleviated. As a demonstration of the power of words, however, ... the work was an object-lesson. ... 'La pensée console de tout'." Virtually the entire book is quotable, a fact to which Ernest Hemingway attested when he wrote: "It is a book which, no matter how many readers it will have, will never have enough". Spine slightly sunned, otherwise a fine copy in jacket, faintly sunned along the spine panel. \$2,250.00

18. COVARRUBIAS, Miguel. *Negro Drawings. With a Preface by Ralph Barton and an Introduction by Frank Crowninshield*. 4to, color frontispiece and plates (a few in color), original buckram-backed blue cloth over boards, t.e.g., publisher's board slipcase with printed lettering-piece on front panel. New York and London: Alfred A. Knopf, 1927. First edition, deluxe issue. One of 100 numbered copies, specially bound, signed by Covarrubias with an original signed drawing of a female cabaret dancer bound in. Covers lightly rubbed toward top and bottom edge from slipcase, booklabel on front pastedown, otherwise a fine copy in slipcase with short splits along the joints at top and bottom of the opening. \$4,500.00

ORIGINAL HOLOGRAPH MANUSCRIPTS
OF FIVE BRIGADIER GERARD SHORT STORIES

19. DOYLE, Sir Arthur Conan. *The Medal of Brigadier Gerard*. Original holograph manuscript, 41 pages written on rectos only on ruled paper, revised and corrected, signed at the end "A Conan Doyle, 12 Tennison Road, South Norwood"; 7 x 9 inches, bound in contemporary three-quarter calf and marbled paper over boards, marbled endpapers, with a printed half-title; presentation inscription on a preliminary blank: "Presented to Herbert F. Gunnison with the warm regards of Irving Bacheller"; with the bookplate of Herbert Foster Gunnison on the front pastedown. [Together with:] "How the King held the Brigadier", original holograph manuscript, 26 pages, folio & 8vo, revised and corrected, and signed at the end "A Conan Doyle, Belvedere Hotel, Davos Platz"; [Bound with:] "How the Brigadier slew the Brothers of Ajaccio", original holograph manuscript, 24 pages, folio & 8vo, revised and corrected, and signed at the end "A Conan Doyle, Belvedere Hotel, Davos Platz, Switzerland"; [Bound with:] "How the Brigadier came to the Castle of Gloom", original holograph manuscript, 21 pages, folio & 8vo, revised and corrected, and signed at the end "A Conan Doyle, Belvedere, Davos Platz"; [Bound with:] "How the Brigadier played for a Kingdom", original holograph manuscript, 23 pages, folio, revised and corrected, and signed at the end "A Conan Doyle, Belvedere Hotel, Davos Platz, May 31/95"; the four manuscripts bound together in contemporary three-quarter calf and marbled paper over boards, marbled

The Medal. The Success of Brigadier Gerard

The Duke of Tarentum or the Duke of Orléans as his old comrades prefer to call him

He was, as I could perceive, in ~~the~~ the wildest of tempers. His grim Scotch face was like one of those grotesque door knockers which one sees in the Faubourg St-Germain. We heard afterwards that the Emperor had said in jest that he would have sent him against Wellington ~~at Waterloo~~ on the South, but that he was afraid to trust him within sound of the pipes. Major Charpentier and I could plainly see that he was smouldering with anger.

"Brigadier Gerard of the Hussars" said he, with the air of the corporal with the recruit.

I ~~bravely~~ saluted.

"Major Charpentier of the Horse Grenadiers"

My companion answered to his name.

"The Emperor has a mission for you." Without more ado he flung open the door and announced us.

I have seen Napoleon ten times on horseback to once on foot, and I think that he does wisely to show himself to his troops in this fashion, for he cuts a very good figure in the saddle. As we saw him now he was the shortest man out of six by a good handbreadth, and yet I am no very big man myself, though I ride quite heavy enough for a Hussar. It is evident too that his body is too long for his

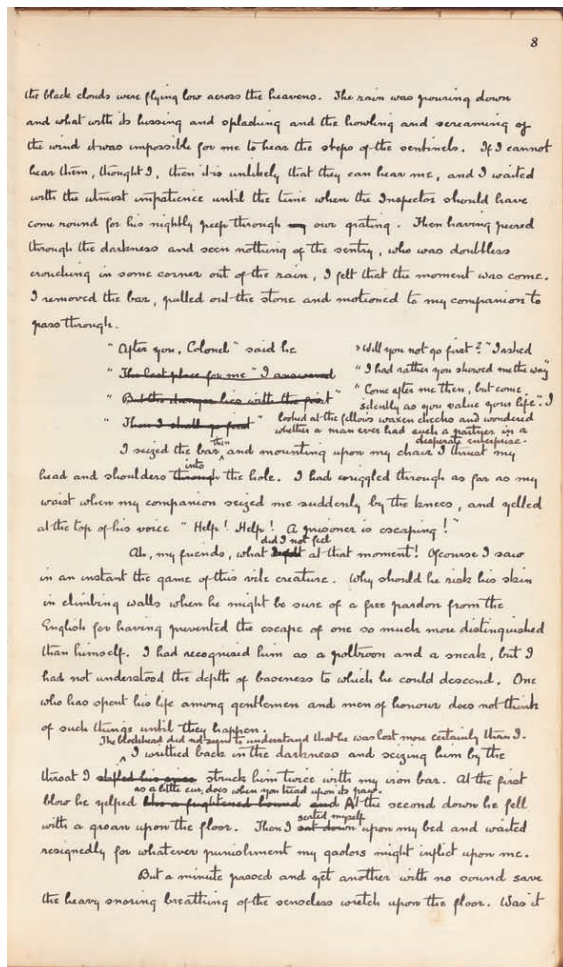
The Exports of Brigadier Gerard See England

II

How the King held Brigadier Gerard

Muscat was undoubtedly an excellent cavalry officer, but he had too much swagger which spoils many a good soldier. D'Arville too was a very dashing leader but he ruined himself ~~himself~~ with wine and ~~folly~~ ^{folly}. Now I, Pierre Gerard, was always totally devoid of swagger and at the same time I was very abstemious, except perhaps at the end of a campaign, when I met an old comrade-in-arms. In those moments I might perhaps, had it not been for a certain diffidence, have claimed to be the most valuable officer in my own branch of the service. It is true that I never rose to be more than a ~~Brigadier~~ ^{Colonel}, but then, as everyone knows, no one had a chance of rising to the top unless he had had the good fortune to be with the Emperor in his early campaigns. Except ~~Smith~~ ^{Smith} and ~~Desmet~~ ^{Desmet} and Governor St-Cyr I can hardly remember anyone of the Generals who had not already made his name before the Egyptian business. Even I with all my brilliant qualities could only attain the head of a ~~brigade~~ ^{division}, and also the special medal of honour which I received from the Emperor himself, and which I keep at home in a leather pouch. But though I never rose higher than this my qualities were very well known by those who had served with me, and also by the English. After they had captured me in the way which I have described to you the other night they kept a very good guard over me at Oporto until and I promise you that they did not give such a formidable opponent a chance of slipping through their fingers. It was on the 18th of August that I was cocooned on board the ~~Charles Bell~~ ^{Charles Bell}, which was the transport which was to take us to England, and behold me before the end of the month in the great prison which the English had built for us at Dartmoor. 'L'hôtel Francais et pension' we used to call it, for you understand that we were all brave men there, and that we did not lose our spirits because we were in adversity.

It was only those officers who refused to give their parole who were confined at Dartmoor, and most of the prisoners were sent on from the ranks. You ask me perhaps why I was that I did not give



endpapers, 8½ x 13½ inches, with a printed half-title; presentation inscription on a preliminary blank: "Presented to Herbert F. Gunnison with warm regards of Irving Bacheller"; with the bookplate of Herbert Foster Gunnison on the front pastedown.

"The Medal of Brigadier Gerard", here first titled "The Mission of Brigadier Gerard", with the word "Mission" crossed out and the word "Medal" written above, was written in 1894 and is the first short story in Conan Doyle's Brigadier Gerard saga. In their account of Conan Doyle's serial publications, his biographers Green and Gibson give both the English title "How the Brigadier Won His Medal", and the American title "The Medal of the Brigadier", as the story was originally published in the separate English and American issues of the *Strand* magazine in 1894. Green and Gibson also note that the first American periodical publication was by a Newspaper Syndicate [abbreviation "N.S.", G & G, p. 404], referring to the Bacheller Syndicate. As noted above, the present manuscripts were given by Bacheller to his friend and fellow journalist Herbert Foster Gunnison. Irving Bacheller (1859-1950), author, journalist and editor, began his career as a journalist in Brooklyn in 1882, but a few years later founded the first modern American newspaper syndicate, the Bacheller Syndicate, to provide literature and other articles to Sunday newspapers. Among the authors whose work he represented were Arthur Conan Doyle, Stephen Crane, Joseph Conrad, and Rudyard Kipling. In the 1890s, Bacheller began to write fiction and gave up his career in journalism to pursue literature, becoming a best-selling author with such works as *Eben Holden* (1900), *D'ri and I* (1901), *The Light in the Clearing* (1917), and *A Man for the Ages* (1920).

Herbert Foster Gunnison (1858-1932) was a Brooklyn newspaperman associated with the *Brooklyn Daily Eagle*, where he worked from 1882, eventually becoming its President in 1924.

In 1894, the indefatigable American impresario Major James Pond organized a lecture tour for Conan Doyle, who arrived in New York on October 2 and appeared in thirty cities before returning to England on December 8th. It was on this tour and in this way that Conan Doyle introduced Brigadier Gerard to the public, first in America, in advance of its periodical publication in the *Strand* later the same year. "Conan Doyle had read it ["How the Brigadier Won His Medal," the new character's de-

but"] aloud to audiences in America, whose generous responses encouraged him to think he had a success on his hands. . . . he quickly turned out another seven adventures. These also appeared in the *Strand* throughout 1895, and were collected in book form as *The Exploits of Brigadier Gerard*. Though Conan Doyle often dismissed this collection as his "little book of soldier stories," Brigadier Gerard soon emerged as one of his most popular creations." – Daniel Stashower, *Teller of Tales: The Life of Arthur Conan Doyle* (N.Y.: Henry Holt, 1999), p. 191.

"The Medal of Brigadier Gerard" was first published in book form in "The Exploits of Brigadier Gerard" under its original English title in 1896. The first American edition was published by D. Appleton and Company in the same year, and that edition cites Irving Bacheller as holding the American copyright to the stories. According to Green and Gibson, "The first story was written late in 1894, and the author read it during his lecture tour in America. It was published in the *San Francisco Examiner* and advertised as having cost 12 ½ cents a word." G & G, A19, and p. 408. It is conceivable that Bacheller received this manuscript from the author at the end of Conan Doyle's lecture tour in America in late 1894, or possibly after it was prepared for publication in England in December 1894.

"How the King held the Brigadier", although bearing the author's Roman numeral II at the top, was the third story in the series to be published. "How the Brigadier slew the Brothers of Ajaccio", although bearing the Roman numeral III, was the fourth story in the series to be published. "How the Brigadier came to the Castle of Gloom", although bearing the Roman numeral IV, and the notation: "Not to be published before July 7" in Bacheller's hand, was the fifth story in the series to be published. "How the Brigadier played for a Kingdom", bears the Roman numeral VIII and was the eighth story in the series to be published. All four of these stories were first published in the *Strand* magazine in 1895.

In 1892, Conan Doyle visited the English novelist and poet George Meredith, who introduced him to the memoirs of Jean Baptiste Antoine Marcellin de Marbot. Baron de Marbot's *Memoires* had been published in France in 1844, and the first English translation appeared in 1892. Conan Doyle "came to regard it has "the first of all soldier books in the world. It required a

death and grace of manner as I could ^{summon} ~~muster~~ to the Governor.

"It has been my misfortune, sir, to detain one of your letters," said I.

He looked at me in amazement and beckoned to the warders to seize me. Then he broke the seal of the letter. I saw a curious expression come over his face as he read it.

"~~Simply I don't believe~~ "This must be the letter which Sir Charles Meredith lost," said he.

"It was in the pocket of his coat."

