JAMES S. JAFFE RARE BOOKS

FALL 2007

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1. [ART–AFRICAN-AMERICAN]. ROBINSON, Aminah. Journey: Collection of Drawings, Field People, Vol. 1. 4to, 121 loose original pen, watercolor, pastel & pencil illustrations in two hand-sewn leather pouches with bead decorations, both in hand-made leather portfolio with hand-tooled lettering. (No place): Brenda Lynn Robinson, 1979. Unique Artist's Book. With original handmade object: a little figure made of clay and buttons attached to a carved wooden stick. Aminah Robinson's diverse body of richly textured, colorful multimedia works, range from drawings and woodcuts to complex structures composed of a wide array of found objects and natural and synthetic materials. Brilliantly colored, heavily adorned and painted, Robinson's art draws its vitality and appeal, in part, from the artist's imaginative grasp of history and sense of community. Robinson received a MacArthur "genius" award in 2004. Her work has been shown at many museums and galleries. The Columbus Museum of Art originated a major retrospective in 2002. Fine. $5000.00

2. [ART–AFRICAN-AMERICAN]. ROBINSON, Aminah. Everyday Life and History of Afro-Amerikans: Pages in History - Series I. 100 Studies. Vol. 2. 4to, 38 loose signatures and pages of original pen & colored pencil illustrations, some pages with various buttons sewn on with yarn & thread, all laid into hand-made suede portfolio, elaborately decorated with hand sewn designs, appliqués, buttons, cowry shells & beads, laid into covers made of two panels of wood with hand-carved reliefs & lettering, joined by two metal hinges. (No place): Aminah Brenda Lynn Robinson, 1982. Unique Artist's Book. Fine. $5000.00

3. ASHBERY, John & James SCHUYLER. A Nest of Ninnies. Tall thin 8vo, original spiral-bound printed wrappers. N. Y.: Dutton, 1969. Uncorrected proof copy of the first edition. The idea for this collaborative novel came to Schuyler on a drive from the Hamptons into New York City in 1952. At first, working together, Schuyler and Ashbery came up with alternating lines, but this method became too problematic, and had to be abandoned when Ashbery went to Europe in 1955.

Eventually, the two poets began composing longer passages alone, but the attempt to continue the collaboration by correspondence proved unsatisfactory. The "hand-made quality" of the work suffered, and it was only completed after the two men were reunited in New York ten years later. "The style of arch ventriloquism that Ashbery and Schuyler adopted in *A Nest of Ninnies* had the virtue of allowing each of the two to escape from his personality, to lose himself in the work. . . . Perhaps the most extraordinary thing about *A Nest of Ninnies* is that the two poets have dissolved their own personalities and merged so entirely into a common style that it can be said that the book's author is neither Ashbery nor Schuyler but a third entity fashioned in the process of collaboration. They had transformed a game into a form of literary creation." – Lehman, *The Last Avant-Garde* (NY: Doubleday, 1998), p. 82. A fine copy of this rare proof, enclosed in a cloth folding box with morocco labels on the spine. $1500.00

4. ASHBERY, John. Novel. Oblong folio, illustrated with ten drawings by Trevor Winkfield, original silk-screened cloth. N. Y.: The Grenfell Press, 1998. First edition. Limited to 100 copies (the entire edition) signed by Ashbery and Winkfield. An early prose poem, dating from 1954, only recently discovered by the poet David Lehman. Reviewing *Novel* in *On Paper*, Jed Perl calls this dashingly elegant book "a double-headed imaginative caprice . . . a carefully calculated flippancy, which is a modern kind of seriousness". Very fine copy. $1000.00

5. AUDEN, W. H. Poems. 8vo, original pale blue printed wrappers. London: Faber, (1930). First edition of Auden's first regularly published book. One of 1000 copies printed. Bloomfield & Mendelson A2a. Apart from a hairline split at the base of the spine along the rear outer hinge and a minute amount of wear at the corners, a very fine clean copy, one of the finest copies we have seen, with the publisher's advertisement flyer laid in. $3500.00

6. (AUSTEN, Jane). Pride and Prejudice: A Novel. In Three Volumes. By the Author of "Sense and Sensibility." 3 volumes, small 8vo, full contemporary calf with "Charleton" stamped in gilt on each cover, scarlet labels on the spines. London: Printed for T. Egerton, Military Library, Whitehall, 1813. First edition of Austen's masterpiece, with all half-titles present. Gilson A3. The first draft of the novel was written under the working title of *First Impressions* in 1796. In 1797, Jane Austen's father wrote to the publisher Cadell to ask if he would publish the novel. The offer was rejected by return post. In 1800 The Minerva Press published a novel by Margaret Holford entitled *First Impressions*, which probably led to Austen changing the title of the work. In the following years, *Pride and Prejudice* was heavily rewritten and the copyright eventually sold to Egerton in 1812. There is no record of the number of copies of the first edition, but Keynes suggests 1500 as the probable print run. The book was well received and the first edition sold out within the year. As a rule Regency binders were apt to remove the half titles, consequently complete copies with the half-titles are rare; the copies of such distinguished collectors as Michael Sadleir, Sir Geoffrey Keynes, and R.W. Chapman lacked the half-titles, as do the copies in the Bodleian and Cambridge University Libraries. Gilson A3; Keynes 8; Sadleir 62b. Minor restoration to outer hinges of Vols. I - II, occasional foxing, bookplates on verso of front free endpapers, extremities of covers lightly worn, but a very attractive set with all half-titles, preserved in a full red morocco folding box. $75,000.00

7. BECKETT, Samuel. Comment C'est. Small 8vo, original printed wrappers, glassine outer wrapper. Paris: Les Editions de Minuit, (1961). First edition, originally published in French in this form, and subsequently translated by the author into English and published by Grove Press in 1964. Copy number C 6 of 110 numbered copies printed on Alfa Mousse Navarre paper reserved "au Club de L'Edition" and signed by Beckett. On the Club copies, the back wrapper is blank except for the words "Édition Originale" which appear in the lower right-hand corner. Federman & Fletcher 259. Fine copy. $2750.00

8. [BINDING – SANGORSKI & SUTCLIFFE]. GOLDSMITH, Oliver. The Vicar of Wakefield. With Thirty-Two Illustrations, By William Mulready, R.A. 8vo, rebound in full dark green morocco by Sangorski & Sutcliffe. Covers elaborately

ruled, paneled and tooled in gilt with floral designs, scarlet morocco central ornaments and oak leaf cluster corner onlays, with additional burgundy, scarlet and red morocco inlays, spine lettered and decoratively tooled in gilt in six compartments with five gilt-ruled raised bands, board edges ruled in gilt, turn-ins with gilt rule borders, chocolate morocco doublures decoratively ruled in gilt, tan silk endleaves with gilt coil borders, top-edge gilt. London: John Van Voorst, 1843. First of this illustrated edition. Head of spine a trifle rubbed, otherwise a beautiful, sumptuously bound copy of Goldsmith's most popular work. $5000.00

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. Signed by Bishop on the title-page. Fine copy in a slightly sunned jacket with a spot of soiling on front panel. $2500.00

10. BISHOP, Elizabeth. Geography III. Thin 8vo, original brown cloth, dust jacket. N. Y.: Farrar, Straus & Giroux, (1976). First edition. One of 7500 copies printed. MacMahon A13. Signed by Bishop on the title-page. Very fine copy. $2500.00

11. [BLOOMSBURY]. BELL, Vanessa. Original oil study for "The Memoir Club". Oil on canvas, approximately 19? x 11? inches, framed and glazed, no date but circa 1943. "The Memoir Club met for the first time on 4 March 1920. The members were: Desmond and Molly MacCarthy, Leonard and Virginia Woolf, Saxon Sydney-Turner, Maynard Keynes, Lytton Strachey, Duncan Grant, Clive and Vanessa Bell, Morgan Forster, Sydney Waterlow and Roger Fry. David Garnett became a member fairly soon afterwards. The club had no rules, save that there was an understanding that members were free to say anything they pleased, nor did it keep records." Leonard Woolf (*Downhill . . .*, p. 114) suggests that the membership was identical with the original thirteen members of Bloomsbury. – Quentin Bell, *Virginia Woolf* (London: Hogarth Press, 1972), p. 83. In her Bloomsbury iconography, Elizabeth Richardson records: "The Memoir Club, Study for, by Vanessa Bell, c. 1943, oil on canvas (12 x 2); the same people, though less recognizable, in the same position as the final version, but Molly MacCarthy wears a hat and there is a standing female figure (Angelica Garnett?) left of centre; an earlier unfinished version (undated) was painted before any of the members had died (Edel: B 257) (see D'Offay: VB cat. 30)." – Elizabeth P. Richardson, *A Bloomsbury Iconography* (1989), p. 180. A fine study for the artist's celebrated portrait of the members of "The Memoir Club" which now hangs in the National Portrait Gallery in London, but with the figures limned in, the present painting is cited in the D'Offay catalogue, and bears a note of provenance from the Anthony D'Offay Gallery on the back of the painting. The painting is in excellent condition. $45,000.00

12. [BOOKS ABOUT BOOKS]. GUMUCHIAN. Les Livres De L'Enfance du XVe au XIXe Siècle. Préface de Paul Gavault. 2 volumes, folio, illustrated with color-plates, dark blue half-morocco & marbled boards with original pictorial printed wrappers bound in, t.e.g., matching morocco-tipped marbled slipcases, by Devauchelle. Paris: En Vente à la Librairie Gumuchian & Cie, 112, Rue de Richelieu, (1930). First edition of Gumuchian's Catalogue 13, the greatest of rare bookseller's catalogues in the field of children's literature and long a standard reference. "This catalogue represents an attempt, the first of its kind, to present to booklovers a collection of early juvenile literature." - From the Introduction. The collection, spanning the 15th - 19th centuries, is by no means restricted to French books. Limited to 1000 copies printed, this being one of 900 unnumbered copies on "papier vélin". Vol. I consists of 6,251 annotated entries. Volume II contains 336 plates of numbered facsimiles of title pages, bindings, illustrations, and full pages with text. Each volume contains a preface, in French, by Paul Gavault; Volume I has an introduction, in English and French, by the editors and a bibliography of works consulted; Volume II has an "Index des Planches" with the English, French, or German captions for the plates. A beautiful copy, bound by one of the masters of modern French book-binding, in superb condition. $4500.00

13. BOSWELL, James. Private Papers of James Boswell from Malahide Castle. In the Collection of Lt-Colonel Ralph Heyward Isham. Prepared for the press by Geoffrey Scott and Frederick A. Pottle and now first printed. 20 volumes, 8vo & 4to, illustrated with facsimiles of letters, red boards & red cloth-backed boards, printed spine labels, publisher's slipcases. (No place: William Edwin Rudge, 1928 - 1934). First edition. One of 570 numbered sets. With two supplementary volumes: The Private Papers of James Boswell from Malahide Castle . . . A Catalogue by Frederick A. Pottle & Marion S. Pottle (London & NY: Oxford University Press, 1931; limited to 415 copies printed) and Index to the Private Papers of James Boswell from Malahide Castle by Frederick A. Pottle (London & NY: Oxford University Press, 1937; limited to 1250 copies printed). Overall, a fine set. $5000.00

14. BRILLAT-SAVARIN, Jean Anthelme. Physiologie du gout, ou méditations de gastronomie transcendante; ouvrage théorique, historique et a l'ordre du jour, dédié aux gastronomes parisiens. 2 volumes, 8vo, contemporary quarter calf and marbled boards. Paris: Sautelet et Cie., 1826. First edition of the most famous treatise on gastronomy. Presentation copy, inscribed by Brillat-Savarin to his "ami et compatriote Girod de l'Ain". *The Physiology of Taste* was published in an edition of 500 copies within two months of the author's death, but Brillat-Savarin managed to present a few copies of the book to his friends, of which the present example is one of the few we have seen. [Another inscribed copy, which we have encountered recently in Paris, bore an inscription that was not in the author's hand.] *The Physiology of Taste* is a comprehensive philosophy of the palate and of the table, presented in a series of thirty meditations on subjects such as the senses, taste, appetite, gastronomy, restaurateurs, cooking, fasting, obesity, death, sleep, rest and dreams. Brillat-Savarin was an attorney and magistrate who fled France during the Terror, living in Switzerland and New York until his return after the fall of Robespierre in 1796. The recipient of this copy, Girod de l'Ain, was a fellow magistrate and political figure, highly regarded for his "discrimination, the clarity of his declared views and the surety of his judgment"; a fitting companion for the lofty Brillat-Savarin. The American writer and translator of Brillat-Savarin, M.F.K. Fisher commends the work for its straightforward and unornamented prose in an era of florid writing, but the intellectual range and invention of the work is anything but simple. At the very outset: "1. The Universe is nothing without the things that live in it, and everything that lives eats. 2. Animals feed themselves; men eat; but only wise men know the art of eating. 3. The destiny of nations depends on how they nourish themselves." It may be noted that Brillat-Savarin regularly refers to his gastronomic experience in America. Light wear at extremities, otherwise in very good condition. $22,500.00