"You have carried it for two days?"

"Since the night before last."

"And never looked at the contents?"

I showed him by ~~his~~ ^{his} manner that ~~he~~ ^{he} had committed an indiscretion in asking a question which one gentleman should not have asked another.

To my surprise he burst out into a roar of laughter.

"Colonel," said he, wiping the tears from his eyes, "you have really given yourself a great deal of unnecessary trouble. Allow me to read the letter which you carried with you in your flight."

And this was what I heard:

"On receipt of this ~~letter~~ you are directed to release Colonel Etienne Gerard of the 84. Hussars who has been exchanged against Colonel Mason of the Horse Artillery now in Verdun."

And as he read it he laughed again, and the warders laughed, and the two men from the cottage laughed, and then as I heard this universal merriment, and thought of all my hopes and fears, and my struggles and dangers what could I do but a debonaire soldier do but lean against the wall once more, and laugh as heartily as any of them. And of them all was it not I who had the best reason ~~of all~~ to laugh since in front of me I could see my dear France, and my mother and the Emperor, and my horsemen, while behind lay the gloomy prison and the heavy hand of the English king.

Arthur Doyle
Belvedere Hotel
Davos Platz

certain “robust faith,” Conan Doyle allowed, to credit all of the Frenchman’s outlandish claims of bravery, but therein lay the book’s charm. De Marbot made such an impression that Conan Doyle transferred the French officer’s verve and vain-glorious manner into a new fictional hero, Brigadier Etienne Gerard of the Hussars of Conflans.” Stashower, pp. 190-191.

As Conan Doyle’s bibliographers note, “The author was very fond of these stories, which he found easy to write. He felt that they were accurate as a portrayal of the French soldiers of the period even down to the smallest details of the costumes and of the historical background. The first story was written late in 1894, and the author read it during his lecture tour in America. It was published in the *San Francisco Examiner*.” – Green & Gibson, p. 93. In a letter to his wife Mary dated April 2, 1895, Conan Doyle wrote: “I have done the fifth Brigadier, and I conceived (during my illness) the sixth so that they are practically all done, for which I cannot be sufficiently thankful. I should not be at all surprised to see the Brigadier become quite a popular character – not so much so as Holmes, but among a more discriminating public.” On March 9, 1896, following the publication of *The Exploits of Brigadier Gerard*, Conan Doyle wrote to Mary to report that “The reviews of “Brigadier” have been most satisfactory. . . . It is pleasant to see so many people fond of him – for I was a bit fond of him myself.” – *Arthur Conan Doyle: A Life in Letters*. Edited by Jon Lellenberg, Daniel Stashower & Charles Foley. (N.Y.: Penguin Press, 2007), pp. 351, 369.

In 1905, Conan Doyle wrote a play based on the Brigadier Gerard stories entitled *Brigadier Gerard: A Romantic Comedy in Four Acts* which had two brief runs in London in 1906, from March until May at the Imperial Theatre, then from May until June at the Lyric Theatre, followed by a run of several weeks at the Savoy Theatre in New York in November of the same year. The play remains unpublished. A number of films have been based on the stories, including the silent film *Brigadier Gerard* directed by Bert Haldane and starring Lewis Waller in 1915, and *The Adventures of Gerard* directed by Jerzy Skolimowski and starring Peter McEnery in 1970. In 2008, John Altschuler and Dave Krinsky began developing a feature film comedy based on the stories starring Steve Carrell as Gerard and Ricky Gervais as Napoleon.

George McDonald Fraser acknowledged Brigadier Gerard as a major inspiration for his Flashman series, also set during the Napoleonic Wars. “These two volumes [*The Exploits* and *The Adventures of Brigadier Gerard*] show Conan Doyle the short story writer at his best. No one ever paced a tale more expertly, or had a better sense of timing. He was a master of suspense and the unexpected, mingling cliff-hanging action and swordplay with romance, homely philosophy, and humor, this last coming from Gerard’s gift of eccentric narrative and the author’s expertly handled contrast between his hero’s blandly egotistic view of events and what is actually happening. . . . it takes an uncommon talent, and a good heart, to create as timeless a character as his dashing, gallant little brigadier, who seems to embody all that is brightest in the human spirit.” – from Fraser’s Introduction to *Exploits and Adventures of Brigadier Gerard* (N.Y.: New York Review Books, 2001).

The present collection represents five of the eight short stories that appeared in *The Exploits of Brigadier Gerard* and an extraordinary opportunity to acquire a significant portion of one of Conan Doyle’s most impressive creations. The manuscript of “The Medal of Brigadier Gerard” is in fine condition; the binding lightly rubbed; the other manuscripts, which have been assembled using revisions written on separate pieces of paper, usually of a smaller size, or cut down to a smaller size, and inserted or taped to the original drafts, are in very good condition, with a few tears and stains; the front hinge of the binding is cracked, and the top panel of the spine is detached (but retained).

PROVENANCE: By descent from Herbert F. Gunnison.

\$115,000.00

20. DUBIE, Norman. *The Horsehair Sofa*. 12mo, original illustrated wrappers, stapled as issued. (Plainfield, VT: Goddard Journal Publications, 1969). First edition of Dubie’s rare first book, a small pamphlet published during the poet’s senior year at Goddard College. Presentation copy, inscribed by the author to the poet Ted Enslin on the front free endpaper: “To Ted Enslin / Best Wishes / Norman Dubie”. In our experience, one of the rarest first books of modern American poetry; only the second copy we have handled. Very fine copy. \$4,500.00

21. EVERSON, William. *Tendrill in the Mesh*. 4to, original quarter leather and paste-paper over boards. (Aromas, CA): Cayucos Books, 1973. First edition. One of an unspecified number of lettered copies (this is copy "N") in a total edition of 250 copies signed by Everson printed by Clifford Burke at the Cranium Press on Wookey Hole Mill paper. Presentation copy, inscribed by the author to Gary Snyder on the front free endsheet: "Don't piss on the trail' / To Gary Snyder / who never does / Bill Everson / March 30, 1973". Spine ends and fore-tips very lightly rubbed, faint offset from binding adhesive along gutters of endsheets, otherwise a fine copy with the publisher's prospectus laid in. \$1,250.00
22. GINSBERG, Allen. *Howl and Other Poems*. (With an introduction by William Carlos Williams). 12mo, original printed wrappers. San Francisco: City Lights Pocket Bookshop, (1956). First edition. One of 1000 copies printed letterpress at Villiers Publications Ltd. in England. Cook 4. Presentation copy, inscribed on the title-page by Ginsberg to the poet Jack Gilbert: "For Jack Gilbert, In Memory of your - my BEARD, Allen Ginsberg, Sept 1956." Gilbert has handwritten missing words in the elipses, and made a few additional revisions, throughout the book. "Jack Gilbert didn't praise other contemporary poets often. But Jack always had good words for Ginsberg's early books, *Howl* and *Kaddish*. More than once, I recall Jack telling the story of his hearing Allen read from an early typescript of "Howl." From crossing paths in the poetry scene in San Francisco, Jack hadn't been very impressed by the poems of Allen's he'd heard. Then one day Allen called him and arranged to meet Jack in Sausalito where Jack was living at the time. Allen brought over his draft of "Howl" and read it to Jack in the apartment. Jack said he was stunned by the poem. It was nothing like he'd expected. Jack praised Allen for his breakthrough, and the poem as we all know made Allen's reputation, becoming a watershed of late twentieth-century poetry." - Jim Finnegan. Shortly after publication, the book was seized by U.S. Customs and the San Francisco police on the grounds that it was obscene; a long court trial ensued in which the literary community finally persuaded the court that the book was not. Dowden, pp. 4-7. An important association copy. Printed cover label lightly soiled, otherwise a fine copy. \$15,000.00
23. GINSBERG, Allen. *Autograph Letter Signed ("Allen")*, 1½ 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 Dylan's film crew who recorded the event. In this important letter, Ginsberg, thanking Marshall Clements for supplying a map used by the crew and for his suggestions of texts for reading at the gravesite, 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 shot 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. In his capsule biography of Kerouac in *Photographs* (Altadena, CA: Twelvetreets Press, 1990) Ginsberg sees Kerouac "inspiring Bob Dylan to renovate U.S. folk lyric." Sean Wilentz, in a chapter of his *Bob Dylan in America* excerpted in *The New Yorker* on August 13, 2010 views Dylan's involvement with the writings of Kerouac, Ginsberg, Burroughs, and others as a key link between the folk music movement and the Beat generation. Folded for mailing, the letter and its original mailing envelope are in fine condition. \$15,000.00

24. [GOGMAGOG PRESS] COX, Morris. *A collection of 26 original Blind Drawings* (black ink on 10 x 14 inch sheets of white paper) of animal-like figures, most with antlers, signed and dated by the artist and bearing the red BD "stamp of affirmation", laid in a cloth portfolio. [London], 1968." For many years he [Cox] had practised shutting his eyes, concentrating, drawing... All sorts of effects were achieved in blind drawings, a whirling ballet in line on white. Each was signed, dated and given a BD stamp of affirmation in red". – Chambers, Franklin & Tucker 30, *Gogmagog – Morris Cox & The Gogmagog Press* (London: Private Libraries Association, 1991), pp.156-158. In a letter to collector Corrie Guyt, Cox confessed to "doing these [Blind Drawings] for many years as a test of visual memory concentration" never "intend[ing] them for anyone but [him]self. They are personal, autobiographical to some extent." Cox prepared four different sizes of original Blind Drawings, the smallest measuring 7½ x 10½ inches and the largest measuring almost 12 x 16½ inches. Each set of drawings was signed and dated within a given period to show sequence in order to see how one drawing tends to lead to another. – Chambers, Franklin & Tucker, pp. 87, 90-94. The drawings are in fine condition. \$8,500.00
25. [GOGMAGOG PRESS] COX, Morris. *A collection of 126 original Blind Drawings* (black ink on 11¾ x 16½ inch sheets of white paper) of female figures, each signed and dated by the artist and bearing the red BD "stamp of affirmation", with the artist's printed statement on a separate sheet, laid in a morocco-backed, illustrated Japanese paper over boards felt-lined folding box. [London], 1971-1973. "For many years he [Cox] had practiced shutting his eyes, concentrating, drawing... All sorts of effects were achieved in blind drawings, a whirling ballet in line on white. Each was signed, dated and given a BD stamp of affirmation in red". – Chambers, Franklin & Tucker 30, *Gogmagog – Morris Cox & The Gogmagog Press* (London: Private Libraries Association, 1991), pp.156-158. In a letter to collector Corrie Guyt, Cox confessed to "doing these [Blind Drawings] for many years as a test of visual memory concentration" never "intend[ing] them for anyone but [him]self. They are personal, autobiographical to some extent." Cox prepared four different sizes of original Blind Drawings, the smallest measuring 7½ x 10½ inches and the largest, offered here, measuring almost 12 x 16½ inches. Each set of drawings was signed and dated within a given period to show sequence in order to see how one drawing tends to lead to another. – Chambers, Franklin & Tucker, pp. 87, 90-94. The present portfolio represents some of Cox's finest achievements using this idiosyncratic mode of drawing. Far from a mere curiosity, Cox's blind drawings clearly reflect a spiritual accomplishment of a high order; though the result of an unconventional discipline, the drawings are marked with the elegance of line and subtlety of feeling that come only from long submission to the constraint of technique. This collection of drawings by one of the great book artists of the Twentieth Century is in fine condition. \$35,000.00
26. [GOGMAGOG PRESS] COX, Morris. *Original linocut blocks by Cox*, after his blind drawings, for the book *Blind Drawings: examples of an exercise investigating the objective/subjective principle of graphic art*, published in 1978. 28 linocut blocks in varying sizes, most approximate 8 x 7½ to 7¼ x 10¼ inches. In his bibliographical entry for *Blind Drawings* (Chambers, Franklin & Tucker 30) Colin Franklin notes: "As to reproduction, [Cox] followed a curious method, used once before in the endpapers to *The Lost Fisherman*. To print from mechanical line-block was not in sympathy with the Gogmagog Press; to deviate from spontaneous blind drawing could not accord with the book's demonstration. He chose to cut them all on lino, keeping close to every oddity of the originals: 'Here follow facsimiles of actual blind drawings made over varying periods of time. No reproductive process can match the original exactly, but since these plates are printed from transferred hand-engraved intaglios, they have the advantage of being original autographic prints carried out by the artist.'" The linocuts are in fine condition and are preserved in cloth over board folding box with morocco lettering pieces. \$15,000.00
27. [HAWTHORNE, Nathaniel] DE QUINCEY, Thomas. *Memoirs, and Other Papers... In Two Volumes*. 2 volumes, 8vo, pale yellow endpapers, original brown cloth paneled and stamped in blind. Boston: Ticknor and Fields, 1856. First U.S. edition, which prints *Klosterheim* in Vol. II, De Quincey's only novel, a Gothic romance set in Swabia during the Thirty Years' War. Presentation copy, inscribed by Nathaniel Hawthorne to his

H. A. Bright,
with regards of
Nathl Hawthorne

English friend Henry Arthur Bright on the front free endpaper of each volume: "H. A. Bright, / with regards of / Nathl Hawthorne". One of Hawthorne's biographers, Brenda Wineapple, describes Hawthorne's relationship to Bright: "In Liverpool, Hawthorne gained a reputation for refusing invitations although he did develop a close friendship with Henry Arthur Bright, the precocious twenty-two-year-old who'd met the author in Concord in the fall of 1852. Then, Hawthorne had hardly talked to him, but once in Liverpool he was grateful for his company and all his kindnesses, great and small. "Bright was the illumination of my dusky little apartment, as often as he made his appearance there!" Hawthorne would write (in *Our Old Home*). Bright took Hawthorne to the theater, accompanied him on his rambles, brought him magazines, oddments, and gossip, and conveyed to Sophia invitations to country houses. She responded gratefully, sprinkling him with adjectives: "interesting, sincere, earnest, independent, warm and generous hearted; not at all dogmatic, and with ready answers. He liked pre-Raphaelite poetry, Balzac, and flowers, and though he wrote an occasional piece for the *Westminster Review* – later for the *Examiner* and *Athenaeum* – Bright had no pretensions to a literary career. Instead he was the cream of the Liverpool merchant class, educated at Trinity, a Liberal, A Unitarian, and in 1857 a partner in the family shipping business, Gibbs, Bright, & Company. He was also a humanitarian. . . . Buffering the consul from Liverpool society, Bright looked to Hawthorne as to a father, and Hawthorne responded, tenderly cuffing him when [in 1854] he wrote a milk-warm review of De Quincey, that "poor old man of genius," Hawthorne cried in sympathy, "to whom the world is in arrears for half-a-century's revenue of

fame!" Bright hadn't served the old man at all. "You examine his title-deeds, find them authentic, and send him away with the benefaction of half-a-crown!" – Brenda Wineapple, *Hawthorne: A Life*. N. Y: Alfred A. Knopf, 2003, pp. 276-277. Spines of both volumes skillfully restored at head and tail, gilt lettering on spine refreshed, some light mottling or discoloration to endpapers, otherwise a fine copy. \$17,500.00

To Nathaniel Hawthorne
by the author
C. W. Webber

Mr H. A. Bright,
from Nathl Hawthorne.

28. [HAWTHORNE, Nathaniel]. WEBBER, C. W. *The Hunter-Naturalist. Romance of Sporting; or, Wild Scenes and Wild Hunters*. Large 8vo, 5 chromolithograph plates (4 by Alfred Jacob Miller), 1 steel-engraved plate, numerous wood-engraved illustrations, original black cloth, spine lettered in gilt, covers paneled in blind. Philadelphia: Lippincott, Grambo & Co., 1852. Second edition, second printing. Presentation copy, inscribed by the author to Nathaniel Hawthorne on the front free endpaper: "To Nathaniel Hawthorne / by the author / C. W. Webber" and bearing Hawthorne's presentation to his English friend Henry Arthur Bright beneath: "Mr H. A. Bright, / from Nathl Hawthorne." Webber had published a favorable review of *Mosses from an Old Manse* in the *American Whig Review*

(Sept. 1846), and Hawthorne praised *The Hunter-Naturalist* in the *Boston Daily Advertiser* (10 Dec. 1851), while privately expressing his misgivings: "I doubt whether the poor fellow succeeds, after all. His object is not definite enough for the public comprehension -- at any rate, he does not pursue it definitely. I fear he will find no niche to put himself into -- but I am glad that I have done this very little mite for him and his wife." (Hawthorne to E. P. Whipple, 7 Dec. 1851). He had earlier in 1848 sent to Webber the manuscript of "Ethan Brand" writing him that it was: "wrenched and torn ... out of my miserable brain...the fragment of an idea, like a tooth ill-drawn, leaving the rest to torture me." Hawthorne's biographer Edwin Haviland Miller comments on Hawthorne's friendship with Bright: "Hawthorne formed close friendships during the English years with two men to whom he 'much grieved to bid farewell' -- Henry A. Bright and, above all, Francis Bennoch. They were businessmen and literary enthusiasts of the kind the nineteenth century seemed to breed. Bright, a young man of twenty-two, came to Concord in 1852 with a letter of introduction from Longfellow. Emerson accompanied Bright to the Wayside, where Emerson talked too much and Hawthorne not at all, to the bewilderment of the English writer who had no way of knowing that both men behaved according to fixed patterns in their uncomfortable relationship. In Liverpool, Bright became acquainted with another Hawthorne, friendly, verbal, eager to enter sparring bouts. As Sophie observed, Bright "is one of Mr. Hawthorne's enthusiastic lovers and they fight in love and honor all the time." Such was Hawthorne's affection that he presented the manuscript of *The Marble Faun* to him. In *Our Old Home* Hawthorne recalled the association in an affectionate passage: "It would gratify my cherished remembrance of this dear friend, if I could manage, without offending him, or letting the public know it, to introduce his name upon my page. Bright was the illumination of my dusky little apartment, as often as he made his appearance there!" Bright reciprocated: "It is one of the best things in my life to have made a friend of you." -- Edwin Haviland Miller, *Salem Is My Dwelling Place. A Life of Nathaniel Hawthorne*. Iowa City: University of Iowa Press, (1991), pp. 419-420. First published in 1851, and notable as the first American work to contain chromolithographic illustrations, this second Lippincott printing [of the second 1852 edition] printed "Miller pinx't" underneath the plates

after Alfred Jacob Miller. This same printing features a black line border in the margins around the text -- Tyler, Ron, ed., *Alfred Jacob Miller: Artist on the Oregon Trail*, Fort Worth: Amon Carter Museum, p. 448. Howes W196. Skillfully re-backed with original spine laid down and gilt spine-lettering refreshed, light to moderate foxing to prelims, frontispiece (heavier on verso), and terminal leaves (few marginal foxmarks on plates), a very few leaves, with one or two short, closed marginal tears, otherwise a fine copy. \$17,500.00

29. HEANEY, Seamus. *Eleven Poems*. Small, thin 8vo, original printed self-wrappers, stapled as issued. (Belfast): Festival Publications, (1965). First edition, first issue, of Heaney's first book, with the nine-point sun symbol in purple on the front wrapper. Brandes & Durkan A1a. Signed by Heaney on the front wrapper: "Seamus Heaney / 30.vi.87 / in University Bookshop / Belfast." Although no figures are available as to the number of copies in each issue of the first edition of *Eleven Poems*, the preponderance of copies of the later issues would suggest that comparatively few copies of the first issue with the bright purple nine-point sun symbol were produced in 1965, as distinct from the less attractive, and one assumes cheaper, second issue with the ten-point "blackish purple" sun symbol that was produced in 1966, or the redesigned third issue that was produced in 1967. In our experience, the first issue of *Eleven Poems* has become increasingly rare. Front wrapper a trifle dust-soiled, otherwise a fine copy, in a custom half-morocco slipcase. \$17,500.00
30. HEANEY, Seamus. *Underground*. Broadside poem printed in black on lilac paper, measuring approximately 8 1/2 x 11 inches, tipped into a dark blue deckle-edged still paper folder. (Washington, DC): Folger Poetry Board Reading, Nineteen Twenty-four F Street Club, April 7, 1991. First separate edition of this poem, which first appeared in *Thames Poetry*, February 1981, printed and distributed gratis at the Folger Shakespeare Library, where Heaney inaugurated the Poetry Board Reading Series with a reading of this poem. Number of copies unknown. Brandes & Durkin AA29. The bibliographers do not note the blue folder, which may have been specially made for the members of the Folger Poetry Board, nor do they call for the broadside to be signed by the poet, as this copy is signed.

However, a similar copy was present in the Alan Clodd Library.
Very fine copy. \$850.00

31. 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. \$4,500.00
32. [JARGON SOCIETY] 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

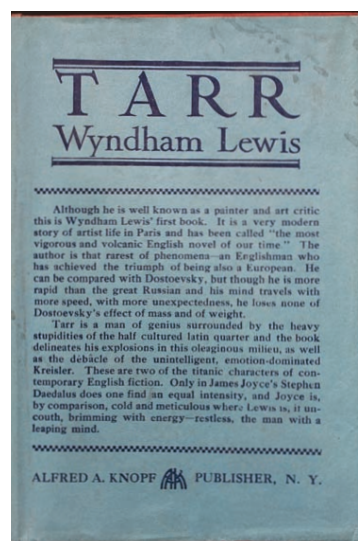
faculty of Cooper Union, is the author of *The Work of Joe Webb: Appalachian Master of Rustic Architecture* (Jargon Society, 2009). As new, at publication price. \$250.00

33. JOYCE, James. *Collected Poems of James Joyce*. Small 8vo, frontispiece portrait by Augustus John, original decorated parchment boards, t.e.g., glassine dust jacket, publisher's gold foil slipcase. N.Y.: Black Sun Press, 1936. First edition, deluxe issue, one of 50 copies printed on Japan vellum and signed by Joyce. Slocum & Cahoon A44. *Collected Poems* includes poems previously published in *Chamber Music* and *Pomes Penyeach*, but its primary distinction is in being the first appearance of Joyce's finest and most moving poem, "Ecce Puer", which Joyce wrote on February 15, 1932, the day his grandson, Stephen James Joyce, was born. In "Ecce Puer", however, Joyce's joy at his grandson's birth is subdued by grief over the recent death of his father, John Joyce, who had died on December 29, 1931, and the poem ends: "A child is sleeping; / An old man gone. / O, father forsaken, / Forgive your son!" As Joyce wrote to T. S. Eliot, "He had an intense love for me and it adds anew to my grief and remorse that I did not go to Dublin to see him for so many years." Joyce had not seen his father in eleven years, and confided to Harriet Weaver that "It is not his death that crushed me so much as self-accusation." – Richard Ellmann, *James Joyce* (N.Y.: Oxford University Press, 1959), pp. 656-659. Very slight wear to glassine dust jacket and slipcase, otherwise a very fine copy, preserved in a half-morocco slipcase. \$22,500.00
34. LEVI, Primo. *Il sistema periodico [The Periodic Table]*. 8vo, original illustrated wrappers. (Torino): Einaudi, (1975). First edition of Levi's masterpiece, a collection of short biographical essays fusing "the behaviour of chemical elements and human character." – Roger Eliot Stoddard, "Primo Levi", in *The Book Collector*, Winter 2006, p. 526. Stoddard 19. Presentation copy, inscribed by Levi on the first leaf: "A' Hubert Comte / con cordiale amicizia e molto stima [with cordial friendship and great esteem] / Primo Levi". A review copy, with the blind-stamp of the Società Italiana degli Autori ed Editori in the title-page. A prolific and distinguished French man of letters, Hubert Comte wrote over 150 books on a wide variety of subjects in both the

arts and sciences, including an edition of Roman Vishniac's *Juifs du Passé* (1979). A fine copy. Books inscribed by Levi are extremely rare. \$8,500.00

35. LEVINE, Philip. *We are pleased to offer one of the finest collections of the works of Philip Levine, recent Poet Laureate and one of America's most beloved poets*. The collection comprises most of the poet's works, almost all inscribed to one of his best friends and the dedicatee of his first book. The collection is exceptional, including as it does the dedication copy of *On The Edge* (Iowa City: Stonewall Press, 1963), a copy of his rarest book, *Silent in America* (Iowa City: Shaw Avenue Press, 1965), of which we know of only one other copy to have appeared on the market in the past twenty-five years, and a copy of the first edition of *They Feed They Lion* (N.Y.: Atheneum, 1972), one of a handful of copies specially bound in cloth for the author and publisher. A detailed list is available upon request. \$45,000.00

36. LEWIS, Wyndham. *Tarr*. 8vo, original bright red cloth, printed dust jacket. New York: Alfred A. Knopf, 1918. First edition, first binding, of Lewis's first novel, preceded by *Timon of Athens*, a portfolio of Lewis's Vorticist designs, and Lewis's first literary effort, *The Ideal Giant*, a collection of three short stories which was privately printed by the *Little Review*. *Tarr* was originally serialized in nineteen installments in Harriet Weaver's magazine *The Egoist* between April 1916 and November 1917. The Knopf edition, whose publication was arranged by Ezra Pound and John Quinn, appeared in June 1918, three weeks before the English Egoist Press edition. The Knopf edition differs considerably from both the earlier serialized version and the first English edition, which corrected some of the errors that appeared in the American edition, but which also introduced new ones. As Scott Klein notes in his Oxford World Classics edition of the novel, "All of these early versions were problematic. . . . The Knopf edition was set with a mixture of the printed Egoist serial materials and pieces of manuscript that Pound was able to gather while Lewis was at the front, and Lewis was never presented with proofs to correct for this edition. Moreover, Quinn became ill during the production of the Knopf *Tarr*, and the proofreading on this edition was thus done so sloppily that Lewis later referred to this edition as 'the bad American *Tarr*.'"