15. BROOKE, Rupert. 1914 and Other Poems. Small 8vo, frontispiece, original blue cloth with printed spine label, dust jacket. London: Sidgwick & Jackson, 1915. First edition of the poet's posthumous second book. Hayward, *English Poetry*, 321. NCBEL, IV, p. 241. Former owner's inscription on front free endpaper, the usual offsetting to endpapers, pp. 9-12 carelessly opened, otherwise a fine copy in somewhat age-darkened, lightly soiled dust jacket. An attractive copy, rare in the dust jacket. $2500.00

16. BROOKE, Rupert. Collected Poems of Rupert Brooke: With A Memoir (by Edward Marsh). 8vo, illustrated with portraits by Sherril Schell, original cloth with paper label on spine, dust jacket. London: Sidgwick & Jackson Ltd., 1918. First edition. Keynes 13. Faint offsetting to endpapers, otherwise a fine copy in lightly worn and age-darkened dust jacket. $1500.00

17. BURROUGHS, William. The Cat Inside. Drawings by Brion Gysin. 4to, full vellum stamped in gold, publisher's folding cloth box. N.Y.: The Grenfell Press, 1986. First edition of Burroughs' most endearing work, a paean to his favorite animal; the deluxe issue, one of only 18 Roman-numeraled copies printed on Crisbrook paper, specially bound in full vellum, and signed by Burroughs and Gysin (out of a total edition of 133 copies). The seven drawings by Gysin were printed in two colors using the duotone process on a hand-press. A mint copy of Burroughs' most beautiful book. $5000.00

18. BURROUGHS, William S. The Cat Inside. Drawings By Brion Gysin. 4to, original quarter vellum and Sage Reynolds' hand-painted paper over boards without dust jacket as issued. N. Y.: The Grenfell Press, 1986. First edition, regular issue. One of 115 numbered copies signed by Burroughs and Gysin, in a total edition of 133 copies. A beautiful book, the last collaboration between Burroughs and Gysin, and one of the author's most affecting essays. As new. $2500.00

19. CAMPANA, Dino. Canti Orfici (Die Tragodie des letzten Germanen in Italien). Small 8vo, original printed buff wrappers. Marradi: Tipografia F. Ravagli, 1914. First edition of Campana's first and only book, which he published himself. Although the contract with Ravagli, the printer, called for 1000 copies of the *Orphic Songs*, only about half that number was printed. In fact, the edition was to be sold by subscription, but only 44 people subscribed. Campana himself was entitled to just 20 copies, and undoubtedly sold or gave them away. Most of the edition remained in Ravagli's inventory, which included 210 copies in 1925. Presentation copy, inscribed on the first leaf: "Ad Alberto Lenari in seguo di stima, affetuosomente, Dino Campana" ["To Alberto Lenari, in continued esteem, affectionately, Dino Campana."] Campana dedicated the book to Kaiser Wilhelm II of Germany and subtitled it "The Tragedy of the Last German in Italy", as a gesture of rebellion against the bourgeoisie and a tribute to "pure idealism". After August 1914, however, out of "Franco-Italian" patriotism, he disclaimed his dedication and ripped the offensive page out of all the copies that remained. It is, as usual, missing from this copy. Copies survive in various later states of authorial vandalism, but the present copy is otherwise unmutilated and in original state. In the autumn of 1914, inspired by Walt Whitman, Campana wrote the poems in *Canti Orfici* in a few weeks. He carried the manuscript to Florence, where he hoped to find either a publisher or a responsive audience among the young intellectuals, but he failed miserably. Campana gave his only copy of the manuscript to Ardengo Soffici, the young editor of *La Voce*, who lost it, only rediscovering it in 1971! (The manuscript, which bore the title "The Longest Day", recently sold at Christie's in Rome for approximately $260,000.00.) Campana rewrote the poems from memory and had the book printed in the local print shop of his home-town of Marradi. He returned to Florence, where he tried to sell copies in the cafes, not out of pride or vanity as some supposed, but in order to raise money for food. In 1918, "called up by the army, (Campana) was declared unbalanced and within weeks of these findings was classified as hopelessly insane and admitted to Castel Pulci", the psychiatric hospital near Florence, where he spent the last fourteen years of his life. – From the Introduction to Dino Campana, *Orphic Songs*, translated by I. L. Salomon (N. Y.: October House, 1968). The fragile wappers are somewhat worn and soiled, but still a very good copy of an extremely rare book, preserved in a black half-morocco slipcase. $8500.00

20. CATHER, Willa. April Twilights. Poems by Willa Sibert Cather. Small 8vo, full green morocco gilt, a.e.g., by H. W. P [Harriet W. Patterson]. Boston: Richard G. Badger, The Gorham Press, 1903. First edition of Cather's first book, a vanity publication, for which the author paid a substantial part of the cost. However, in 1908, Cather bought the remainder of the edition and destroyed it. Crane A1a. The present copy is handsomely bound by Harriet W. Patterson, an Arts and Crafts binder from Pittsburgh, where Cather lived at the time. Patterson was a pupil of Euphemia Bakewell, who trained first with Emily Preston, and then, in 1902, with T. J. Cobden-Sanderson. On her return to Pittsburgh, she taught bookbinding to a small class of women, including Rachel McMaster Miller (later Hunt) - Marianne Tidcombe, *Women Bookbinders*, pp. 183-184. $2500.00

21. CLARE, John. Poems Descriptive Of Rural Life And Scenery. Small 8vo, original drab boards with printed label on the spine. London: Printed for Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1820. First edition of Clare's first book, with the half-title and five leaves of publisher's advertisements bound in at the back. Hayward, *English Poetry*, 236 (noting four leaves of publisher's ads). *Poems* was published in an edition of 1000 copies, which sold out within two months; a second edition of 2000 copies was exhausted before the end of the year, and a reprint was required the year later. England's "greatest nature poet" (Tom Paulin), John Clare was considered the English Burns, a "natural"

poet who was an impoverished, ill-educated agricultural laborer. Inspired by James Thomson's *The Seasons*, Clare had begun writing poetry at the age of 13, and although his poetic gift was considered inexplicable even to himself, by the time he died in an insane asylum in 1864, he had written "nearly 10,000 pages of poems, autobiography, journals, letters, essays, natural history writings and a substantial collection of traditional songs which he transcribed and collected." Like Burns, his poetry is enriched by his use of his native Northamptonshire vernacular, as well as by his profound affinity for the place, particularly in the days before the enclosure movement had destroyed it. Contemporary ownership signature, dated Feb. 2, 1820 (the book was published on Jan. 15), on the front free endpaper; covers slightly rubbed, rear cover somewhat smudged, but still a superb copy, in original and unrestored state, preserved in a green half-morocco slipcase. $15,000.00

22. CLARE, John. The Village Minstrel, And Other Poems. 2 volumes, small 8vo, frontispiece portrait by E. Scriven after a portrait by W. Hilton in Vol. I, frontispiece engraving of Clare's cottage in Vol. II, original cloth-backed boards with paper spine labels. London: Printed for Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1821. First edition, Carter's variant binding 'B', complete with half-titles and four pages of publisher's advertisements at the back of the second volume. Carter, *Binding Variants*, p. 104. 2000 copies printed. *The Village Minstrel* reveals Clare as a far more versatile and accomplished writer than had been apparent from his first book. The main body of the first volume is dominated by the title poem, Clare's first attempt at a sustained autobiographical meditation in verse. It is followed by a miscellany of poems, with songs and ballads interspersed among descriptive and reflective pieces in which Clare describes himself walking or sitting alone in the countryside, watching and recording the processes of nature. The second volume contains the sonnets in which Clare's miniaturist art begins to mature as well as a glossary Taylor compiled from information provided by the author. Jonathan Bate, *John Clare: A Biography* (NY: Farrar, Straus & Giroux, 2003), pp.223-231. Former owner's neat signature, "Edw. Cragg 1843", in upper right-hand corner of the title-pages and on pastedowns, extremities of boards a trifle rubbed, spines and covers a bit soiled,

but in general an exceptionally fine set in original condition, preserved in a folding cloth box. The Bradley Martin copy. $8750.00

23. CLARE, John. The Shepherd's Calendar; With Village Stories, And Other Poems. Small 8vo, frontispiece, original boards. London: Published for John Taylor, Waterloo Place, By James Duncan, Paternoster Row; and Sold by J. A. Hessey, 93, Fleet Street, 1827. First edition, with two pages of publisher's ads at the back. Presentation copy, inscribed on the half-title page to "Mrs Bellairs with the Authors best respects April 30 1827". The recipient, with whom Clare shared an interest in gardening, lived at Woodcroft Castle, where Clare had worked as a ploughboy. Within a few months of publication, Taylor was complaining what a poor season it was for new books, that the Calendar 'has had comparatively no Sale', and how 'the Time has passed away in which Poetry will answer'. Clare's poetry, *The Shepherd's Calendar* in particular, is now valued for its intimately detailed evocation of an ancient rural way of life that is now lost as well as its range of verse forms, its attunement to seasonal change and its acknowledgement of women as repositories of a community's oral traditions. Jonathan Bate, *John Clare: A Biography* (NY: Farrar, Straus & Giroux, 2003), pp.306-312. Spine perished, boards somewhat soiled, gatherings a bit loose, otherwise a good copy with a rare inscription. The Bradley Martin copy, preserved in a folding cloth box. $8500.00

24. CONNOLLY, Cyril. The Modern Movement. One Hundred Key Books from England, France, and America 1880-1950. Small 8vo, original boards, dust jacket. A fine copy in dust jacket. London: Andre Deutsch; Hamish Hamilton, (1965). First edition of one of the few credible books of its kind. Presentation copy, inscribed on the front free endpaper by the author to his friend, the poet Stephen Spender: "Stephen with love from Cyril imicitiae memor, Christmas 1965, too many misprints to correct!" Connolly selected Spender's *Ruins and Visions* (1942) for inclusion in his list of important modern literary works, adding that "I should like to have included his early poems; there is something quite new and strange about them but too many grow dense and curdle". "Spender enjoyed an intimate relationship with Connolly over . . . three decades. They brought out the best in each other's conversation. 'Oh

God, how I miss you, Cyril,' (Spender) wrote on one of his American stints in the 1950s. But it is clear that Connolly came to resent his younger colleague's outstripping him in public reputation. He took refuge in petty acts of revenge. . . . petty acts of misappropriation. . . . of Spender's books: notably such collector's items as the hand-printed 1928 Auden volume, and an inscribed Poems 1933. A bibliophile, Connolly took extreme care of his library (he would, at the end of his life, sell it at great profit at Sotheby's)." - John Sutherland, *Stephen Spender: A Literary Life* (Oxford University Press, 2004), p. 259. Nevertheless, when Connolly died in 1974, Spender wrote his obituary, a memorial poem, and delivered the address at his memorial service. A fine copy in dust jacket. $2250.00

25. ELIOT, T. S. "Cat's Prologue". Ten-line typescript poem on Faber & Faber letterhead, accompanied by a letter from the author, 1 page, 4to, to Mrs. Shaw Page, regarding the poem, London, 7 June 1934. Hitherto unknown and unpublished poem written as a short prologue for Eliot's pageant play *The Rock*, which was performed at Sadler's Wells Theatre from May 28-June 9, 1934 on behalf of the Diocese of London. In his letter to Mrs. Shaw Page, Eliot compliments her daughter Patricia on her " . . . delivery of the verses. I thought she recited them very nicely indeed; and I did try to write verses that would not sound inappropriate when delivered by a child of eleven. I believe the whole ballet is extremely popular with the audience; and I am sure that it deserves its popularity. Yours sincerely, T. S. Eliot". Accompanying the typescript poem and Eliot's letter is a holograph letter from the Rev. R. Webb-Odell, the Organizing Director of the Diocese, to Mrs. Shaw-Page; the letter, dated June 3rd, 1934, requests "A favour! Will the delightful "Cat" present a Bouquet (provided for the occasion) to Princess Alice to-morrow (Monday) evening at 7.55 pm? . . . She is the 'hit'." Another letter, dated April 25th, 1934, from John Macdonell, the Production Manager of the Fox Film Company Ltd., to Mrs. Ida Shaw Page, acknowledges receipt of "all the interesting material about Patricia. Whether with Fox or some other company, sooner or later, I feel she is bound to make her mark, and, personally, I am very interested in her future. If you don't think it will make her feel too "grown up", I hope you will bring her in to tea one day."