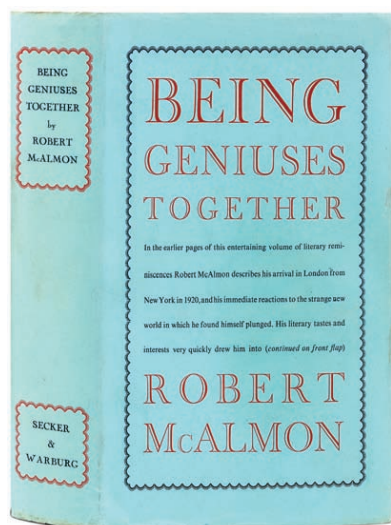
lerism: A Study and Bibliography of Wyndham Lewis (1932), nearly fifty years later Morrow and Lafourcade were unable to locate a copy of it ["no example located"]. Bradford Morrow and Bernard Lafourcade, *A Bibliography of the Writings of Wyndham Lewis* (Santa Barbara, CA: Black Sparrow Press, 1978). Morrow & Lafourcade A3; Connolly, *Modern Movement* 29. Many years ago we heard of a copy turning up in dust jacket, and that copy turned out to be this copy, unquestionably an extraordinary survival, and in all probability unique, both for the presence of the dust jacket, which is printed on the thinnest of wartime paper, but also the exceptionally fine condition of both the book and the dust jacket. \$25,000.00

37. McALMON, Robert. *A Hasty Bunch*. Small 8vo, original printed wrappers. [Paris: Contact Publishing Co., 1922]. First and only edition of McAlmon's second book, his first collection of prose, and the first volume issued by his own publishing company. Presentation copy, inscribed on the front free endpa-

Lewis thoroughly revised the text of the novel for Chatto & Windus's Phoenix Series edition in 1928, producing "an entirely rewritten and expanded version of the text." – Scott Klein, Introduction and Note on the Text to *Tarr* (Oxford: Oxford University Press, 2010). Although John Gawsworth recorded the presence of a dust jacket on the Knopf edition in *Apes, Japes and Hit-*

per by McAlmon "To Lady Ottoline Morrell from R. McAlmon July 3, 1922." The printed broadside, "From an English Printer to an English Publisher," which was distributed with copies of the book, is not present. Lady Ottoline Morrell was the most famous of London hostesses, her house in Bloomsbury and manor in Garsington near Oxford were regularly frequented by the best artists and writers of the period, her guests including T. S. Eliot, W. B. Yeats, Virginia Woolf, Siegfried Sassoon, D. H. Lawrence, and Henry Green, among many others. Significant presentation copies of McAlmon's books are rare. Spine a little rubbed, with a small chip at the bottom, otherwise a very good copy, preserved in a half-calf folding box. \$3,500.00

38. McALMON, Robert. *Being Geniuses Together*. 8vo, original blue cloth, dust jacket. London: Secker & Warburg, 1938. First edition of McAlmon's memoir of expatriate life in Paris. Cyril Connolly, commenting on the scarcity of books destroyed in publishers' warehouses in London during the Blitz, wrote: "It is not just the famous books which are hard to find. Several million books of 1938, 1939 and 1940 perished in the Blitz, hence the rarity of Beckett's *Murphy*, MacNeice's *Yeats* and McAlmon's *Being Geniuses Together*. A rare book, and extremely rare in such fine condition in dust jacket, preserved in a half-calf folding box. \$6,500.00



39. MANN, Thomas. *Der Tod In Venedig* [*Death in Venice*]. Small 8vo, original publisher's flexible marbled-paper covered boards, glassine dust jacket, publisher's card slipcase with printed label on spine. Berlin: S. Fischer, 1913. First trade edition, deluxe issue, of Mann's most famous novella. One of only 60 copies printed at the W. Drugulin Press in Leipzig and signed by Mann. Burgin 8A. In 1912, a special large-paper edition of *Der Tod In Venedig*, privately printed by Hyperion Verlag Hans von Weber in an edition of 100 copies, constituted the true first edition of *Der Tod In Venedig*, but as beautiful as that edition was, it was not signed by Mann. The first trade edition was published in February 1913, in an edition of 1000 copies, of which the present limited signed issue was a part. By the time World War I broke out in August 1914, less than two years later, *Der Tod In Venedig* had sold 18,000 copies, and received approximately 40 major reviews. Years later, Mann observed of *Death in Venice*, "It signified a final and extreme point, a conclusion: it was the most morally and formally pointed and concentrated formulation of the problems of decadence and artistry, on which my output since *Buddenbrooks* has been focused . . . in full correspondence with the detachment and isolation of the collective individuality of the bourgeois century which was working its way towards catastrophe." – Ronald Hayman, *Thomas Mann: A Biography* (N.Y.: Scribner's, 1995), p. 268. Victor Brombert has noted that "*Death in Venice*, especially when placed within the context of Mann's later works, needs to be read as more than a case history of repression and forbidden passion. The lure of ruination operates at several levels simultaneously. . . . Mann goes beyond the plight of genius bound for the abyss. He links Aschenbach's fate to the character and destiny of Germany. . . . In more ways than one, the self-destructive course of the artist in *Death in Venice* and the link between his tragic fate and that of a diseased society prefigure themes developed later in *The Magic Mountain*, *Mario and the Magician*, and *Doctor Faustus*." – Victor Brombert, *Musings on Mortality: From Tolstoy To Primo Levi* (Chicago: University of Chicago Press, 2013), pp. 33-40. A very fine copy of the rarest and most desirable edition of Mann's early masterpiece, seldom seen in original state and in the original slipcase, the spine label on which is somewhat worn. Preserved in a black half-morocco slipcase. \$25,000.00

40. MARKSON, David. *We are pleased to offer for sale the manuscripts of David Markson*, the author of *Wittgenstein's Mistress* (1988), a novel that David Foster Wallace called "pretty much the high point of experimental fiction in this country", in addition to ten other books, all of whose manuscripts are present here. A detailed list of the archive with price is available to interested institutional libraries.

41. MELVILLE, Herman. *Battle-Pieces and Aspects of the War*. 8vo, original pebble-grained blue cloth over bevelled boards, spine lettered and stamped in gilt, publisher's device stamped in blind on front and back cover. New York: Harper & Brothers, Publishers, 1866. First edition of Melville's first book of poems, dedicated "To the Memory of the Three Hundred Thousand Who in the War For the Maintenance of the Union Fell Devotedly Under the Flag of Their Fathers". One of approximately 1250 copies printed. BAL 13673. Melville's poems are concerned with the battles and personalities of the American Civil War and their aftermath. "The Martyr" is Melville's response to the assassination of Lincoln in 1865. Contemporary critics were at best respectful and often sharply critical of Melville's unorthodox style. The book had sold only 486 copies by 1868 and recovered barely half of its publications costs. Not until the latter half of the twentieth century was *Battle-Pieces* regarded as one of the most important book of poems to come out of the Civil War. Some trifle wear at the head of the spine panel and at the bottom fore-tip of the front cover, which is slightly bumped, otherwise a fine copy. \$4,000.00

42. 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

43. MUSIL, Robert. *Die Portugiesin [The Lady from Portugal]*. 8vo, original publisher's gilt-stamped vellum-backed brown boards. Berlin: Ernst Rowohlt, 1923. First edition of this novella that was later included in the collection *Drei Frauen* (1924). One of

only 25 copies printed on handmade paper out of a total edition of 175 copies printed. Fine copy. \$2,250.00

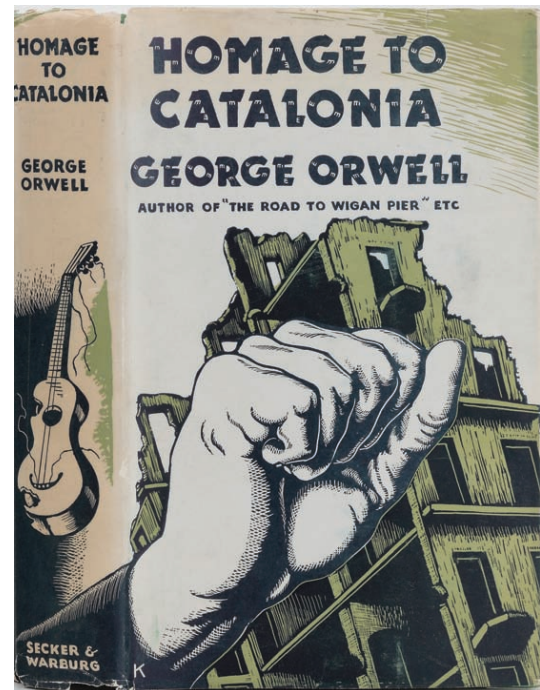


44. NUTTALL, Jeff. *The Church of St. Mary & St. David Kilpeck*. Folio, 26 leaves of heavy gray stock, illustrated frontispiece, calligraphic title-page and section-titles in red with historiated initials, illustrated throughout with watercolors of views and interiors (a few onlaid), architectural elements and carvings, pen & ink drawings, most heightened with colored chalk or wash, plans, and floral borders, original calf, spine lettered in gilt, gilt device on front cover. Nuttall's original 1954 Master's Thesis on the history of the medieval church in Kilpeck. "The one and only copy of this work is owned by Jonathan Williams..." – note in *The Kilpeck Anthology* (Five Seasons Press, 1981). A history of the church in Nuttall's neat cursive hand illustrated and embellished with his artwork in three chapters: "The History", "The Sculpture & Architecture", and "The Impact". In the coda to the book Nuttall writes: "My intended detachment was completely

destroyed. The building refused to be seen as an arrangement in stone, as the key to a time and a tradition, or as a piece in the jig-saw puzzle of art history. It stood unavoidably as a work of art, the timeless expression of a vision experienced under that same sun which now winked at me through the deep yew tree." Nuttall, poet, publisher, actor, artist, musician, and figure of the 60s' counter-culture in Britain, was the brother of literary critic and teacher A. D. Nuttall. Spine and covers rubbed, particularly at the extremities, otherwise this unique artist's book is in fine condition. \$15,000.00