From these documents, which document the context of Eliot's poem, it appears that Eliot wrote the short prologue in order to provide a gentle, charming way to introduce the audience to the play, which begins in a rather lofty rhetorical mode: "The Eagle soars in the summit of Heaven, / The Hunter with his dogs pursues his circuit. / O perpetual revolution of configured stars, / O perpetual recurrence of determined seasons, / O world of spring and autumn, birth and dying!" One can see why Patricia's recital of the prologue, spoken by Dick Whittington's cat, was the "hit" of the play. And one can only wonder whether this impromptu prologue provided the inspiration for Eliot's later cat poems, *Old Possum's Book of Practical Cats*, which was published five years later, or whether Eliot's mind had turned to less portentous matters than those with which he engaged in *The Rock*. The typescript and letters are in very good condition, preserved in a folding cloth box. $25,000.00

26. (FORD, Ford Madox). The Good Soldier. A Tale of Passion. By Ford Madox Hueffer. 8vo, original brown cloth. London: John Lane, The Bodley Head; New York, John Lane Company, 1915. First edition of the author's masterpiece. With 16 pages of ads at the back, listing The Good Soldier under its original title of *The Saddest Story*. Harvey A46. Several faint damp-spots on front cover, otherwise a very good copy. $4500.00

27. FOSCOLO, Ugo. Ultime Lettere di Jacopo Ortis. 8vo, quarter morocco and vellum boards. Italia: (No publisher), 1802. First edition of one of the masterpieces of Italian Romanticism, an epistolary novel of unfulfilled, if not entirely unrequited, love and patriotism. Ugo Foscolo, best-known as the author of "Dei Sepolcri" and the sonnets, was born on the Ionian island of Zante of a Venetian father and a Greek mother in 1778, and died in 1827 in exile in England, where he was buried. In 1871, his body was exhumed and reinterred in Brunelleschi's Basilica of Santa Croce in Florence, where Macchiavelli, Galileo, Michelangelo, and Alfieri are buried, and which Foscolo celebrated in his most famous poem, "Of Tombs." *The Last Letters of Jacopo Ortis* was Foscolo's first work, written when he was only nineteen years old. Inspired by Goethe's *Sorrows of Young*

Werther, it is a *cri du coeur* for not only the betrayal of young love, but also of his country, as symbolized by Napoleon's cession of the Venetian Republic to Austria. "Jacopo, romantic hero and 'alter-ego' of Ugo Foscolo, ardent patriot and impassioned lover, finds, at the age of twenty-four, that he has drained the bitter cup of disillusion and deceit to the dregs, with his homeland sold and his beloved Teresa about to be joined to another man in an arranged marriage of interest." By turns rhapsodic and despairing, or manic and depressive, Jacopo is transformed into one of the earliest heroes of the Italian Risorgimento. Despite its almost unremitting gloom, *The Last Letters* "gains a sort of luminosity and even generates the hope of a wholly human immortality, granted not by a God who is unable to comfort men in their miseries, but by the solidarity which unites companions in misfortune and gives them everlasting gratitude for the memory of those who have sacrificed their own lives for others, who have not bowed down to tyranny, who have faced the bitterness of exile rather than submit to arbitrary power and injustice." – Victorio Massimo Manfredi, Introduction to *Last Letters of Jacopo Ortis*, translated by J. G. Nichols (London: Hesperus, 2002). Ownership signature, some light foxing and faint marginal damp-staining, covers a trifle worn, otherwise a very good copy. Preserved in custom-made cloth chemise and quarter morocco and cloth slipcase. $8500.00

28. FROST, Robert. A Boy's Will. Small 8vo, original bronze cloth. London: David Nutt, 1913. First edition, first issue, of Frost's first book. Presentation copy, inscribed by the author on the front free endpaper to "Eleanor Farjeon from Robert Frost." A fine association copy, from two of the "elected friends" of the English poet Edward Thomas, of whom Frost wrote: "Edward Thomas was the only brother I ever had." Farjeon was one of Thomas's closest friends during the last four years of his life, perhaps his closest friend next to Frost, who met Thomas in the spring of 1914. Indeed, apart from Helen, Thomas's wife, Thomas had no more devoted friends than Farjeon and Frost, and this copy testifies to the bond between them. Farjeon was the first to suggest to Thomas that he write poetry, and Frost was the one who, more than any other, encouraged and inspired Thomas to become a poet. Thomas reviewed Frost's first two books, and gave his second review copy of *North of Boston* to Farjeon. In one of his last

letters to her, Thomas asked her to "make sure that the dedication TO ROBERT FROST doesn't get left out" of Thomas's forthcoming first book of poetry, which Thomas did not live to see. Thomas was killed at the battle of Arras in April 1917. Frost lived in England from 1912-1915 and published his first two books there. Four decades later, in 1957, when Frost was invited to receive honorary degrees from Cambridge and Oxford, the two people whom Frost wished especially to see, and see beyond the reach of the public, were Eleanor Farjeon and Helen Thomas. The author of numerous books, including *Edward Thomas: The Last Four Years*, an account of her friendship with Edward Thomas, Farjeon wrote the introduction to the English edition of *You Come Too* (1959), a selection of his own poems that Frost put together for young readers. Farjeon is perhaps best known for her oft-anthologized poem "Morning Has Broken." Association copies of significance from Frost's early years are rare. Covers very slightly soiled, otherwise a fine copy, preserved in a brown half-morocco slipcase. $30,000.00

29. FROST, Robert. North of Boston. 8vo, original green cloth. London: David Nutt, (1914). First edition of Frost's second book, binding A. One of 350 copies bound in coarse green linen out of a total edition of 1000 copies printed. Crane A3. Presentation copy, inscribed on the front free endpaper by Frost to "Laurence Binyon from Robert Frost." An English poet best remembered for his World War I poem "For the fallen", and an expert on Oriental art at the British Museum, Binyon was one of Frost's literary acquaintances during the years he spent in England from 1912-1915. Frost's signature book, including "Mending Wall", "The Death of the Hired Man", "After Apple Picking", and "The Wood-Pile", among other poems. Bookplates of Simon Nowell-Smith and Judith Adams Nowell-Smith on the front endsheet, otherwise a fine copy, preserved in a half-morocco slipcase. $17,500.00

30. FROST, Robert. Selected Poems. 8vo, original dark green cloth-backed patterned boards, dust jacket. N. Y.: Henry Holt, 1923. First edition. One of 1025 copies printed. Crane A5. Presentation copy, inscribed "For Llewellyn Jones from his friend Robert Frost". Jones was a prominent Chicago man of letters, a friend of Margaret Anderson's, &

poetry editor of *The Chicago Literary Times*. Jones and Untermeyer dedicated an entire issue of the *Chicago Evening Post* literary supplement to Frost's work, giving the poet much needed exposure and recognition early in his career. Frost acknowledges as much in a letter to Jones: "You'll wonder how, when I say your letter gave me as much pleasure as the great spread you and Untermeyer made of me in *The Post*, I haven't answered it sooner. I'm glad you gave the small book [*A Boy's Will*] its share of notice. The two are the same thing at the source". A beautiful copy, virtually as new in the rare dust jacket, which is splitting at one of the folds, in a half-morocco slipcase. $6000.00

31. GAY, (John). Trivia: or, the Art of Walking the Streets of London. 8vo, full contemporary calf, covers rules in gilt with small leaf ornaments in each corner, gilt lines across spine, raised bands, gilt ornament in each panel, red morocco gilt tooled spine label. London: Printed for Bernard Lintott, (1716). First edition. One of 250 large paper copies printed, with a vignette title and 3 engraved vignette head-pieces; with the engraved head-piece on p. 1 (the "Street Scene") and elaborate engraved ornaments at the beginning of Book II (p. 21) and Book III (p. 53). In small paper copies, these are printer's ornaments. Rothschild 914. Hayward, *English Poetry*, 142 (but see Rothschild's note: no final blank called for). Foxon G82. "Gay's best remembered poem, at once the finest mock-georgic in English and without question the greatest poem on London life in English literature (Irving)". – Vinton Dearing, Introduction to *John Gay: Poetry and Prose* (Oxford University Press, 1974). A beautiful copy, as fine as one could hope to find, preserved in a half-morocco slipcase. $7500.00

32. GIOIA, Dana. Equations of the Light. Two stories by Dana Gioia. Two illustrations cut by Linda Samson-Talleur. Translated by Massimo Bacigalupo. Folio, original paste-paper boards. Verona: Edizioni Ampersand, 1987. First edition, the text in English and Italian. Limited to 50 press-numbered copies printed by Alessandro Zanella and Linda Samson-Talleur in Monotype Dante on hand-made paper from Cartiere Magnani in Pescia, and signed by Gioia and Samson-Talleur. A fine copy. $1500.00

33. GIOIA, Dana. Journeys in Sunlight. Six Poems. Three Etchings by Fulvio Testa. 4to, original quarter morocco and hand-painted boards, glassine dust jacket, cloth box. Cottondale, AL: Ex Ophidia, 1987. First edition. One of 90 copies printed by Richard Gabriel Rummonds and signed by Gioia and Testa. An exquisite book, the last book printed under the Ex Ophidia imprint. As new. $2000.00

34. GRAVES, Robert. Goliath And David. Small 8vo, original plain red wrappers. (London: Chiswick Press, 1916). First edition of Graves' rare second book, a collection of war poems, including "Escape" and "The Dead Boche". One of 200 copies privately printed. Although not called for, this copy is signed by Graves on the title-page. In addition, on the verso of the last leaf, Graves has written out and signed his poem "Pinch of Salt" (sic). "A Pinch of Salt" is the third poem in the book. At the top of the page, Graves notes that the poem was "Written Aug 20th in Red Cross Hospital, Highgate, 1916". *Goliath And David* was in part distributed by Siegfried Sassoon, who served with Graves in the Royal Welsh Fusiliers. Higginson & Williams A2. Very faint offsetting to title-page, wrappers a bit faded along the spine, otherwise a very good copy. $7500.00

35. GRAVES, Robert. Poems (1914-1927). 8vo, illustrated, original cloth, dust jacket. London: Heinemann, 1927. First edition. One of 115 specially bound copies signed and numbered by Graves. Higginson & Williams A24. Fine copy in a slightly soiled jacket, lacking the slipcase. $1000.00

36. GRAVES, Robert. Good-Bye To All That. An Autobiography. 8vo, illustrated, original cloth, dust jacket. London: Jonathan Cape, (1929). First edition, first issue, of Graves' controversial autobiography, with the unauthorized Sassoon poem on pp. 341-343, which caused this issue to be withdrawn. One of 5000 copies printed, of which fewer than 100 copies were once estimated to have been issued in this state: judging by the frequency with which the first issue appears on the market, an egregious under-estimation. Higginson A32a. Dust jacket faintly, evenly tanned, slightly dust-soiled, otherwise an unusually fine copy. $3500.00

37. GREVILLE, Fulke, Baron Brooke. Certaine Learned And Elegant Works of the Right Honourable Fulke, Lord Brooke, Written in his Youth, and familiar Exercise with Sir Philip Sidney. The severall Names of which Workes the following page doth declare. 8vo, nineteenth century calf with red and black morocco labels on spine, marbled endpapers. London: Printed by E. P. for Henry Seyle, and are to be sold at his shop at the signe of the Tygers head in St. Paul's Church-yard, 1633. First edition, with pp. 1-22 cancelled as in all copies. STC 12361. Grolier *Langland to Wither*, 26. Pforzheimer 437. Hayward, *English Poetry*, 68. A friend of Sir Philip Sidney, with whom he attended Shrewsbury School, Greville "represented Warwick in Parliament, held various minor posts, was Treasurer of the Navy from 1598 to 1604, and Chancellor of the Exchequer from 1614 to 1622. He received a knighthood in 1603 and a peerage in 1621. He became a wealthy landowner and rebuilt Warwick Castle. . . . In 1628, a few days after the murder of Buckingham, he was stabbed by a servant (for whom he had provided an annuity) and died some weeks later." Greville's most famous lines are those from the "Chorus Sacerdotum" from Mustapha: "Oh wearisome Condition of Humanity! / Borne under one Law, to another bound: / Vainely begot, and yet forbidden vanity, / Created sicke, commanded to be sound; / What meaneth Nature by these diverse Lawes? / Passion and reason, selfe-division cause." "Greville seeks to recall men from sinful 'pride of minde' to humility and obedience, to re-establish the sovereignty of religion, reason and order in the individual soul and in society." - Douglas Bush, *English Literature in the Earlier Seventeenth Century, 1600-1660* (Oxford University Press, 1962), pp. 97-100. Bookplate of Ogden Goulet on the front endsheet, head and tail of spine lightly worn, some discoloration and light staining to some leaves, but generally a very good copy. $2500.00

38. GUEST, Barbara. The Altos. Illustrated with original hand-colored etchings by Richard Tuttle. Folio, original full white calf stamped in blind on the front cover. San Francisco: Hine Editions / Limestone Press, 1991. First edition. One of 40 Roman-numeraled copies printed by hand on Somerset paper and signed by Guest and Tuttle, from a total edition of 120 copies. As new, in the original mailing glassine and shipping box. $7500.00

39. HARDY, Thomas. "A Sunday Morning Tragedy". A single sheet folded to form 4 pages. (London: The English Review, 1908). The author's corrected proof sheets for the poem's appearance in Ford Madox Ford's *The English Review,* Vol. I, No. 1, December 1908. The sheets are numbered pages (1) - 4, and on the first sheet bear the stamp of "Ballantyne & Co. Ld.., The Ballantyne Press, Tavistock St. London / First Proof", followed by an annotation of the date, which appears to read "19.9.8". Hardy has made approximately 25 holograph corrections and revisions to the text of this long poem, which consists of 32 four-line stanzas. Among the revisions are seven word changes: Hardy's dating of the story beneath the title of the poem is changed from "(186-) to "(circa 1860)", and in the fourth stanza, the last line is revised from "Though in her grave she'd gladlier be" to "Though in her shroud she'd sooner be"; and the substitution of three completely new lines: in the fifteenth stanza, the second line is changed from "Watched it all night determinedly" to "With bended back and hand on knee", and the fourth line is changed from "Would it had never gleamed on me" to "While the wind whiffled wailfully"; and in the eighteenth stanza, the fourth line is changed from "And the wind whiffed wearily" to "No more may such a Sunday be!" According to Purdy, "The editor, Ford Madox Hueffer [Ford], often said he had founded the *Review* to publish this poem, rejected elsewhere. When he asked for it, Hardy wrote to him, 9 September 1908: 'Since you write so appreciatively I send it on. But please do not feel yourself under any obligation to print it; if you have the slightest doubt or dislike of it return it, and I shall not feel hurt, as it is my intention to open a volume of poems with it when I issue another. The editor of the review [Courtesy of the *Fortnightly*], who returned it, merely said that he would have personally liked to print it, but that his review circulated amongst young people. Of course, with a larger morality, the guardians of young people would see that it is the very thing they ought to read, for nobody can say that the treatment is other than moral, and the false shame which leads to it is produced by the hypocrisy of the age.'" Despite Hardy's equanimity in sending his poem to Ford Madox Ford, his disappointment at its rejection by the editor of the *Fortnightly* on the grounds that the magazine circulated "among families" depressed him (Millgate, p. 452). The poem, a

ballad about an attempted abortion, was an important one for Hardy, one that he dearly wished to see in print. It began as a sketch for a two-act play entitled Birthwort in 1893, and by the time it was rejected by the *Fortnightly*, Hardy was considering producing the scenario as a tragic play "before realizing that the subject matter would prevent his ever finding a producer" (Millgate, p. 334). The scenario, or the poem, could have as easily been the basis for a novel along the lines of *Tess of the D'Urbervilles*. From the perspective of the mother, and in her voice, "A Sunday Morning Tragedy" tells the story of a young woman who becomes pregnant by a young man who refuses to marry her, despite her mother's pleading. The mother, intent upon freeing her daughter and herself from the shame of an illegitimate child procures an herbal remedy from a shepherd. As she watches the shepherd prepare the potion, she swears: "'This scandal shall be slain," said I, / That lours upon her innocency: / I'll give all whispering tongues the lie;' / but worse than whispers was to be." No sooner has the mother administered the fatal drug than she learns that her daughter's lover has had a change of heart and published the banns for their marriage in church that very Sunday morning ["'I've felt for her, and righted all.'"]. After her daughter dies, her mother reflects: "My punishment I cannot bear, / But pray God not to pity me." "A Sunday Morning Tragedy" was eventually published in book form in *Time's Laughingstocks And Other Verses* (1909). Purdy notes that the manuscript of the poem is at the Huntington Library, and that a "facsimile of first page of corrected proof" was reproduced in the *McCutcheon Sale Catalogue* (N.Y.: American Art Association, 20-21 April 1925). Purdy, pp. 139-140. The corrected proof sheets are creased from mailing, otherwise they are in fine condition, preserved in a folding cloth box with leather label. $12,500.00

40. HARDY, Thomas. Selected Poems of Thomas Hardy. 8vo, original blue cloth, gilt, dust jacket. London: Macmillan, 1916. First edition. One of 2000 copies printed. Purdy pp. 178-188. Presentation copy, inscribed on the front free endpaper in the month of publication "To Sydney C. Cockerell from Thomas Hardy." Cockerell has made a number of penciled corrections to the text, noting on the front pastedown that they were given to him by Hardy at Max Gate on May 25, 1918.

An important collection, selected by Hardy himself for the "general reader," in the hope that it would introduce his poetry to a wider audience. *Selected Poems* includes nine poems from the then unpublished manuscript of *Moments of Vision*. A four-page autograph letter from Hardy to Cockerell is tipped-in. The letter, dated by Cockerell April 30, 1916, refers to the gift of a bath chair from Hardy to Cockerell: "Our man used to drag my late wife to church in it every Sunday"; Florence Hardy's opinion of Thornycroft's bronze head of T.H., which she had just seen, and her report on the Red Cross sale to which T.H. had donated manuscripts and letters: "They fetched £72..10..0- the little ms. of 12 lines called 'The Breaking of the Nations,' which was printed in the *Saturday R*[*eview*] reaching £17 (I thought £5 at the outside)". He reports on a recent visit: "Mr & Mrs G.B. Shaw are staying at Weymouth, & they came here Friday afternoon - accidentally meeting the Burys, who also dropped in . . . Mrs Bury & Mrs Shaw went arguing about the Irish rising, of course." The Red Cross Sale at Christie's occurred on April 26. Hardy's guests, the historian John Bagnell Bury and his wife were both of Irish descent, and the Irish Easter rising had begun in Dublin on April 24. A fine copy in the uncommon dust jacket, in a cloth folding box. $9500.00

41. HEANEY, Seamus. Death of a Naturalist. 8vo, original cloth, dust jacket. London: Faber & Faber, (1966). First edition of Heaney's first regularly published book. Signed and inscribed with a verse on the title page by the poet: "Between my finger & my thumb / The squat pen rests. Seamus Heaney. Harvard". Aside from some very slight fading to the pink portion of the spine of the dust jacket, as new. $7500.00

42. HEANEY, Seamus. Wintering Out. 12mo, original printed wrappers. London: Faber & Faber, (1972). First edition, a paperback original. A very fine, bright copy. $1000.00

43. HEANEY, Seamus. Poems and A Memoir. Selected and Illustrated by Henry Pearson with an Introduction by Thomas Flanagan and a Preface by Seamus Heaney. 4to, original full embossed calf, slipcase. (N.Y.): Limited Editions Club, (1982). First edition. Limited to 2000 numbered

copies signed by Heaney, Pearson and Flanagan. A touch of rubbing to spine, otherwise a fine unfaded copy of this handsome book. $1000.00

44. HEANEY, Seamus. The Sounds of Rain. 12mo, original blue marbled wrappers, printed envelope. (Atlanta): Emory University, (1988). First edition. One of only 25 lettered copies signed by Heaney, out of a total edition of 325 copies privately printed at the Shadowy Waters Press for Emory University on the occasion of the inauguration of the Richard Ellmann Lectures In Modern Literature. Fine copy in lightly worn envelope. $2500.00

45. HEANEY, Seamus. Audenesque. 16mo (approximately 3" x 4"), illustrated with four original lithographs by Max Neumann bound in, original printed white wrappers, publisher's slipcase. (Paris): Maeght Editeur, (1998). First edition of this elegy for the late Nobel Laureate Joseph Brodsky. One of 120 numbered copies printed on velin d'Arches, signed by Heaney and Neumann. Very fine copy of this lovely tribute. $850.00

46. HERBERT, George. The Temple. Sacred Poems and Private Ejaculations. By Mr. George Herbert. (Edited with a Preface by Nicholas Ferrar). 12mo, full blue crushed morocco, gilt, marbled endpapers, a.e.g., by Bedford. Cambridge: Printed by Thom. Buck, and Roger Daniel, printers to the Universitie, 1633. First edition of the greatest single volume of devotional verse in the English language, with the first state of the title-page, which is uncancelled and bears the date of publication in the imprint. Palmer IV-I. STC 13183. Grolier *Wither to Prior* 438. Pforzheimer 465. Hayward, *English Poetry*, 66. George Herbert (1593-1633) was the son of Magdelan Herbert, John Donne's friend and patron and the subject of his poem "The Autumnal"; his older brother was Lord Herbert of Cherbury. Herbert attended Westminster School and Trinity College, Cambridge, where he was named King's Scholar in 1609, Fellow in 1614, and Orator of the University of Cambridge in 1620. In 1624 - 1625, he represented the county of Montgomery in Parliament. Disillusioned with public life, frustrated at his failure to gain preferment, and weakened by ill-health, Herbert finally resigned his secular ambitions and accepted a calling to the priesthood. He was ordained deacon in 1624 and installed as canon of Lincoln Cathedral; in 1630, he was ordained priest and made Rector of the church at Bemerton near Salisbury. Three years later, he died of consumption at the age of 39. According to his brother, his life there "was most holy and exemplary", to such a degree that "he was little less than sainted." On his death-bed, Herbert sent the manuscript for his poems to his close friend Nicholas Ferrar, with instructions to print them if he thought they might "turn to the advantage of any dejected soul"; if not, he was to burn them. Ferrar, the founder of the religious community at Little Gidding, the Anglican fellowship immortalized by T. S. Eliot in his poem of the same name, prepared the book for publication, presenting it "in that naked simplicitie, with which he left it, without any addition either of support or ornament, more than is included in itself. We leave it free and unforestalled to every mans judgement, and to the benefit that he shall finde by perusal." – Douglas Bush, *English Literature in the Earlier Seventeenth Century, 1600-1660* (Oxford University Press, 1962), p. 145. Louis Martz, emphasizing Herbert's lyrical and musical gifts (Herbert was an accomplished lutenist), calls *The Temple* "a culmination, a fulfillment, of the greatest era of English music", which almost exactly coincided with the dates of Herbert's short life. Louis Martz, *The Poetry of Meditation* (Yale University Press, p. 272). Herbert Grierson, putting *The Temple* in its theological context, notes that "*The Temple* breathes the spirit of the Anglican Church at its best, primitive and modest; and also of one troubled and delicate soul seeking and finding peace." Herbert Grierson, Introduction to *Metaphysical Lyrics and Poems of the Seventeenth Century* (Oxford University Press, 1921), p. xliv. Herbert's poems "Redemption", "Easter Wings", "Affliction", "Vertue", "Life", "The Collar", "Discipline" and "Love" are among the most widely anthologized poems in the English language. The present copy is exceptionally fine; aside from a minor repair to the corner of the last leaf and some close trimming which has affected some of the letters in the headlines, it is clean and crisp, in a lovely nineteenth century binding by Bedford. Bookplate of William Barclay Squire on the front endsheet. In a folding cloth box with morocco labels. $40,000.00

47. HOUSMAN, A. E. A Shropshire Lad. Small 8vo, original parchment backed boards with printed label on spine. London: Kegan Paul, Trench, and Co. Ltd., 1896. First edition, with the spine label in the first state (state "A"). One of fewer than 350 copies in this state: the first edition consisted of 500 copies, of which 150 were exported to the United States. Carter, Sparrow and White 2. Hayward, *English Poetry*, 305. Signed by Housman on the half-title page, and with two autograph letters from Housman on his Trinity College Cambridge letterhead, April 15th and 20th, 1931, to a Mrs. Beattie, the first agreeing to sign her copy of *A Shropshire Lad* and the second returning the book to her: "I have written my name as I promised; but I have not added any embellishments. . . ." *A Shropshire Lad*, one of the most famous and endearing volumes of English poetry, was printed at the poet's expense after the manuscript was rejected by Macmillan. Bookplates of Frank J. Hogan, Estelle Doheny, and J. O. Edwards, spine label and covers rubbed and lightly soiled, otherwise a very good copy, in a navy blue half-morocco slipcase. Signed copies of *A Shropshire Lad* are extremely rare. $25,000.00

48. HOUSMAN, A. E. Last Poems. Small 8vo, original cloth, dust jacket. London: Grant Richards Ltd., 1922. First edition. One of 4000 copies printed. Carter, Sparrow & White 5. Housman was fastidious about punctuation and was annoyed by the omission of punctuation marks in the first two lines of the poem on p. 52. However, when the publisher offered to insert an errata slip in the remaining copies, Housman replied: "No, don't put in an errata slip. The blunder will probably enhance the value of the 1st edition in the eyes of bibliophiles, an idiotic class." *Last Poems* could be considered Housman's volume of war poems, containing as it does his bitter "Epitaph On An Army Of Mercenaries": These, in the day when heaven was falling, / The hour when earth's foundations fled, / Followed their mercenary calling / And took their wages and are dead. / Their shoulders held the sky suspended; / They stood, and earth's foundations stay; / What God abandoned, these defended, / And saved the sum of things for pay. An inch-long closed tear at the top of the front panel, another short closed tear at the top of the back panel, and some slight wear at the base of the spine, otherwise a fine, bright copy. Uncommon thus. $500.00