45. [OFFICINA BODONI] AESOP. *The Fables of Aesop printed from the Veronese Edition of MCCCCLXXIX* in Latin Verses and the Italian Version by Accio Zucco, with the Woodcuts newly engraved and coloured after a copy in the British Museum. (With:) *The First Three Books of Caxton's Aesop containing the Fables Illustrated in the Verona Aesopus of MCCCCLXXIX*. 2 volumes, large 8vos, illustrated, original quarter green morocco and decorated boards, t.e.g., acetate dust jackets, morocco-tipped slipcase. Verona: (Officina Bodoni), 1973. First edition. Limited to 160 numbered copies set in Centaur types and printed on handmade Magnani paper with the watermark of the goose. The Latin-Italian text was revised by Giovanni Battista Pighi and the woodcuts, attributed to Liberale da Verona, were recut by Anna Bramanti. The fleurons, first adopted in 1478, were engraved by Charles Malin. The coloring was carried out in Paris by the Atelier Daniel Jacomet. The second volume includes sixty fables in Caxton's English translation, followed by six missing from Caxton and here translated from the Latin by Betty Radice, with a prefatory note by Tanya and Hans Schmoller, who revised the text. Barr 91; Schmoller 182; Hutner & Kelly, *A Century for the Century: Fine Printed Books from 1900 to 1999*; The Grolier Club, 1999, 78. A very fine copy of this beautiful edition, with the separate index of the woodcuts and an explanatory essay laid in. \$4,750.00

46. ORWELL, George. *Homage to Catalonia*. 8vo, original green cloth, pictorial dust jacket. London: Secker & Warburg, (1938). First edition of Orwell's account of his experiences fighting for the POUM (an anti-Stalinist party) on the side of the Republic in

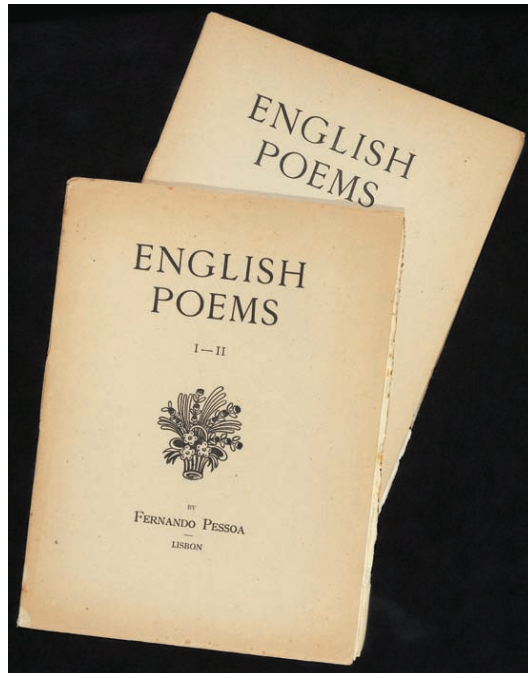


the Spanish Civil War in 1936/1937. One of only 1500 copies printed. Fenwick A.6a. Gollancz, which had published all of Orwell's preceding books, refused to publish *Homage to Catalonia* owing to its forthright honesty about the behavior of the Communists in Spain. As the historian Raymond Carr put it: "The Spanish Civil war produced a spate of bad literature. *Homage to Catalonia* is one of the few exceptions and the reason is simple. Orwell was determined to set down the truth as he saw it. This was something that many writers of the Left in 1936-39 could not bring themselves to do. Orwell comes back time and

time again in his writings on Spain to those political conditions in the late thirties which fostered intellectual dishonesty: the subservience of the intellectuals of the European Left to the Communist 'line', especially in the case of the Popular Front in Spain where, in his view, the party line could not conceivably be supported by an honest man. Only a few strong souls, Victor Serge and Orwell among them, could summon up the courage to fight the whole tone of the literary establishment and the influence of Communists within it." Orwell's experiences in Spain, which ended when he was shot in the throat and forced to leave the front, were the turning point in his intellectual and political life. As he later wrote: "Every line of serious work that I have written since 1936 has been written, directly or indirectly, *against* totalitarianism and *for* democratic Socialism, as I understand it." The usual offsetting to endpapers, otherwise a fine copy in the rare dust jacket which is very slightly rubbed at head and tail of the spine. An exceptional copy, rare in dust jacket, and especially rare in this condition. \$17,500.00

47. PESSOA, Fernando. *English Poems. I: Antinous. II: Inscip-tions*. [with:] *English Poems III: Epithalamium*. 2 volumes, large 8vos, original printed buff paper wrappers. Lisbon: Olisipo, Apartado 145, 1921. First editions, printed at the poet's own press, the Printing Office of the Annuario Commercial, 24 Restauradores, in Lisbon, and published under his own imprint "Olisipo". In 1918, Pessoa had self-published his first two books, *Antinoüs* and *35 Sonnets*, both in English, and had sent copies to England in an unsuccessful attempt to secure publication for them there. In 1921, Pessoa used a small inheritance to purchase a small press, which he used to print *English Poems*, the first works from his press, in December of that year. The presence of the price "One and Sixpence Net" on the back cover of each volume suggests that Pessoa intended to offer the books for sale in England where he had been trying to get his poems published since 1912; he is known to have sent fifteen poems in English to the publisher John Lane in 1915, and to have written to Harold Monro of the Poetry Bookshop in the same year. "Ingenious paradox and self-contradiction form the shifting foundation of the interior literary world of Fernando Pessoa, an anglophile in literary culture, who was raised and educated through high school in South Africa. Returning to Lisbon in

August, 1905, Pessoa initiated a lifelong literary project centered in the city he rarely ever left again, marked by difference and genius. . . . His education in English was alienating to the Portugal to which he returned, and he soon abandoned university studies for a phantom literary life of modernist circles in the cafés and part-time employment as a translator. Three of his four books were published in Lisbon in English in 1918 and 1921, amounting to another mask confirming the enduring influence of his English education and his linguistic estrangement from Portugal. . . . From his earliest writings he differentiated between a conscious self and its ideas and experiences. . . . [Pessoa] the consummate modernist of European literature . . . seems comparable to the splitting of the literary atom, for he anticipated the concerns of an entire age to come, while in his works he marshaled the panoply of avant-garde tools of the time. . . . His writings grow in interest because they explored elusive truths of poetry and the mind in a way that exhausted all the possibilities of his craft." – K. David Jackson, *Adverse Genres in Fernando Pessoa* (Oxford & N.Y.: Oxford University Press, 2010), pp. 4, 26-27. The first volume of *English Poems* includes the revised version of Pessoa's long poem "Antinoüs", which had been previously published in 1918 in "an early and imperfect draft"; the present version "is meant to annul and supersede that, from which it is essentially different" (from the author's note). The volume also contains the collection of short epigrams inspired by Roman tombstones collectively entitled "Inscriptions". The second volume comprises the poem "Epithalamium", which is dated 1913, and which represents the musings of a bride on the morning of her wedding. In a letter written in 1930, Pessoa asserted that he had written "his two long, mildly erotic poems – the heterosexual 'Epithalamium' (1913) and the homosexual 'Antinoüs' (1915) – to get sex out of his system. . . . In the aforementioned letter to Gaspar Simões, Pessoa claimed not to know why he wrote 'Epithalamium' and 'Antinoüs' in English, which was as good as a confession that he knew exactly why. Converting his sexual desires into writing was, as he himself explained, a way to objectify them, to make them into objects outside himself. As English texts they became that much more foreign. . . . English had another attraction for Pessoa. It comprised an artificiality that became second nature,



a kind of spontaneous unspontaneity. For one who eschewed the unmediated expression of emotion . . . foreign languages had the virtue of acting as a check, the linguistic strangeness automatically detaching the author from his feelings. The all too likely pitfall, into which Pessoa's English poems largely slipped, was a strained style and a radical loss of emotional power. . . . With consummate detachment, Pessoa even wrote his final words in English – "I know not what tomorrow will bring" – as if to mark an ironic or existential distance between himself and death, which is what the next day, 30 November 1935, brought." – Richard Zenith, from his Introduction to *Fernando Pessoa & Co.*

Selected Poems. (N.Y.: Grove Press, 1998), pp. 24–25, 27. Pessoa published only four books [counting *English Poems* as a single volume] during his lifetime: *Antinous* and *35 Sonnets* in 1918, *English Poems* in 1921, and *Mensagem* [*Message*, the only book of Pessoa's to be published in Portuguese in his lifetime] in 1934. With the exception of *Mensagem*; all are extremely rare. Small faint dampstain at base of spine of the first volume, the usual toning to the paper, otherwise a fine set, each volume largely unopened. \$25,000.00

48. [PLAIN WRAPPER PRESS] BORGES, Jorge Luis. *Siete Poemas Sajones / Seven Saxon Poems*. With a Foreword & Notes in English by the Author. Translations into English by Alastair Reid & Norman Thomas di Giovanni. Impressions by Arnaldo Pomodoro. Folio, illustrated with engravings, original vellum with plated bronze bas-relief plates by Pomodoro mounted on the front cover, in publisher's wooden box with relief-etched brass panel. (Verona, Italy): Plain Wrapper Press, (1974). First edition of the *magnum opus* of Richard-Gabriel Rummonds' Plain Wrapper Press. Limited to 120 press-numbered copies printed on Cream Richard de Bas handmade wove paper, the engravings printed by Fabio Ambrosi, the ornaments stamped by Renzo Pavanello and bound by Marcello Fornaro, signed by Borges and Pomodoro. Smyth, *Plain Wrapper Press, 1966-1988*, 14; Hutner and Kelly, *Grolier Club, A Century For The Century: Fine Printed Books From 1900 to 1999*, 79. The publisher's box shows some shelf wear and a damp stain at the upper corner, (about 4 inches long and ½ inch wide), otherwise a fine copy of this masterpiece of modern fine printing, almost entirely free of the occasional light pinpoint spotting that seems to affect all copies of the edition, which is far rarer than its limitation would suggest. \$15,000.00
49. [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 Jenssen. Folio, original quarter-leather and 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. \$4,500.00

50. 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. Presentation copy, inscribed by Pound on a preliminary blank in the month before publication: "To Mrs H. T. Tucker / with mystic salutations, / E. P. / March 1915". Nelly Tucker (née Edith Ellen Woodmass, later Mrs. Gilbert Hyde-Lees, later Mrs. Henry Tudor Tucker) was a close friend of Olivia Shakespear and subsequently W. B. Yeats's mother-in-law. Her daughter, George Hyde-Lees, was Dorothy (Shakespear) Pound's best friend. Yeats and George were married in October 1917, with Pound serving as Yeats's best man. Pound's inscription presumably refers to the interest in the occult endemic to Yeats's circle of friends. Some years later, George Hyde-Lees Yeats took to "automatic writing", much to her husband's delight. *Cathay* is 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 toned and lightly worn toward edges, light to moderate foxing throughout, otherwise a very good copy. Inscribed copies of *Cathay* are rare. Preserved in a folding cloth box. \$12,500.00
51. [POUND, Ezra] (ELIOT, T. S. & Ezra POUND). *Ezra Pound: His Metric and Poetry*. 12mo, frontispiece portrait by Henri Gaudier-Brzeska, original rose boards. New York: Knopf, 1917.