49. HUGHES, Ted. Cave Birds. Poems by Ted Hughes. Drawings by Leonard Baskin. Elephant folio, the drawings on 10 large loose sheets, the poems with facsimiles on smaller folio sheets laid into binder, enclosed in a full burlap folding box with cloth ties. (London): Scolar Press, 1975. First edition. One of 100 copies for sale, out of a total edition of 125 copies, signed by Hughes and Baskin. The lithographs are printed on Barcham Green Crisbrook paper, the poems on handmade paper. Sagar & Tabor A46a. A fine copy of this monumental publication. $2500.00

50. HUGHES, Ted. Howls And Whispers. Small 4to, illustrated with eleven original etchings by Leonard Baskin, original full red & black leather with black leather label on the spine and on the front cover, in cloth folding box, by Claudia Cohen. (Hadley, MA): The Gehenna Press, 1998. First edition of these eleven poems which were withheld from the publication of Hughes' *Birthday Letters*, poems addressed to Sylvia Plath. One of 10 deluxe copies, with three watercolors by Baskin, a second suite of the etchings, one copperplate and a leaf of the corrected manuscript of Hughes' poem "The Hidden Orestes", out of a total edition of 110 copies printed by hand in Centaur types on Italian handmade paper signed by Hughes and Baskin. In addition, the present copy contains three extra watercolors by Baskin, and a suite of twenty signed proof etchings. With the unexpected publication of *Birthday Letters*, Hughes broke a thirty-five year long silence on the subject of his late wife, shocking some partisans, but winning many new admirers for his poetry. The eleven poems in *Howls and Whispers* are published here for the first time. A very fine copy of this gorgeous book. $27,500.00

51. HUGHES, Ted. Howls And Whispers. Small 4to, illustrated with eleven original etchings by Leonard Baskin, original quarter cloth with leather label on the spine, in cloth folding box. (Hadley, MA): The Gehenna Press, 1998. First edition of these eleven poems which were withheld from the publication of Hughes' *Birthday Letters*, poems addressed to Sylvia Plath. One of 100 copies printed by hand in Centaur types on Italian handmade paper out of a total edition of 110 copies signed by Hughes and Baskin. With the unexpected publication of *Birthday Let-*

ters, Hughes broke a thirty-five year long silence on the subject of his late wife, shocking some partisans, but winning many new admirers for his poetry. The eleven poems in *Howls and Whispers* are published here for the first time. A very fine copy. $6500.00

52. (JOHNSON, Samuel). The Prince of Abissinia. A Tale. In Two Volumes. Small 8vo, full contemporary calf, gilt-ruled borders. London: Printed for R. and J. Dodsley and W. Johnston, 1759. First edition, first state of Vol. II, with leaf A2 headed "CONTENTS/VOL. II". Fleeman, I, 785-788; Courtney & Nichol Smith, p. 87; Chapman & Hazen, pp. 142-3; Rothschild 1242. "Hawkins and Boswell agree that *Rasselas* (as *The Prince of Abissinia* was subsequently called) was written to help the dying Sarah Johnson (Dr. Johnson's mother) and eventually pay for her funeral … Johnson told Reynolds he wrote the work in the evenings of a single week, which implies a commencement at least on Monday 15 January, the date on which he learned of his mother's illness and on which he first sent her money." – Fleeman. *Rasselas* is the story of a journey of discovery to find the source of true happiness. With the help of the philosopher Imlac, the prince, his sister and companions escape from their perfectly anodyne home in Happy Valley – a place where "every pleasure is anticipated and satisfied and every external cause of anxiety or grief is removed" - where they have all become listless and bored and unhappy. In the course of their journey, they inquire into every condition of life, finally realizing that happiness, like a mirage, cannot be attained if we search for it. We can only find it by chance, or indirectly, as a result of another activity; or rather, it finds us, when and where we least expect it. *Rasselas* was an immediate and perennial success: "it has been estimated that an English or American edition has appeared almost every year since it was first published…. The main reason *Rasselas* quickly became - and remains - the classic it is … is that here we have distilled, in this brief, richly brooding story, so much of the total character of mind - the power of subsuming, the sweep and readiness of intellect, the appealing humanity, the general style and tone - of one of the most refreshingly practical of reflective natures ever to write about human experience." W. Jackson Bate, *Samuel Johnson* (N.Y.: Harcourt Brace Jovanovich, 1977), pp. 337-340. Johnson's *Rasselas* and Voltaire's *Candide* were published in England within a month of each other, a coincidence that only occasioned careful comparison. Were it not for the fact that they were published almost simultaneously, Johnson observed that "it would have been vain to deny that the scheme of that which came latest was taken from the other." The critical difference between these two classic tales, however, is worth emphasizing, as it is a difference Voltaire himself pointed out at the time: whereas Voltaire in *Candide* satirizes man's intellectual pretension and folly, in addition to his murderous greed, with all of satire's bite and buoyancy, in *Rasselas*, Johnson explores the frailty of human nature with a "warm and lovable philosophy" (Voltaire's words), leaving its reader with a more profound sense of life and the "vanity of human wishes". Minor wear, the usual offsetting to endpapers and titlepages, discrete leather book label of Blairhame on front endsheets, otherwise an unusually attractive copy in original state, with all blanks, preserved in a brown half-morocco slipcase. $10,000.00

53. JONES, David. Original wood-engraved illustration for the Golden Cockerel Press edition of *Gulliver's Travels*, 2 1/4" x 5" (image size) on off-white paper, signed, dated '25', and captioned by Jones in the margin, 1925. The wood-engraving depicts Gulliver being attacked from behind by a Yahoo as he bathes by a river in the land of the Houyhnhnms. Fine copy. $1500.00

54. JONES, David. In Parenthesis. Seinnyessit e gledyf ym penn mameu. 8vo, illustrated by the author, original cloth, dust jacket. London: Faber & Faber Ltd, (1937). First edition of Jones's rare first book, one of the high spots of World War I literature. One short closed tear to bottom of front panel of the dust jacket, which shows a touch of rubbing along the top edge, otherwise an exceptionally fine copy of Jones's masterpiece, which is rare in the first edition. $7500.00

55. KINSELLA, Thomas. Another September. 8vo, quarter vellum and marbled boards, slipcase. Dublin: Dolmen Press, 1958. First edition. One of 50 specially bound and numbered copies signed by Kinsella. Fine copy. $1000.00

56. KNOWLES, John. A Separate Peace. A Novel. 8vo, original green boards, dust jacket. London: Secker & Warburg, 1959. First edition of the author's scarce first book, the English edition preceding the American. An exceptionally fine bright copy in the pictorial dust jacket which is very slightly foxed along the top of the inner flaps and has a short, half-inch closed tear in the back panel. $3500.00

57. LARKIN, Philip. The Whitsun Weddings. Poems. 8vo, original cloth, dust jacket. London: Faber & Faber, (1964). First edition. One of 3910 copies printed. Bloomfield A7a. Signed by Larkin on the title-page. Very fine copy . $4500.00

58. LARKIN, Philip. Aubade. Oblong 12mo, original wrappers in silver-gilt envelope. (Salem, OR: Seluzicki, 1980). First edition of this five-stanza poem, considered by many to be Larkin's finest poem. Limited to 250 copies printed at the Penstemon Press and initialed by Larkin, this copy bears Mark Strand's ownership signature on the front blank. As new. $850.00

59. (MANNING, Frederic). The Middle Parts of Fortune. Somme & Ancre, 1916. 2 volumes, small 8vo, marbled endpapers, original cloth, t.e.g., ribbon bookmark, glassine dust jackets, cloth slipcase. (London): Piazza Press, Issued to Subscribers by Peter Davies, 1929. First edition, privately printed, of the finest English novel of the Great War. One of 520 copies printed on handmade paper. In *Men At War*, Ernest Hemingway called *The Middle Parts of Fortune*: "the finest and noblest book of men in war that I have ever read. I read it once each year to remember how things really were so that I will never lie to myself nor to anyone else about them." When *The Middle Parts of Fortune* was published under the pseudonym Private 19022, a number of admirers of *Scenes & Portraits* claimed to recognize Manning as the author. T. E. Lawrence, later one of Manning's best friends, is reported to have immediately called Davies to congratulate him on publishing this masterpiece, asserting that the author of *Scenes & Portraits* is the only man who could possibly have written it. Davies adapted Lawrence's conversation for a promotional pamphlet entitled "Colonel Lawrence and others on *Her Privates We* by Private 19022", which accompanied the publication of the expurgated one-volume trade edition of the novel under its new title in 1930. Glassine dust jackets with paper flaps perished at spines, otherwise an exceptionally fine copy in the scarce slipcase. Rare in such beautiful condition. $2500.00

60. MANSFIELD, Katherine. The Garden Party and Other Stories. 8vo, original cloth, dust jacket.
London: Constable & Company, (1922). First edition of Mansfield's finest work. Kirkpatrick A5a. Connolly 100, 40. Presentation copy, inscribed on the front free endpaper: "To Tomlinson with love and gratitude from K. M., Feb. 1922". In addition, Mansfield has written "To H. M. T." next to the title of the story "The Voyage" in the table of contents and also below the title to the same story on p. 184, in effect, dedicating this story to Tomlinson. H. M. Tomlinson, the English man of letters, is best known for his sea stories, particularly the classic travel narrative *The Sea and the Jungle* (1912), which relates his voyage up the Amazon, and his celebrated World War I novel *All Our Yesterdays* (1930). A journalist by trade, Tomlinson was a close friend of John Middleton Murry, Mansfield's husband, and judging by her inscription in the present copy of *The Garden Party*, a devoted friend of Mansfield's as well. Connolly considered *The Garden Party* Mansfield's "best book of stories. . . . This is feminine writing at its best, and her friend Virginia Woolf could not improve on such impressionism. A born short story writer, observant, economical and astringent, demanding rediscovery. . . ." – Connolly, *The Modern Movement*, p 47. *The Garden Party* was the last collection of Mansfield's stories to be published during her lifetime. She died of tuberculosis at the age of 35 in 1923. *Something Childish and Other Stories*, dedicated to Tomlinson, appeared a year later. Presentation copies of Mansfield's works are rare. Page edges foxed and margins of some pages foxed, otherwise a very good copy in the rare jacket which is somewhat worn and soiled; in a cloth slipcase. A superb association copy, from the Mansfield collection of H. Bradley Martin, with his small bookplate on the front endsheet. $22,500.00

61. MARVELL, Andrew. Miscellaneous Poems. By Andrew Marvell, Esq; Late Member of the Honourable House of Commons. 4to, engraved frontispiece portrait, three-quarter brown morocco & cloth, marbled endpapers, a.e.g., by Riviere. London: Printed for Robert Boulter at the Turks-Head in Cornhill, 1681. First edition of the only collected edition of Marvell's poetry to be published in his own century; the inevitable second issue, omitting the suppressed poems in praise of Cromwell; only two copies of the first issue are known, both imperfect and both in institutional collections. Hayward, *English Poetry*, 126. Grolier *Wither to Prior* 536. Wing M872. Pforzheimer 671. *Miscellaneous Poems* contains the first printings of many of the best loved poems in the English language, including "To his Coy Mistress", "The Picture of little T.C. in a Prospect of Flowers", "The Definition of Love", "Bermudas", "The Gallery" and "The Garden". Only six of the poems in this volume had previously appeared in print. According to Herbert Grierson, the eminent scholar of English metaphysical poetry, "Apart from Milton (Marvell) is the most interesting personality between Donne and Dryden, and at his very best a finer poet than either. . . . his few love poems and his few devotional pieces are perfect exponents of all the 'metaphysical' qualities." Grierson singles out Marvell's most famous poem, "To His Coy Mistress" for the highest distinction: "These lines seem to me the very roof and crown of the metaphysical love lyric, at once fantastic and passionate. Donne is weightier, more complex, more suggestive of subtle and profound reaches of feeling, but he has not one single passage of the same length that combines all the distinctive qualities of the kind, in thought, in phrasing, in feeling, in music." – Introduction to *Metaphysical Lyrics & Poems of The Seventeenth Century*. T. S. Eliot was at a loss to define Marvell's genius: "The quality which Marvell had, this modest and certainly impersonal virtue - whether we call it wit or reason, or even urbanity – we have patently failed to define. By whatever name we call it, and however we define that name, it is something precious and needed and apparently extinct; it is what should preserve the reputation of Marvell. C'etait une belle âme, comme on ne fait plus à Londres". Small rust-hole affecting text slightly on pp. 95-103, contemporary manuscript correction to two lines on p. 110, slight staining to several leaves, with some light foxing; bookplates of Elkin Mathews, butterfly bookplate of "AK" by "KC", and booklabel of Stuart Bennett on front endsheet. A very good copy of one of the landmarks of English poetry. $27,500.00