First edition of T. S. Eliot's second book, a twenty-five page essay written anonymously by Eliot at Pound's request. One of 1000 copies printed. Gallup TSE A2; Gallup EP B17. One of Pound's retained copies, with his contemporary blind-stamped address "5, Holland Place Chambers, Kensington. W." on the front free endpaper, and his holograph annotations to the bibliography at the back of the book. *Ezra Pound: His Metric and Poetry* was intended as a promotional piece to accompany the publication of Pound's *Lustra* (N.Y.: Knopf, 1917). Gallup notes that Pound "went over the manuscript, making corrections and changes before sending it on to John Quinn for publication by Knopf." Gallup EP B17. Pound contributed the three-page bibliography at the back of the book and he has annotated it in this copy, adding the publication date of *Pavannes and Divisions* in 1918, and *Instigations* and *Quia Pauper Amavi*, both noted as published in 1919, although according to Gallup *Instigations* was not issued until 1920. Pound lived at Holland Place Chambers in Kensington from 1914-1920, when he left London for Paris. Top edge of boards near head of spine bumped, spine faded, otherwise a very good copy. \$4,500.00

52. POUND, Ezra. *Quia Pauper Amavi*. 8vo, original green cloth-backed boards with printed label on spine. London: The Egoist Ltd., (1919). First edition, ordinary issue. One of 500 copies printed on wove paper. With the word "wherefore" corrected to "wherefrom" on p. 34 by Pound as in most copies. Gallup A17a. Presentation copy, inscribed by Pound in the month of publication on the front free endpaper: "Mlle Suzanne Karpeles / from / Ezra Pound / October 1919". Suzanne Karpeles (1890-1969), a French scholar of Buddhism, graduated from the University of Paris with a degree in Oriental studies and knew Pound in Paris. Karpeles spent much of her working life in Cambodia, helping to establish the Royal Library in Phnom Penh (now the National Library) and supervising the collecting, cataloging, and preservation of the ancient literature of Cambodia. In 1960 Karpeles published her French translation of the *Dhammapada*. Tiny ink spot on back cover, otherwise a fine copy. \$3,500.00
53. POUND, Ezra. *Poems 1918-21 Including Three Portraits and Four Cantos*. 8vo, original half-parchment and paper over

- boards, dust jacket. N.Y.: Boni and Liveright, (1921). First edition. One of an unknown number of copies printed. Gallup A21. Signed by Pound on the title-page. Accompanied by 2 TLSs from Horace Liveright, the book's publisher, to Kate Buss and a program for a musical performance by George Antheil and Olga Rudge at the Salle du Conservatoire, Paris. In his first letter to Buss, 1 page, 8vo, on Boni & Liveright letterhead, N.Y., January 15, 1924, Liveright sends his compliments along with a copy of *Poems 1918-21* and notes "we have published Mr. Pound's *Instigations* and expect shortly to publish his new book of poetry which is not yet titled." Evidently Buss enquired about a certain translation of Paul Morand to which Liveright replies, "We do not know which translation of Paul Morand Mr. Seltzer is using" and suggests, in conclusion, she write to him. In Liveright's second letter, 1 page, 8vo, on Boni & Liveright letterhead, N.Y., February 18, 1924, he adds: "Ezra Pound's book of poetry will be published sometime this spring; date of issuance is still indefinite" and includes the contents "which will give you a general idea of the book: A Study of French Poets; Henry James; Remy de Gourmont; In the Vortex-Part Two: Our Tetraarchal Precieuse; Genesis or the first book in the Bible; Arnaut Daniel; Translators of Greek; An essay on The Chinese Written Character by the late Ernest Penoliosa [sic] edited by Ezra Pound." The concert program for a performance on 11 December, [no year], which is printed in blue on laid paper, recto only, features original works by Pound, Antheil and Olga Rudge as well as Bach and Mozart. Spine ends a trifle bumped, otherwise a fine copy in very good, lightly soiled dust jacket, splitting neatly along the spine folds in a couple of places. \$7,500.00
54. POUND, Ezra. *Diptych Rome-London. Homage to Sextus Propertius & Hugh Selwyn Mauberley Contacts And Life*. 4to, original boards, t.e.g., publisher's matching cloth and boards slipcase with printed label. (N.Y.): New Directions, (1957). First combined edition of these two poems, originally published in 1919 and 1920. Limited to 200 numbered copies printed by Hans Mardersteig at the Officina Bodoni in Verona, Italy, for James Laughlin, Faber & Faber and Vanni Scheiwiller, and signed by Pound. This copy is one of 125 for distribution in the U.S. Gallup A75a. Very fine copy in slipcase. \$2,250.00
55. POUND, Ezra. *Cavalcanti Poems*. 4to, original quarter vellum and paper over boards, t.e.g., acetate dust jacket, publisher's card slipcase. (N.Y.): New Directions, (1966). First edition, limited issue. One of 190 numbered copies signed by Pound and printed on Pescia paper by the Officina Bodoni, Verona; this copy is one of 115 for sale in the United States. Gallup A86a. Very fine copy in slipcase. \$2,250.00
56. SCHUYLER, James. *The Fireproof Floors of Witley Court. English Songs and Dances by James Schuyler*. 8vo, illustrated with architectural cut-out endpapers fashioned after the topiary gardens at Levens Hall, Westmorland, England, original orange decorated wrappers. Newark, West Burke, Vermont: The Janus Press, (1976). First edition. Limited to 150 numbered copies printed, torn, cut, and bound by Claire Van Vliet at the Janus Press on and out of Kozu, Fabriano and Canson paper; not issued signed. Presentation copy, and copy number 3, inscribed by Schuyler to his friend Jane Freilicher and her husband Joe Hazan soon after receiving the author's copies of the book: "Jane [Freilicher] & Joe [Hazan] from Jimmy 12/17/75". Freilicher was the close friend, a confidante and a muse, of the group of poets called the New York School that included Schuyler, Ashbery, O'Hara and Koch. In 1952, Schuyler wrote *Presenting Jane*, a play for the Poet's Theater in Cambridge, MA, which was also filmed (the film was never completed and is now lost). In one scene from the film, Freilicher appeared to walk on water, a sign of the great love and esteem Schuyler and his fellow poets felt for her. Freilicher illustrated Schuyler's novel *What's For Dinner?* (Black Sparrow Press, 1978). One of Schuyler's scarcest books owing to the fact that most of the edition went to subscribers of the press, with the result that comparatively few copies of this delightful book have been available for collectors of the poet. \$2,500.00
57. STEIN, Gertrude. *Portrait of Mabel Dodge at the Villa Curonia*. 8vo, original Florentine floral wallpaper wrappers, printed paper label on the front cover, stitched as issued. Florence: Privately printed, 1912. First edition of Stein's second – and rarest – book, the variant with the printer's imprint on page [12] (no priority established). One of 300 copies printed. Wilson A2. Paper label lightly spotted with a tiny closed tear in the bottom edge, otherwise a very fine copy of this fragile book. \$10,000.00

58. STEIN, Gertrude. *A Book Concluding with as a Wife Has a Cow, A Love Story. Orné de lithographies par Juan Gris*. 4to, illustrated with four full-page lithographs by Juan Gris, original wrappers, glassine dust jacket, as issued. Paris: Editions de la Galerie Simon, 1926. First edition. One of 100 copies signed by Stein and Gris. The first book by Stein to be published in Paris. One tiny pull to top edge of original glassine, otherwise a fine copy. \$9,500.00

59. STEIN, Gertrude. *Lucy Church Amiably: A Novel of Romantic Beauty and Nature and Which Looks Like an Engraving by Gertrude Stein*. 8vo, original bright blue paper boards, plain unprinted dust jacket. Paris: Imprimerie Union, 1930. First edition. One of 1000 copies printed. Wilson A14. *Lucy Church Amiably* was the first book of five to be published in Stein's Plain Edition series. Very slight wear to the extremities of the boards as always, but a very fine bright copy in dust jacket of this extremely vulnerable book. \$1,500.00

60. STEVENS, Wallace. *We are pleased to offer an extensive collection of more than 60 items* chiefly comprising Stevens' primary publications in trade and deluxe issues, some of which are inscribed and signed, and related items, including the very rare Harvard 1901 Class Dinner program signed by Stevens, and accompanied by his holograph invitation to W. B. Wheelwright. Among the collection's highlights are first editions of *Harmonium* in its variant issues and bindings, some in dust jacket; *Ideas of Order*, the 1/20 issue signed by Stevens, a presentation copy inscribed by the book's publisher J. Ronald Lane Latimer; *Owl's Clover*, the 1/20 issue signed by Stevens, a presentation copy inscribed by J. Ronald Lane Latimer, the book's publisher; *The Man with the Blue Guitar Including Ideas of Order* (1952), a presentation copy from Stevens; another copy of the same title bearing Stevens' presentation inscription to Richard Hammer; *Esthétique du Mal*: one of only a few copies of the 1/300 issue bound in rose Natsume paper-covered boards, this copy is signed by Stevens, and a copy of the rare 1/40 issue signed by both Stevens and Wightman Williams; all 3 issues of the first edition of *Three Academic Pieces*; *The Collected Poems*, a presentation copy from Stevens, and another copy with a Season's Greetings card from the Stevenses (in Elsie Stevens' hand) laid in. The books are in very good to fine condition. A detailed list is available. \$125,000.00

61. STEVENS, Wallace. *A superb archive of 11 unpublished Typed Letters Signed to his publisher Knopf* (2 to Alfred A. Knopf personally, 8 to Knopf's Publicity Director William Cole, and 1 addressed to Alfred A. Knopf, Inc.), 11 total pages, 4to, on Hartford Accident and Indemnity Company letterhead, Hartford, CT, November 27, 1936 – February 7, 1955, around publishing Stevens' books, other poets' books, public readings, and the National Book Awards. On November 27, 1936 Stevens writes to Knopf: "just coming out of a Thanksgiving coma," and thanks Knopf for a check and "for the copy of *The Borzoi Reader*, which looks like an eye full. So far I have had time only to glance at the book, which ought to find its way under a good many Christmas trees." In his February 2, 1942 letter to Knopf written in the midst of war, Stevens informs Knopf that he is "sending a manuscript of a new volume of poetry under separate cover today. This does not seem a very propitious time for the publishing of poetry, but that is something for you to decide." The manuscript was probably *Parts of a World*, published by Knopf in the fall of 1942. To Alfred A. Knopf, Inc. on March 7, 1951 Stevens conveys a photograph to the publicity department: "... I told someone in your Publicity Department at yesterday's party that I would send a new photograph to take the place of the terribly bad one that was circulated yesterday. Here is one that I like and which I hope will be of some use to you. The photographer's name is in the lower right corner..." In a pencil postscript Stevens adds, "Thanks to everyone from Knopf for their courtesy and kindness. W.S." In his August 31, 1951 letter to Knopf's Publicity Director, William Cole, one of the initiators of the annual National Book Award, Stevens agrees to act as judge for the Poetry Award that year, adding: "The truth is that I read very little poetry. Consequently, when you speak of sending a reminder list, it strikes me that if I am to do a good job I shall have to have a good deal more than that, and that being so, I might not be the right man for the job..." Again to Cole, two months later and evidently in his capacity as judge for the National Poetry Award, Stevens asks Cole for copies of some of the nominees' books: "... I shall be glad to have copies of Richard Eberhart's *Selected Poems* (Oxford); Jarrell's *The Seven-League Crutches*, and Lowell's *The Mills of the Kavanaughs* (both by Harcourt, Brace); and Marianne

Moore's *Collected Poems* (Macmillan). I already have several of the other books." Stevens himself won in 1951 for *The Auroras of Autumn* and Marianne Moore won in 1952 for her *Collected Poems*. On December 11, 1951 Stevens writes to Cole to schedule a meeting of the Poetry Jury for the National Book Award. Stevens prefers "December 28th, because it is Friday" and "morning" or "early afternoon since I should like to leave for Hartford not later than 5:10. This gives you all the filthy facts. If other people prefer January 3rd, I shall be glad to come on that date, although I like December 28 more." Stevens write to Cole offering a blurb for Jarrell's *Pictures from an Institution* on February 8, 1954: "... I read Jarrell's *Pictures from an Institution* [published by Knopf in 1954] over the week-end. Here is a word of comment which you can use, or any part of which you can use, if it is of any interest to you: 'A most literate account of a group of most literate people by a writer of power (both natural and acquired). No plot, no action, yet a delight of true understanding.' Stevens' next letter here to Cole, from August 30, 1954, has to do with a proposed reading at NYU: "... I never did like to read in public, not only because of personal inhibitions, but because I never thought it was quite the right thing for me to do... please thank Mrs McCloud for her interest. I must say no... Some time ago I was invited to become a member of a board or council having to do with the promotion of an interest in books... I did not answer it because I don't have an idea in my head about promoting an interest in books..." Thanking Cole for a letter three days after receiving it Stevens writes: "As you say, I seem to have got the hang of the National Book Award. You will find enclosed a letter which I have sent to the Poetry Room, Widener Library, Harvard University. I find that only my daughter will be able to come down..." On February 7, 1955 to Cole about the National Book Awards proceedings Stevens writes: "I enclose a letter from TV-TIME. I have no interest in this. Possibly this is a record of some part of the proceedings that took place before the main ceremony, or it may even be part of the main ceremony. If it is part of the main ceremony, I don't wonder that Faulkner spoke so that nobody could hear him..." Stevens adds in a pencil postscript: "The pursuit of Yoknapatawpha County has taught him [Faulkner] wisdom." [Stevens won the Poetry Award in 1955 for his *Collected Poems*;