62. McCULLERS, Carson. Reflections In A Golden Eye. 8vo, original cloth, dust jacket with cellophane cut-out window. Cambridge, (MA): Houghton Mifflin, 1941. First edition of McCullers' second novel. Presentation copy, inscribed by the author on the front free endpaper: "Jordan - Paul - Carson. I thank you for the music Paul and Jordan. I was happy – and went home. [drawing of a heart with an arrow through it]". Faint offsetting to endpapers, covers a little soiled, otherwise a fine copy in the scarce dust jacket, which is a little wrinkled at top of front panel as usual. Preserved in custom-made folding cloth box. $7500.00

63. McCULLERS, Carson. The Member of the Wedding. 8vo, original cloth, dust jacket. Boston: Houghton Mifflin, 1946. First edition. Presentation copy, inscribed by McCullers on the front free endpaper: "Kay [Boyle] and Joseph, my precious friends, with all my love, Carson". Light dampstain on bottom edge, spine a little cocked, cloth a bit worn at extremities, otherwise a near fine copy in a bright jacket, a little rubbed and nicked along the top edge. Preserved in custom-made folding cloth box. $6500.00

64. McCULLERS, Carson. Le coeur est un chasseur solitaire. Roman traduit de l'anglais par Marie-Madeleine Fayet. Préface de Denis de Rougemont. 8vo, original printed wrappers, glassine outer wrapper. Paris: Éditions Stock, 1947. First French edition of McCuller's first book, *The Heart is a Lonely Hunter*. One of 100 copies hors commerce [Exemplaire H. C.] out of a total edition of 2750 copies printed on "vélin blanc suédois". Presentation copy, inscribed on the front free endpaper by the author "For Maurice Blanchot from Carson McCullers". Blanchot [1907-2003] was a journalist, novelist, political writer, and philosopher. He was also a prominent book reviewer. A fine, partially unopened copy. $2250.00

65. McCULLERS, Carson. The Member of the Wedding. A Play. 8vo, original cloth, dust jacket. (N. Y.): New Directions, (1951). First edition. Presentation copy, inscribed by McCullers on the front free endpaper: "Dearest David [Diamond] tenderly Carson". With Diamond's blindstamp on the title page. *The Member of the Wedding* was inspired by McCullers' relationship with Diamond (Carr, *The Lonely Hunter*, pp. 146-153). An important association copy. Light offsetting to back endpaper, otherwise a fine copy in a trifle rubbed jacket, with a few creases & one short closed tear. Preserved in custom-made folding cloth box. $7500.00

66. McEWAN, Ian. First Love, Last Rites. 8vo, original boards, dust jacket. London: Jonathan Cape, (1975). First edition of the author's first book. Bookplate signed by McEwan laid in. Top-edge of text block faintly dust marked, else fine copy. $1000.00

67. MILOSZ, Czeslaw. The View. Tall 4to, illustrated with 4 mezzotints by Vija Celmins, original black leather and paper covered boards, matching slipcase. N. Y.: Library Fellows of the Whitney Museum of American Art, (1985). First edition. Limited to 120 copies signed by Milosz & Celmins. A very fine copy of the most desirable of the books published by the Whitney Library Fellows. $15,000.00

68. MONTALE, Eugenio. Ossi Di Seppia. 4to, original half-vellum and paste-paper boards, slipcase. Verona: (Officina Bodoni), 1964. The best edition of Montale's first book. Limited to 150 copies printed in Dante type by Giovanni Mardersteig and signed by the great Italian poet who won the Nobel Prize for Literature in 1976. Barr 65. Schmoller 135. Montale's first book, *Ossi Di Seppia* [*Cuttlefish Bones*] was first published in 1925 and republished with additions in 1928. The title, and the inspiration for the poems, derive from "the landscape of the Tuscan coast, and in particular the Cinque Terre, a group of villages on the Riviera di Levante north of La Spezia . . . Here, near Monterosso al Mare, Montale spent long summer holidays well into his adult years at his family's house at Fegina . . . The dry, rocky coastline facing the Tyrrhenian Sea and the gardens and surroundings of the Montale house provide the setting for many of the poems of *Ossi di Seppia* (whose) themes, as Montale himself described them, are 'landscape, love, and evasion.' *Ossi di Seppia* represents a 'series of experiments' – many of them French-influenced, post-symbolist, impressionistic, synesthetic – in creating a voice, which he achieves, definitively, in the ossi brevi, the brief lyrics at the heart of the book which express an unconsoled pessimism in terse, paradoxical formulations." – Jonathan Galassi, *Eugenio Montale: Collected Poems 1920-1954* (N.Y.: Farrar Straus Giroux), pp. 419, 443. A fine copy of a very scarce book. $4500.00

69. MOORE, Marianne. Poems. 8vo, original decorated wrappers with printed paper cover label. London: Egoist Press, 1921. First edition. Abbott A1. Moore's first book, prepared and published without her knowledge, when she was thirty-four, by her friends Hilda Doolittle and Bryher. Although the poet pruned it years later, the book contains many of her characteristic gestures. Lightly foxed, otherwise a fine copy. $1250.00

70. MOORE, Marianne. Marriage. Small 8vo, original wrappers. N. Y.: Monroe Wheeler, (1923). First edition. With Glenway Wescott's essay, "Miss Moore's Observations", printed as a four-page leaflet, laid in as issued. Spine slightly worn, with a small piece of the wrapper detached from the top of the spine, otherwise a remarkably fine copy of this rare pamphlet, preserved in a cloth slipcase with leather label on the spine. $1500.00

71. MULDOON, Paul, and Wendy MARK. I Might Make Out With You. [Six Poems. Illustrated with monotypes by Wendy Mark. With a Preface by Adam Gopnik]. Small, square 8vo. Original unprinted white wrappers, stamped in relief. N. Y.: Lori Bookstein Fine Art, (2006). First edition, deluxe issue. One of 10 numbered copies in a total edition of 1000, signed by the author and the artist, accompanied by an original monotype by Wendy Mark. As new. $1500.00

72. O'HARA, Frank. A City Winter and Other Poems. Two Drawings by Larry Rivers. Tall 8vo, original frontispiece drawing and reproductions of two drawings by Larry Rivers, original cloth-

backed decorated boards. N. Y.: Tibor De Nagy Gallery, 1951. First edition of O'Hara's first book, the birth of the New York School of poetry. One of 20 copies printed by hand in Bodoni types on Japanese Kochi paper by Ruthven Todd for Editions of the Tibor De Nagy Gallery, specially bound with an original frontispiece drawing by Larry Rivers. Lepper p. 343. The drawing in this copy, which depicts a seated woman, is signed by Rivers. Edges a bit rubbed, spine lightly faded, but a very good copy of this rare issue, preserved in a scarlet half-morocco slipcase. $22,500.00

73. O'HARA, Frank. Meditations In An Emergency. 8vo, original green cloth, slipcase. N. Y.: Grove Press, (1957). First edition. One of 75 numbered clothbound copies, from a total edition of 90 copies. Not all of the clothbound copies were signed by O'Hara. Fifteen of the clothbound copies contained original drawings by Grace Hartigan. Presentation copy, inscribed on the front free endpaper by the author to Hal Fondren: "For my darling Hal in Hell's despite - Love, Frank." Hal Fondren was O'Hara's room-mate at Harvard. After graduating, O'Hara moved to NYC and shared Fondren's apartment on East 49th St. before attending graduate school at the University of Michigan. Spine faded, otherwise a very good copy in somewhat worn and split slipcase. An important association copy. $5000.00

74. O'HARA, Frank. TLS, 1 page, 4to, to Hal Fondren, University Place, New York, July 19th, 1958, accompanying two carbon typescript poems, 3 pages, 4to, Fire Island, 7/9/58-7/10/59. [1958]. A long letter to O'Hara's close friend and former room-mate at Harvard, sending him "copies of the 2 poems I wrote out there (Fondren's "country home")." The two poems are "Ode En Salut Aux Poetes Negres Francaises" and "A True Account of Talking to the Sun at Fire Island", in which the poet comments apologetically to the Sun that "Sorry, Sun, I stayed / up late last night talking to Hal." O'Hara notes that "I think I may still make a couple of changes in each so if you feel like making any for your own reading pleasure please feel free to do so." O'Hara changed the first poem, most notably in translating the title and several portions of the text that were originally written in French into English; the second poem remained unchanged as published in the *Collected Poems*. Later in his letter, O'Hara suggests "Maybe we should start a gallery together, what do you think? what with our fierce dominating male-type personalities and our exquisite taste I don't see how we could fail to lose quite a bit of money for some nice backer. And a lot of our favorite artists would flock to us, if only because we'd be a new gallery to flock to. I think of it partly because it would mean less physical work hours for me and leave a little more time for writing. But we might be able to have quite a snappy little outfit, don't you think?" O'Hara closes with the postscript: "Yesterday we saw the 10 Commandments and the first half is full of delightful beefcake. It's very boring when they leave Egypt and put on their Jewish clothes, though. xxx." The letter and poems are in fine condition. $6500.00

75. O'HARA, Frank. In Memory Of My Feelings: A Selection of Poems by Frank O'Hara. Edited by Bill Berkson. 4to, with illustrations by Nell Blaine, Norman Bluhm, Joe Brainard, John Button, Giorgio Cavallon, Allan D'Arcangelo, Elaine de Kooning, Willem de Kooning, Niki de Saint Phalle, Helen Frankenthaler, Jane Freilicher, Michael Goldberg, Philip Guston, Grace Hartigan, Al Held, Jasper Johns, Matsumi Kanemitsu, Alex Katz, Lee Krasner, Alfred Leslie, Roy Lichtenstein, Marisol, Joan Mitchell, Robert Motherwell, Reuben Nakian, Barnett Newman, Claes Oldenburg, Robert Rauschenberg, Larry Rivers and Jane Wilson, each illustration is paired with one of O'Hara's poems, loose signatures as issued in cloth and board sleeve, slipcase. N. Y.: Museum of Modern Art, (1967). First edition of this anthology and tribute to O'Hara by his contemporaries in the world of arts and letters. Limited to 2500 numbered copies printed. A unique copy, signed or annotated by most of the artists who contributed to the anthology. Those who have signed their illustrations include Motherwell, Mitchell, Johns, Oldenburg and Willem de Kooning. Those who have annotated their contributions, often with personal anecdotes or messages of loss, include Nakian ("The Gods were jealous – and took away –."), Katz, Leslie, Marisol ("we were friends for years and I like his poetry"), Brainard, Held, Lichtenstein, Wilson, Elaine de Kooning ("I can never go to a party now without a sense of loss."), Button, Hartigan, Goldberg ("It still seems possible that

I'm going to have lunch with Frank tomorrow."), Kanemitsu, Frankenthaler, Bluhm ("Written words about Frank bring about a choking silence . . . There never was any agreement necessary about the illustration . . . Frank was a beautiful person & friend. My effort was a small light in the sun's ray."), D'Arcangelo ("Frank was a dear friend to me and a good force in the community of artists. I loved him and I miss him. We are all the poorer because of his death but his spirit remains with us, undiminished."), Cavallon ("as an artist I recognize my problems and solution in Franks verse. His great kinship with artists came from bridging the lonely gap between the visual and verbal. He understood both worlds while practicing in one."), Blaine, Freilicher ("Frank, like his poetry, was generous, original, brilliant, full of a wonderful feeling for life. How fortunate to have his poems - how lucky we were who knew him."), Krasner ("Frank gave me hope by sharing images that surfaced from my memory, assuring me that I was not alone."), and Rivers (who typed a long letter on the page with his contribution; also with a penciled note from Rivers laid in). The editor, Berkson, has also heavily annotated his Afterword; there is also a typed postcard from Berkson laid in. Although one would imagine that signed copies of this festschrift – signed by any of the contributors – would appear on the market, other than the present copy, we have yet to encounter any extraordinary copies at all. Slipcase slightly sunned, otherwise a fine copy. $25,000.00

76. ORWELL, George. Down And Out In Paris And London. 8vo, original cloth, dust jacket. New York: Harper & Brothers, 1933. First American edition of Orwell's first book, an edition which is distinguished by the curious fact that the copyright notice gives the author's real name, Eric Blair. A very fine copy, in a bright, unfaded, and unblemished dust jacket. Rare in this condition. $8500.00

77. ORWELL, George. Animal Farm. A Fairy Story. Small 8vo, original green cloth, dust jacket. London: Secker & Warburg, 1945. First edition of Orwell's classic political fable. One of 4500 copies printed. Fenwick A.10a. Dust jacket lightly rubbed at edges, otherwise a very good copy. $3500.00

78. ORWELL, George. 1984. A Novel. Small 8vo, original blue-gray paper wrappers. London: Secker & Warburg, 1949. Uncorrected proof copy of the first edition of Orwell's most famous novel, the book from which the word "Orwellian" derives. The fact that the proof is entitled *1984* rather than *Nineteen Eighty-Four* as in the published book is something more than a typographical curiosity. Regarding the title, Michael Sheldon notes: "As late as January 1949 the choice was still in doubt. But when Warburg visited Orwell on the 21st, the two men agreed that 'Nineteen Eighty-Four' was better than 'The Last Man in Europe", and the question was settled then and there . . . The year was an arbitrary choice, and despite the fact that many people in the Fifties, Sixties, Seventies and early Eighties took it seriously as a 'dreaded year', Orwell did not mean for it to represent anything other than a general date in the future, conveniently switching the last two digits of the year in which he completed the book – 1948." – *Orwell. The Authorized Biography*. (London: Heinemann, 1991), pp. 469-473. However as Bernard Crick, Orwell's earlier biographer, pointed out: "Most English reviewers grasped well enough what the book was all about. . . . Orwell had not written utopian or anti-utopian fantasy in the tradition of Huxley and Wells, but had simply extended certain discernable tendencies of 1948 forward into 1984." – *George Orwell. A Life*. (London: Secker & Warburg, 1980), p. 393. By spelling out the year 1984 on the title-page of the book, the publishers obscured the temporal origins of the novel in the ravaged post-war England of 1948 and highlighted the novel's even darker dystopian qualities. Orwell completed *Nineteen Eighty-Four* at the end of 1948, just before entering the Cranham sanatorium in the Cotswolds. The novel was published in June of 1949, seven months before Orwell died of tuberculosis at the age of 47. Lower right corners torn to pp. 17/18, 49/50, and 51/52, not affecting text; closed tear to pp. 65/66; front wrapper creased, otherwise a fine copy, preserved in a black half-morocco slipcase. Rare. $25,000.00

79. [PENNYROYAL PRESS]. SHELLEY, Mary. Frankenstein; or, The Modern Prometheus. The 1818 Text in Three Volumes. Illustrated by Barry Moser and with Essays by Ruth Mortimer, Emily Sunstein, Joyce Carol Oates, and William St. Clair. Large 4to, quarter morocco & cloth, t.e.g., with suite of prints in separate cloth portfolio, both in

matching quarter morocco & cloth slipcase, with bronze medallion with a design by Moser on spine. West Hatfield, MA: Pennyroyal Press, 1983. First of this illustrated edition. One of 50 deluxe copies printed by Harold McGrath & signed by Moser. With an additional suite of prints, each signed by Moser, & an original pencil drawing also signed by the artist. Fine copy. $3500.00

80. [PHOTOGRAPHY].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" (Roth, *The Book of 101 Books*,17). Sent to Alabama in 1936 with photographer Walker Evans to write a magazine article on tenant farming, James Agee quickly became consumed with the subject, ultimately writing almost 500 pages to accompany Evans' 31 disturbing and beautiful photographs. Agee's sympathetic account and Evans' remarkable photographs have made this one of the most famous and unforgettable depictions of rural poverty and one of the most admired works of our times. Published in a small edition (and not reissued until 1960), copies of the first edition are extremely scarce and very desirable. Roth, *The Book of 101 Books*, pp. 108-09. 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. A fine copy in unfaded dust jacket, which is somewhat worn and internally reinforced at the top of the spine. A remarkably attractive copy, with none of the fading along the spine that is almost inevitably found with this book. Rare in this condition. $9500.00

81. [PHOTOGRAPHY]. FRANK, Robert. Les Américains. Photographies de Robert Frank. Paris: Encyclopedie Essentielle, Robert Delpire Editeur, (1958). First edition, preceding the American edition. "The Delpire first edition *Les Américains* (1958) is more like a sociological study, wherein Frank's photographs appear as illustrations of the

probing texts printed on facing pages, gathered by Alain Bosquet from dozens of illustrious writers. . . .When Barney Rosset at Grove Press agreed to publish *The Americans* in the U.S., Frank pulled out all the text, leaving only blank pages with captions facing the images, mirroring the layout of Evans's *American Photographs*. . . . The French edition is sociology, the American edition is poetry." – David Levi Strauss, as quoted by Roth, *The Book of 101 Books*, p. 150. Very fine copy, with none of the discoloration or wear endemic to this book. $4000.00

82. [PHOTOGRAPHY]. LEVITT, Helen. A Way of Seeing. With an essay by James Agee. Small, square 4to, original parchment-backed cloth covered boards. N. Y.: Horizon Press, (1981). First enlarged edition, with a corrected text and 24 additional photographs. One of 250 specially bound, numbered copies signed by Levitt. As new. $2500.00

83. PRIOR, Matthew. Poems On Several Occasions. Large folio, illustrated with engravings by Beauvais after Cleron, full contemporary Scottish red morocco, gilt, marbled endpapers, a.e.g. London: Printed for Jacob Tonson at Shakespear's Head over against Katherine-Street in the Strand & John Barber upon Lambeth-Hill, 1718. First edition, subscriber's issue, of one of the grandest publications of the early eighteenth century (the book's dimensions are 12 inches by 19 inches by 2 inches). Foxon p. 641. The present copy was one of two subscribed for by Robert Kirtoun, Esq., who made a gift of it to Lady Grizel Baillie (1665-1746), a poetess who "distinguished herself in childhood by heroic services to her father, Sir Patrick Hume, and his friend the patriot Robert Baillie; (she) lived with her father in retirement at Utrecht, and returned to Scotland at (the) Restoration." – *Dictionary of National Biography* (Oxford University Press, 1992), Vol. I, p. 114. (It is entirely possible that Prior would have met Lady Baillie and her father during his diplomatic service at The Hague.) A contemporary holograph note by Lady Baillie on one of the flyleaves reads: "This book left to me by Capt. Kirtown, 1718". The front endsheet bears the engraved armorial bookplate, which is dated 1724, of the Hon. George Baillie, "One of the Lords of the Treasury". "Prior is a singularly attractive person, a slightly whimsical figure, lanky,

even a little ungainly, approaching life with a gaiety tempered by an uneasy feeling of something being missed. A man of ardent patriotism yet of continental sympathies, devoid of rancour, full of human weaknesses and generosities, he made poetry so much a part of his life that his poems are full of life as it is daily lived, laughed over, cried over, and mused upon. You do not feel with him, as you do with so many lesser poets, that his poetry was a specialized activity . . . It came naturally to him as a ready means of expression. . . . The sentiment may not be very deep; but you know that what Prior did feel, he felt and expressed with absolute sincerity. He never leers, or giggles, or becomes aggressive; he never regrets and certainly never repents. . . . For all his innocence and gaiety, his often earthy humour, in much of his verse we catch, very distantly, the small haunting music of disillusioned humanity." – Bonamy Dobrée, *English Literature in the Early Eighteenth Century 1700-1740* (Oxford University Press, 1964), pp. 163-166. Published by the great bookseller Jacob Tonson, the present subscriber's edition of Poems on Several Occasions is one of the noblest publications of the early eighteenth century. Drawing 4,000 guineas in subscriptions, and an additional 4,000 pounds from the great bibliophile Lord Harley for Down Hall in Essex, the book made Prior a rich and comfortable man for the three brief years that remained to him. Prior died in 1721 and was buried in Westminster Abbey. A magnificent copy, in sumptuous contemporary binding, in superb condition. $8500.00

84. PYNCHON, Thomas. Gravity's Rainbow. Thick 8vo, original cloth, dust jacket. N.Y.: Viking, (1973). First edition. One of 4000 copies printed. Winner of the National Book Award. Very fine copy. $2250.00

85. RUSHDIE, Salman. Two Stories. With Five Woodcuts and Three Linocuts by Bhupen Khakhar. Large 4to, original full leather, gilt leather onlays by Romilly Saumarez Smith, publisher's cloth folding box. (London): Privately Printed, 1989. First edition, deluxe issue. One of 12 Roman-numeraled, specially bound, copies signed by Rushdie, with a separate suite of Khakhar's eight prints each signed by the artist, from a total edition of 72 copies. Upon its initial publication in Atlantic magazine in June 1981 'The Prophet's Hair' drew little attention and fell from view until its reappearance with 'The Free Radio' as this privately printed fine press book designed and printed by Sebastian Carter in 1989. 'The Prophet's Hair', a story about the theft of a relic containing a hair of the Prophet Muhammad and the calamities that befall those who come into contact with it, exemplifies Rushdie's fictional treatment and recontextualization of images, symbols and words bearing sacred connotations. As such, the story and the fact that it was published in a *luxe* edition of 72 copies shortly after the *fatwa* was declared in 1989 may be seen both as an act of defiance and as confirmation of Rushdie's insistence that a work of art is an autonomous entity, free from all religious and political restraints. Collected in a trade publication in 1994, the story's symbolic status as a declaration of defiance against the *fatwa* was emphasized by Rushdie in a 1997 interview in which he described 'The Prophet's Hair' as "the answer to the intimidation question." As new. $10,000.00

86. RUSHDIE, Salman. Two Stories. With Five Woodcuts and Three Linocuts by Bhupen Khakhar. Large 4to, original cloth, gilt leather onlay, leather spine label, publisher's slipcase. (London): Privately Printed, 1989. First edition, regular issue. One of 60 numbered copies signed by Rushdie from a total edition of 72 copies. As new. $1500.00

87. SASSOON, Siegfried. Memoirs of an Infantry Officer. With Illustrations by Barnett Freedman. 8vo, original pictorial vellum, t.e.g., dust jacket, pictorial slipcase. London: Faber & Faber Limited, (1931). First illustrated edition. Limited to 320 numbered copies printed on English hand-made paper and signed by the author and the artist. Slipcase splitting at folds, otherwise a very fine copy in dust jacket of this beautiful edition. $2500.00

88. [SCHMIED, F. L.]. MARDRUS, J. C. Le Paradis Musulman. Selon Le texte et La Traduction du Dr. J. C. Mardrus. Small folio, illustrated with 8 full-page plates, 23 quarter or half-page plates and decorations, loose sheets in portfolio, enclosed in a cloth and felt chemise and slipcase as issued. Paris: F. L. Schmied, 1930. The title-

page represents "the most intricate of all Schmied's illustrations, requiring some forty-five different blocks to achieve the lacquer-like quality he wanted. And then it took almost two months to print that single page." – Ritchie 87, p. 40. Limited to 157 numbered copies, printed on japon, (total edition of 177, including 20 for collaborators), with each full-page plate signed by Schmied. Nasti notes the incorporation here of both Schmied's naturalistic and abstract decorative styles, and for once the two seem to mesh in perfect harmony, producing the most beautiful of all of his books, with complex and integrated illustrations, an illuminated volume which seems to offer a foretaste of the pleasures of the believers' paradise. The scribe (page 7) and the man with a book under his arm (page 59) are self-portraits of Schmied. Nasti B19. Original slipcase lightly soiled and worn, otherwise a very fine copy of Schmied's masterpiece, with the original announcement for the book laid in. $25,000.00

89. SEBALD, W. G. The Emigrants. Translated from the German by Michael Hulse. 8vo, illustrated, original boards, dust jacket. London: The Harvill Press, (1996). First English language edition of Sebald's first book to be published in English. As new. $1000.00

90. SEBALD, W. G. The Rings Of Saturn. Translated from the German by Michael Hulse. 8vo, original brown cloth, dust jacket. London: The Harvill Press, (1998). First edition. A very fine copy of Sebald's rarest book. $2500.00

91. SEBALD, W. G. Vertigo. Translated from the German by Michael Hulse. 8vo, original black cloth, dust jacket. London: The Harvill Press, (1999). First edition in English of the author's first novel. Signed by Sebald on the title-page. As new. $1000.00

92. SEBALD, W. G. Austerlitz. Translated from the German by Anthea Bell. 8vo, original cloth, dust jacket. London: Hamish Hamilton, 2001. First edition. Signed by Sebald on the title-page. Winner of the 2001 National Book Critics Circle Award. As new. $650.00

93. SIMIC, Charles. On the Music of the Spheres. Photographs by Linda Connor. Poems by Charles Simic. Square 4to, 15 tipped-in illustrations, dark blue cloth. (N.Y.): Library Fellows of the Whitney Museum of American Art, (1996). First edition, deluxe issue. One of 100 numbered copies signed by Simic and Connor, specially bound and including an original signed photograph by the artist. The sixteenth publication in the Artists and Writers Series of the Library Fellows of the Whitney Museum of American Art, designed and printed by the Grenfell Press. As new. $2000.00