Faulkner won the Fiction Award for *A Fable*]. Folded for mailing, the letters are in fine condition and are preserved in a morocco and cloth slipcase. \$75,000.00

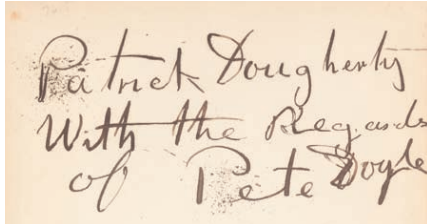
62. STEVENS, Wallace. *An important series of 6 Typed Letters Signed, four unpublished*, two published, to arts critic, composer, and photographer John Gruen, 5 total pages, 4to, on Hartford Accident and Indemnity Company letterhead, Hartford, CT, June 30, 1953 - June 22, 1955, about Gruen's work and related musical matters, Stevens' support of Gruen's application for a Guggenheim, and Stevens' own illness. Writing Gruen about his musical compositions on June 30, 1953, Stevens says: "It seems to me that the style is three things: dynamic, original and a style of the intelligence... While your dynamics are the dynamics of dramatic song, still that is not nearly all there is to say on what seems to be your essential vitality. Perhaps if I said simply that it is the strong music of a young musician, I should be saying as much as if I tried to elaborate, which it would be difficult for me to do since I am not a musician." (Published in *Letters*, p. 785). Stevens acknowledges receiving a record from Gruen on December 3, 1953, "It may take a week or so until I get around to commenting on it. I don't have a long-playing machine myself and shall have to wait until I can go to my daughter's house." Regarding Gruen's application for the award of a Guggenheim Fellowship, Stevens thanks him for some postcards "and, still more, for your cheerful letter... I shall be glad to do what I can for you when the Guggenheim inquiry comes in." (from the October 29, 1954 letter). Stevens' TLS of December 13, 1954 thanks Gruen for a letter "which enables me to get much closer to Persichetti without hearing any of his work than I could do otherwise. He teaches at Julliard [sic]. Moreover, he either writes chroniques or reviews, or both, for the *Music Quarterly* and is undoubtedly a man of very considerable talent. I shall have to try to meet him one of these days when I am in New York." About the Guggenheim, Stevens observes, "And I hope that you win a Guggenheim although I am bound to say that those awards are rarely made except to people who have a considerable amount of work that has already been published." (Published in *Letters*, p. 857). Stevens thanks Gruen for a letter on June 22, 1955, and reports of his, Stevens', illness: "I have been ill for the last two months, spending

that whole period, except for a week, in hospitals, so that I am hardly in shape to follow Mr Logan's paper very closely. I doubt if I get to New York very often this summer considering my present condition. There is one business matter which will make it necessary for me to come down in the near future. However, on that occasion I am going to do what I have to do and then immediately return without seeing anyone." Stevens died on August 2, 1955, one month and some days after writing this letter. Folded for mailing, the letters are otherwise in fine condition. \$25,000.00

63. VIDAL, Gore. *We are pleased to offer for sale a comprehensive collection of more than 65 volumes comprising Vidal's primary publications in first trade editions*, including 33 books signed by Vidal (3 being signed Review Copies with promotional materials laid in), Vidal's second book inscribed in the year of publication, and 2 signed limited editions. Among the collection's highlights are signed first editions of Vidal's first three books, *Williwaw* (Dutton, 1946), *In a Yellow Wood* (Dutton, 1947), inscribed by the author to Norman Unger in the year of publication, and two copies of *The City and the Pillar*, a copy of the first edition signed both on the half-title page and again on the title-page, and a signed Review Copy with a promotional photo laid in. Here, too, are *Sex Is Politics and Vice Versa* (Sylvester & Orphanos, 1979) in the 1/26 lettered, signed limitation and in the 1/300 numbered and signed limitation and *The Ladies in the Library and Other Stories*, 1/350 numbered copies (the entire edition), signed by Vidal on the title-page. The books are for the most part in exceptionally fine condition in dust jackets where called for. A detailed list is available. \$17,500.00
64. WALLACE, David Foster. *Consider the Lobster*. Large 4to, illustrated with seven photographs from the 2010 Maine Lobster Festival by Matthew Robbins, original quarter leather over paste-paper boards, in publisher's folding cloth box with leather spine label, by Gray Parrot. Freeport, ME.: Ascensus Press, 2011. First separate edition of this essay on the Maine Lobster Festival in Rockland, Maine, originally published in *Gourmet* magazine in October, 2004. Limited to 26 deluxe copies, the entire edition, signed by Scott Vile, the printer, and Matthew Robbins, the photographer. Published posthumously, this is

the first private press edition of any work by David Foster Wallace. As new. \$3,500.00

65. WHITMAN, Walt. *Calamus*. A Series Of Letters Written During The Years 1868-1880. By Walt Whitman To A Young Friend (Peter Doyle). Edited With An Introduction By Richard Maurice Bucke M.D. One Of Whitman's Literary Executors. Small 8vo, illustrated with a frontispiece & a facsimile, original yellow-green cloth with blind-stamped covers. Boston: Published By Laurens Maynard At 287 Congress Street, 1897. First (trade) edition, first issue, following a limited edition of 35 large-paper copies, signed by Dr. Bucke, of which 25 were for sale. Myerson A14.1.b1. In addition to the letters by Whitman, who died in 1892, this book contains a very interesting interview with Peter Doyle, conducted by Bucke and Horace Traubel in 1895, in which "Mr. Doyle is reported almost absolutely in his own words." Presentation copy, inscribed at the top of the front free endpaper: "Patrick Dougherty With the regards of Pete Doyle". Walt Whitman's relationship with Peter Doyle was the deepest and the longest of his erotic-romantic relationships with younger men, the only such long-term relationship that Whitman ever enjoyed. It would be difficult to over estimate the importance of their relationship in either man's life. They met in 1865 and within a couple of years, Whitman's friends (e.g. William Douglas O'Connor) began to comment on how powerfully "changed" and "inspired" the poet was by his feelings for Doyle. Serious students of Whitman have never questioned Doyle's pre-eminent place in his life. In the early 1990s, for instance, an entire issue of the *Walt Whitman Quarterly* was devoted to Doyle. Not surprisingly, the relationship with Doyle was also the best-documented of the poet's love affairs – in letters both from the participants and from others in their circle, in Whitman's notebooks, in numerous first-hand accounts of visits and conversations with Whitman published by admirers during and after his lifetime and in *Calamus* itself – which is, incidentally, the first published collection of letters by an American man to a male lover. Reviewing *Calamus* in the April 16, 1898 issue of *Literature*, Henry James found that although Whitman's letters contained "not even by accident a line with a hint of style – it is all flat, familiar, affectionate, illiterate colloquy," somehow "the record [of ordinary events of the friends



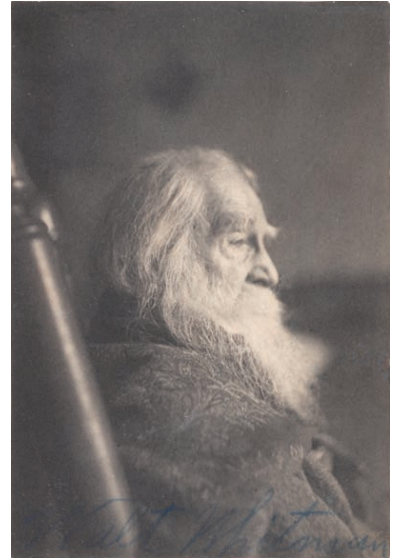
shared lives] remains, by a mysterious marvel, a thing positively delightful." James declared Doyle's spoken account of his first meeting with Whitman on the horse cars "the most charming passage in the volume." Manuscript material by Doyle, even his signature, is extremely rare. Although it is clear from their extant correspondence that Doyle wrote at least as many letters to Whitman as he received, well over a hundred of Whitman's letters to Doyle have survived, but very few of Doyle's. Myerson notes that "some copies" of the first limited issue were signed by Peter Doyle as well as by Bucke. Only two locations, however, are recorded: the New York Public Library and the University of Texas at Austin, suggesting that Doyle's signatures in the two copies were the result of happenstance rather than editorial design. Dr. Bucke's copy, for instance, was not signed by Doyle; indeed, no copy of either the limited or trade editions of *Calamus* signed by Doyle are listed in *Whitman At Auction 1899-1972* (Detroit: Gale Research, 1978), a compilation of the most significant sales of Whitman's work; nor has any other signed copy appeared at auction subsequently. Moreover, examination of all the published catalogues we have been able to locate of important private (and now institutionalized) Whitman collections - viz. those of Oscar Lion, Dr. & Mrs. Josiah Trent, Mrs. Frank Julian Sprague, and Charles E. Feinberg - has turned up no copies of a *Calamus* signed by Doyle, other than the two copies of the large-paper edition mentioned above. So far as we can determine, no other copy of *Calamus* inscribed by Doyle has ever appeared on the market. The usual discoloration of the illustrations and page margins, head of spine a trifle rubbed, otherwise a fine copy. \$15,000.00

66. WHITMAN, Walt. *Notes And Fragments: Left By Walt Whitman And Now Edited By Dr. Richard Maurice Bucke, One Of His Literary Executors*. Tall 4to, original blue cloth, ruled in blind and lettered in gilt. (No place): Printed For Private Distribution Only, 1899. First edition, first printing, binding B (only three copies were bound in white cloth). Limited to 225 copies signed by Dr. Bucke, the book was "Printed For The Editor By A. Talbot & Co., London, Ontario, Canada". Myerson A17.1.a. This collection includes drafts and fragments from *Leaves of Grass*, notes on the meaning and intention of *Leaves of Grass*, memoranda from books, as well as a list of certain magazine and newspaper articles found in Whitman's scrapbooks. Extreme foot of spine slightly rubbed, a few very faint small spots on front cover, otherwise a very fine copy. \$1,500.00

67. [WHITMAN, Walt (1819-1892)] EAKINS, Thomas (1844-1916). *Original black and white portrait photograph of Walt Whitman*, 71 x 109 mm [3½ x 4¼ inches], signed by Whitman in blue pencil in the lower right corner, circa 1891. The great American painter Thomas Eakins visited Whitman at his home on Mickle Street in Camden, NJ between November 1887 and March 1888, during which time Eakins painted Whitman's portrait, and again in May and November of 1891 accompanied by his 17 year old student and protégé Samuel Murray (1869-1941), whom Eakins had met at the Art Students League in 1886, and with whom Eakins shared a studio from 1892-1900; on both occasions Eakins took photographs of the poet. The citation by the Walt Whitman Archive for a copy of this particular portrait in the Hirshhorn Museum in Washington, DC [ID 122b] reads: "Taken in Whitman's Camden home. Scholars of Eakins' work disagree about the nature of the difference between this and two other photographs - whether they are different, retouched, and cropped versions of each other, varying prints, etc. Saunders catalogued them separately, and they seem to be distinct if very similar poses." However, in his essay "Who Took Eakins' Photographs?" William Innes Homer considered which photographs of Whitman were taken by Eakins himself, rather than by Murray, and concluded that the present image is certainly by Eakins: "there are photographs that we can most certainly attribute to Eakins. One of these is the seated portrait photograph showing Whitman looking to the left that was reproduced in

the Small, Maynard edition of Whitman's *Leaves of Grass* published in Boston in 1898. There it carries the following credit: 'From a negative by Thomas Eakins, 1891.' The publishers sent this book to Eakins, along with a companion volume of Whitman's *Complete Prose Works*, also published in 1898. In that second volume there appeared another photograph of Whitman, a profile in which he is looking to the right, from a larger negative. The photographer was not identified but is almost certainly Eakins. On December 22, 1898, the artist wrote Laurens Maynard, thanking him for sending the books and asking him to return 'those negatives of Walt Whitman.' It is noteworthy that he uses the plural. Besides this documentary testimony, we can invoke visual evidence as well. . . . The illustration in *Complete Prose Works*, a rather pensive, softly outlined profile, was cropped from a larger negative. The sensitive placement of the head and shoulders within the rectangle of the original plate and the skillful use of the diagonal of the chair as a foil are what we would expect in a composition by Eakins." – William Innes Homer "Who Took Eakins' Photographs?" in *Artnews*, Vol. 82, No. 5, May 1983, pp. 112-119. Thomas Eakins, one of America's greatest artists, visited Whitman first in 1887. Eakins had been teaching at the Pennsylvania Academy of Fine Arts in Philadelphia, the most respected art school in America at the time, but had been forced to resign for reasons of indecency in 1886 – sixteen of his devoted students leaving the Academy in protest and forming the Art Students League of Philadelphia where Eakins continued to teach. Eakins had been introduced to Whitman by the journalist Talcott Williams, one of Eakins' closest friends, whom he had depicted in his famous painting *The Swimming Hole*. According to Whitman, Eakins showed up at Whitman's house with his canvas and "painted like a fury. . . . Whitman preferred the Eakins portrait because it depicted him 'without feathers.' Eakins himself was thought by many in Philadelphia to be 'uncouth' and lacking social graces. He painted Whitman in his own (and Whitman's) image – austere and primitively realistic." Eakins returned to Whitman's house in 1888 to complete his portrait, which Whitman described as the picture of a "poor, old, blind, despised & dying King." – Jerome Loving, *Walt Whitman: The Song of Himself* (Berkeley, CA: University of California Press, 1999), pp. 455, 459. Eakins' great portrait of Whitman now

hangs in the collection of the Academy of Fine Arts in Philadelphia. After Whitman died on March 26, 1892, Eakins and Murray returned to Mickle Street to cast the poet's death mask. Eakins photographs are rare; to discover one of his portraits of Whitman signed by "the good gray poet" is extraordinary. The photograph is in fine condition, archivally framed and glazed. \$75,000.00



68. WILLIAMS, Jonathan. *Sharp Tools For Catullan Gardens*. Poems by Jonathan Williams. With 10 Lithographs by James McGarrell. Preface by Guy Davenport. Folio, 20 x 14 inches, 24 leaves, plus two guard sheets, in fabricoid portfolio with printed label. Bloomington, Indiana: Fine Arts Department, University of Indiana, 1968. First edition. One of only 36 copies (the entire edition), printed on Italia paper, signed by Williams and McGarrell, with each lithograph individually signed by the artist. Crane D44. \$5,000.00
69. WILLIAMS, Jonathan. *Jonathan Williams Second Holograph Book* [with:] *Jonathan Williams Third Holograph Book* [with:] *Jonathan Williams' Signature Book for Jargon Press publication parties and related events, 1960-1997*. 4tos, full chocolate

brown morocco, spine in 6 compartments, covers paneled in gilt, a.e.g., by Sangorski & Sutcliffe; marbled endpapers, full gray morocco, spine in 6 compartments, covers paneled in gilt, a.e.g., by Sangorski & Sutcliffe; and unprinted green wrappers. Jonathan Williams kept several holograph books over the course of his life as guest books that recorded the visits of his friends to his homes in Highlands, NC and Corn Close, Umbria, as well as a record of guests at various public events hosted by the Jargon Society. The present holograph books contain not only signatures but also original art works, drawings, photographs, and poetry by the contributors, who include Ansel Adams, Don Anderson, Leonard Baskin, Lyle Bongé, Stan Brakhage, Wynn Bullock, Basil Bunting, John Cage, Aaron Copland, Guy Davenport, Jim Dine, Ephraim Doner, Robert Duncan, Ian Hamilton Finlay, Sandra Fischer, Claude Fredericks, John Furnival, Suzi Gablik, Thomas George, Victor Hammer, Michael Harper, Lou Harrison, Dave Heath, David Hockney, Robert Indiana, Ernst Jandl, Pierre Joris, Bill Katz, Robert Kelly, Hugh Kenner, R. B. Kitaj, René Laubies, James McGarrell, Ralph Eugene Meatyard, Raoul Middleman, Darius Milhaud, Thomas Merton, A. Doyle Moore, John Jacob Niles, Claes Oldenburg, Charles Olson, Kenneth Patchen, Gerhard Rühm, Aaron Siskind, Joe Tilson, Gael Turnbull, Ian Tyson, Stan Vanderbeek, Diane Wakoski, Alan Watts, Minor White, and Emmett Williams, among many, many others. A complete list of contributors to the holograph books, including original art works, is available. The third volume, primarily a signature book, marks the publications of several Jargon Society books, including Mina Loy's *The Last Lunar Baedeker* (1982), and contains hundreds of signatures, a majority being writers and poets. The holograph books and the signature book are in fine condition; the signature book is rubbed along the spine and slightly hand-soiled consistent with its use. \$45,000.00

70. WILLIAMS, William Carlos. *Paterson. Book Three*. 8vo, original cloth. N.Y.: New Directions, 1949. First edition. One of 1000 copies printed. Wallace A30a. Presentation copy from the publisher, James Laughlin, to Ezra Pound, inscribed on the front free endpaper "Merry Christmas to Ez Pound from JAS, 1949", with Pound's annotation "Rec'd Dec 13". Diagnosed as having an undifferentiated psychotic disorder, and awaiting a resolu-

tion of the charges of treason that had been filed against him by the US government as a result of his anti-American radio broadcasts in Italy during the war, Pound was being held at St. Elizabeths Hospital at the time. The case against him would be dismissed on psychiatric grounds, and Pound released from St. Elizabeths, in April 1958. Long the publisher and champion of both Pound and Williams, Laughlin had begun publishing Williams's *Paterson*, a long poem inspired in part by Pound's *Cantos*, in 1946. In 1948, Laughlin published Pound's *Pisan Cantos*, which was awarded the Bollingen Prize over Williams's *Paterson. Book Two* in 1949, both of which Laughlin had submitted for the award. It was a prize that Williams firmly believed Pound deserved. At the end of June, 1958, Pound visited Williams in Rutherford, NJ, his last stop before sailing back to Italy on the *Cristoforo Colombo*. A fine association copy. Lacking jacket, otherwise a fine copy. \$3,500.00

71. [WILLIAMS, William Carlos] SANDBURG, Carl. *Auto-graph letter signed*, 1 page, oblong 8vo, no place, no date, to Edmund R. Brown, acknowledging receipt of advance sheets for William Carlos Williams's third book, *Al Que Quiere*, which Brown's Four Seas Company published in 1917: "Thank you for sending me the Carlos Williams advance sheets. The jacket pronunciamiento is about the best and truest thing of the sort I have ever seen; Sell promises he will reproduce the jacket on his page; it leaves very little comment of any importance to be said in addition . . . Sincerely, Carl Sandburg." Sandburg refers to his friend Henry Sell, a columnist for the *Chicago Daily News*, who it appears was going to review Williams's book. Sandburg and Williams had been friends from their earliest days, when both poets began to be published in Harriet Monroe's *Poetry* magazine in the 1910s, until 1951, when Williams wrote a scathing review of Sandburg's *Complete Poems* for the same magazine. Sandburg's *Complete Poems* had won the Pulitzer Prize in 1951, but Williams, in a lengthy consideration of Sandburg's achievement, criticized Sandburg and his poetry for "formlessness", and for abandoning poetry for biography and fiction. That Williams was recovering from his stroke at the time he wrote his review may account in part for its harshness, which wounded Sandburg deeply, but Williams was by no means alone in his disappointment with the quality

and character of Sandburg's enormous output. However, he acknowledged that the best of Sandburg's poetry "was touched with fire." – Penelope Niven, *Carl Sandburg: A Biography* (N.Y.: Scribner's, 1991), pp. 607-608. The letter is creased where folded, and slightly torn at one margin. \$1,250.00

72. WORDSWORTH, William. *Memorials of a Tour on the Continent, 1820*. 8vo, rebound in full morocco, gilt, by Riviere & Son. London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1822. First edition of these poems based on William and Mary Wordsworth's four month tour of France, the Low Countries, Switzerland and Italy from July to October 1820. Reed 34. Healey, Cornell Wordsworth Collection 70. The poems are accompanied by eight pages of the poet's notes, in addition to a five-page section of *Desultory Stanzas*. Bound in at the back are 4 pages of publisher's ads, the first advertising the publication of J. C. Loudon's *An Encyclopaedia of Gardening* and the second the Edinburgh Review's *Bowdler's Family Shakespeare*, which was originally published in 1818, and which Longman intends to publish in "a handsome octavo edition." The Jerome Kern-Ross Winans copy, with their small book plates on the front endsheet. Faint scratch at top of front cover, otherwise a fine copy. \$1,500.00
73. WORDSWORTH, William. *The Prelude, or Growth of a Poet's Mind; An Autobiographical Poem*. 8vo, original sand-grain blind-stamped cloth. London: Edward Moxon, 1850. First edition, first issue, first binding, with 8-page publisher's catalogue dated November 1849 [i.e. the earliest issue; later issues are dated Dec 1949 or July 1850] inserted between front endpapers, and with advertisement leaf at the end. Reed A92; Ashley Library Catalogue Vol. VIII, pp. 35-36; Cornell 152; Tinker: 2358; Wise: 33. Wordsworth began *The Prelude* in 1798-99, as an introduction to *The Recluse*, the long poem that he and Coleridge (the work was originally addressed to Coleridge and referred to as "the poem to Coleridge") conceived to be his autobiographical and philosophical masterpiece, a position of esteem that it holds today. *The Recluse*, however, was never completed, with only the second part, entitled *The Excursion*, published in 1814. *The Prelude* was published by Wordsworth's widow after his death in April 1850. Presentation copy from Sir John and Lady Richardson, friends and neighbors of Wordsworth in Grasmere, inscribed

at the top of the title-page: "To The Miss Campbell's with the kindest regards of Sir John and Lady Richardson." Sir John Richardson (1787-1865) was a Scottish naval surgeon, naturalist, and arctic explorer who travelled with John Franklin in search of the Northwest Passage and with John Rae on an unsuccessful search for Franklin in 1848-49, an expedition that he described in *An Arctic Searching Expedition* (1851). Richardson was also a mentor to Charles Darwin, and corresponded with Florence Nightingale. Richardson retired to the Lake District in 1855, and lived in Grasmere, where he is buried at St. Oswald's Church, Grasmere, Wordsworth's final resting place. Very slightly rubbed at a few corners, otherwise an unusually fine copy, with a distinguished Lake District provenance. \$2,500.00

74. YEATS, W. B. *A Full Moon in March*. 8vo, original green cloth, dust jacket. London: Macmillan and Co Ltd, 1935. First edition. One of 2000 copies printed. Wade 182. Presentation copy, inscribed by the author to Lennox Robinson on the front endpaper: "For Lennox from WBY, November 28, 1935." *A Full Moon in March* was published on November 22. Robinson, the Irish playwright, was manager of the Abbey Theatre from 1909 until 1914, and was associated with the theatre from 1918 until his death as producer and director. In July 1934, he directed the premier performance of Yeats's *The King of the Great Clock Tower*, the play that Yeats reconceived and revised in *A Full Moon in March*. An excellent association copy, in fine condition. \$9,500.00
75. YEATS, W. B. *Holograph manuscript* of two lines from *The Hour Glass*, 1 page, small 8vo, on the poet's 18, Woburn Buildings W.C. stationery, signed and dated Feb. 24, 1917. *The Hour Glass*, a play in prose, was original published in 1903, and revised numerous times over the next ten years until finally published in a new version combining prose and verse in 1914. Yeats continued to work on the play, publishing the last version of it in 1922. The two lines transcribed here are spoken by the Wise Man: "We perish into God and sink away / into reality – the rest's a dream." Accompanying this manuscript is a brief ALS of the same date from Yeats to an unidentified "Sir" sending him "the autograph you asked for so long ago", adding "My correspondence this winter has got beyond my powers of dealing with it." Both pieces are in fine condition. \$1,250.00

DESIGN & TYPOGRAPHY BY JERRY KELLY