94. STEIN, Gertrude. Portrait of Mabel Dodge at the Villa Curonia. 8vo, original floral patterned wrappers. Florence: Privately Printed, 1912. First edition of Stein's second and rarest book. One of 300 copies printed. Wilson A2. Presentation copy, inscribed by Stein to Natalie Clifford Barney, the wealthy American "Amazon": "To Natalie Barney at the rue Jacob from Gertrude Stein." An extraordinary association copy, linking two women who in their different, even contrary, ways personified the expatriate lives of the most prominent American lesbians in Paris during the first half of the twentieth century. Both women conducted famous salons, each in her own very different style, and with her own distinctive preferences: Stein at 27, rue de Fleurus from 1903; Barney at 20, rue Jacob from 1909. "The two salons could not have had less in common: Barney's was formal, old-fashioned, almost stuffy, while the Steins' was casual, unassuming, and open to virtually anyone. Nor could these two women have seen their place in the Paris community less similarly. Natalie Barney never used her salon to further her own career as a writer, nor did she set herself up as the center of the salon. Her purpose was to bring people together, to foster the work of other artists (many of whom were women), and to embrace the cultural life of the Left Bank community. Barney's was a feminist effort that would eventually become an endeavor on behalf of lesbian literature and art. Gertrude Stein's role was quite different. She very soon displaced her brother as the spokesperson on art and literature, placing herself at the center of the Saturday evenings at home, gathering the men around her while consigning the 'wives' to other rooms, where they entertained themselves or were entertained by Alice

Toklas. Stein began promoting herself as the resident genius of the Left Bank. . . . Stein wanted a place among the men of this community, and she accepted the implicit patriarchal belief that women were isolated and domesticated precisely because they were weak and nonintellectual. . . . Stein's Paris years record her struggle to prove that she was stronger, more talented, and intellectually superior to the men." Shari Benstock, *Women of the Left Bank, Paris, 1900-1940* (Austin: University of Texas Press, 1986), p. 15. Virgil Thomson noted that there was no rivalry between Stein and Barney because "they weren't doing the same thing", and in 1927, Barney feted Stein at her Academie des Femmes. A fine copy of Stein's rarest book, preserved in a red half-morocco slipcase. $25,000.00

95. STEIN, Gertrude. Four Saints in Three Acts: An Opera to be Sung. Introduction by Carl Van Vechten. 8vo, original cloth, dust jacket. N. Y.: Random House, 1934. First edition. One of 4000 copies printed. Wilson A21a. Inscribed by Stein to famed theater set designer Jo Meilziner on front free endpaper. Fine copy in somewhat dust-soiled and sunned jacket with small repairs at extremities. $1750.00

96. SUCKLING, Sir John. Fragmenta Aurea. A Collection of all The Incomparable Peeces, written by Sir John Suckling. And published by a Friend to perpetuate his memory. Printed by his owne Copies. Small 8vo, engraved frontispiece portrait by Marshall, full contemporary blind-tooled sheep. London: Printed for Humphrey Moseley, and are to be sold at his shop, at the Signe of the Princes Armes in St. Paul's Churchyard, 1646. First edition, first issue. Wing S6126. Pforzheimer 996. Hayward, *English Poetry*, 84. Greg, III, 1130-1. *Studies in Bibliography*, XXII (1970). Suckling came from an old Norfolk family, "was educated at Trinity College, Cambridge. He inherited large estates, traveled in Holland, and was knighted on his return in 1630. In 1631 he was in Germany, as a member of Sir Henry Vane's embassy to Gustavus Adolphus. He returned to London in 1632 and lived at court in great splendour. He became a leader of the royalist party in the early troubles, then fled to France and is said by Aubrey to have committed suicide in Paris. . . . Suckling has enjoyed a steady reputation as one of the most elegant and brilliant of the

Cavalier poets. D'Avenant speaks of his sparkling wit, describing him further as the greatest gallant and gamester of his day. According to Aubrey, he invented the game of cribbage." *Oxford Companion to English Literature*, Ed. Margaret Drabble (Oxford University Press, 1985). Among Suckling's best lyrics are the "Song" ("Why so pale and wan fond Lover?"), "Sonnet II" ("Of thee (kind boy) I ask no red and white"), "Sonnet III" ("Oh! For some honest Lovers ghost"), "Out upon it, I have lov'd Three whole days together", "A Sessions of the Poets", "When, Dearest, I but think of Thee", and "A Ballade: Upon A Wedding". Minute worm-hole to lower corner of last 44 leaves, early ownership signature on front flyleaf and title-page, occasional light foxing, minor expert repairs to extremities of the spine, otherwise an exceptionally fine, clean and unsophisticated copy of one of the essential works of seventeenth century English poetry. In a full red morocco pull-off case. $7500.00

97. TENNYSON, Alfred Lord. Poems, By Two Brothers. 12mo, original drab boards, printed spine label. London: Printed for W. Simpkin & R. Marshall & J. & J. Jackson, 1827. First edition, first issue, of Tennyson's rare first book, written with his brother Charles and published anonymously. One or two poems may have been contributed by Frederick Tennyson. With the original "Advertisement", stating that "the poems were written from the ages of fifteen to eighteen, not conjointly, but individually; . . . we have passed the Rubicon, and we leave the rest to fate; though its edict may create a fruitless regret that we ever emerged from the shade, and courted notoriety". Wise, Tennyson, 1. Hayward, *English Poetry*, 244. Tinker 2058. "Tennyson was an extraordinarily precocious poet in his youth. In his early classically inspired verse, we have less of Tennyson's weakness and more of his strength than in any other part of his work, except . . . the small body of perfect lyrics. For the classical themes banished from his mind what was timid, parochial, sentimental, inadequately philosophical, and evoked his special gifts and his most authentic emotions, his rich and wistful sense of the past, his love of nature, and his power of style." – Douglas Bush, *Mythology and the Romantic Tradition in English Poetry* (Harvard University Press, 1937), p. 202. As T. S. Eliot observed, "Tennyson is not only a minor Virgil, he is also with Virgil as Dante saw him, a

Virgil among the Shades, the saddest of all English poets, among the Great in Limbo, the instinctive rebel against the society in which he was the most perfect conformist. . . . The genius, the technical power, persisted to the end, but the spirit had surrendered . . . he has been rewarded with the despite of an age that succeeds his own in shallowness." – *Selected Essays* (Faber & Faber, 1932), p. 295. The John Markham-Countess Doheny copy with their respective bookplates on the front paste-down. Some slight wear to the covers, otherwise an exceptionally fine, uncut, copy. Preserved in custom-made cloth folding box with leather label. $6500.00

98. UPDIKE, John. Rabbit, Run. 8vo, original cloth-backed boards, dust jacket. N. Y.: Knopf, 1960. First edition of Updike's second novel, and the first of the Rabbit Angstrom series, first issue dust jacket. Very fine copy in dust jacket with no fading and only the slightest hint of wear; a beautiful copy. $2250.00

99. (VOLTAIRE, François Marie Arouet de). Candide, ou l'Optimisme, traduit de l'Allemand de Mr. le Docteur Ralph. (Bound with:) Tableau du Siécle. Par un Auteur connu. (Paul-Antoine Nolivos Saint-Cyr). 12mo, full contemporary mottled French calf. (Geneva: Cramer), 1759. First edition, in its earliest surviving state, of Voltaire's masterpiece, the epitome of the French Enlightenment and one of the enduring classics of Western Civilization. The rare first edition, printed and published clandestinely by Cramer in Geneva, under the pseudonym of "Dr. Ralph". This edition, one of four editions dated 1759 with 299 pages, preceded the other sixteen different editions of Voltaire's novel published throughout Europe in 1759. The bibliographical history of this book has been exasperatingly complex and confused, and, until recently, virtually insoluble. The cumulative analyses of Ira Wade, Giles Barber, and Stephen Weissman, however, finally succeeded in resolving the matter conclusively. The 1759 Cramer edition containing 299-pages, with the points detailed below, has been given priority: the misprint "que ce ce fut" on p. 103, line 4 (corrected in later editions to "que ce fut"); the incorrect adjective "precisement" on p. 125, line 4 (corrected in later editions to "precipitamment"); with Voltaire's revisions on p. 31, where an unnecessary paragraph break

was eliminated, and p. 41, where several short sentences about the Lisbon earthquake were rewritten. Finally, as in all of the few known copies of the Geneva printing, Chapter XXV (signature L) does not contain the paragraph critical of contemporary German poets, which Voltaire decided to drop while the book was being printed. As in seven of the ten known copies, this copy has been bound without the final leaves N7, a blank, and N8, instructions to the binder concerning the cancellation of two pairs of leaves (B4 and B9 and D6 and D7). Barber 299G. Bengesco 1434. Morize 59a. Wade 1. *Printing and the Mind of Man* 204. A satire on religious and political optimism (or gullibility; or hypocrisy depending on one's perspective), in the form of a picaresque novel, *Candide* finally recommends that mantra of sanity and common-sense, "Il faut cultiver notre jardin." "Candide, and his equally guileless if more worldly-wise mentor, Dr. Pangloss, and their delicious adventures, still command our attention. The folly of philosophic and religious optimism is displayed with a vigour and wit that carries the reader away. Irony without exaggeration, a perfect restraint in its admirable humour, a gift for the 'throw-away line' . . . ; all these show Voltaire's style and originality at their incomparable best." *PMM* 204. Spine expertly repaired at foot, tear to lower blank corner of A3 (pp. 5/6) and lower blank corner of A4 (pp. 7/8) expertly repaired; tear to D7, just touching the catchword, also repaired; these minor blemishes notwithstanding, a fine copy, in contemporary binding, of the correct first edition. Although bibliographically incorrect impostors of the first edition of *Candide* are not uncommon, the correct first edition is extremely rare. $75,000.00

100. WALKER, Alice. The Color Purple. A Novel. 8vo, original cloth-backed boards, dust jacket. N.Y. & London: Harcourt Brace Jovanovich, (1982). First edition. Signed by Walker on the half-title page. Very fine copy. $1500.00

101. WELTY, Eudora. A Curtain of Green. A Book of Stories. With An Introduction By Katherine Anne Porter. 8vo, original cloth, dust jacket. Garden City, N.Y.: Doubleday Doran & Co., 1941. First edition of Welty's first book. One of 2476 copies printed. Polk A2:1. A fine copy, the book as new, the jacket showing almost none of the fading and

discoloration which are all too common with this title. Preserved in a custom-made green cloth folding box. $5000.00

102. WELTY, Eudora. [The Key]. Eudora Welty. A Note on the Author and Her Work. Together with The Key, one of seventeen stories from Miss Welty's forthcoming A Curtain of Green. Thin 8vo, original white wrappers with photograph of Welty on front cover. (Garden City, NY: Doubleday, Doran & Co., 1941). First edition of Welty's first separate publication, a promotional pamphlet issued in advance of the publication of her first book, *A Curtain of Green*. Although as many as 1500 copies of this pamphlet may have been distributed to "book reviewers" and "key booksellers", *The Key* is rare. Polk A1.1. Inscribed by Welty on p. 8: "For Eugene Delafield, Jr., Eudora Welty". Wrappers a trifle dust-soiled, otherwise a very fine copy. Preserved in custom-made quarter green morocco and cloth folder. $5000.00

103. WELTY, Eudora. The Wide Net and Other Stories. 12mo, original cloth, dust jacket. N. Y.: Harcourt Brace, (1943). First edition. One of 2500 copies printed. Polk A4.1. Spine a bit cocked, otherwise a fine copy in a trifle dust-soiled jacket with a few tiny closed tears. Although there is some barely perceptible sunning to the spine, this is a remarkable copy, with the words "The" and "Net" clearly legible. The spine of the dust jacket on the first edition of *The Wide Net* is so sensitive to fading that the title on the spine invariably appears simply as "Wide". $4500.00

104. WELTY, Eudora. The Ponder Heart. Drawings by Joe Krush. 8vo, original cloth-backed boards, dust jacket. N. Y.: Harcourt Brace & Co., (1954). First edition. Polk A9.1. The Dedication Copy, inscribed by Welty to Mary Lou Aswell: "For Mary Lou with my love, Eudora, New Year's Day 1954". Welty dedicated *The Ponder Heart* to two friends and editors: William Maxwell, her editor at *The New Yorker*, and Mary Lou Aswell, her editor at *Harper's Bazaar*. Covers slightly worn at extremities, otherwise a fine copy in dust jacket, with invitations to the premier performance of the play version of *The Ponder Heart* and the private party afterwards, each in its original envelope, laid in. $12,500.00

105. WHITMAN, Walt. Drum-Taps (with) Sequel to Drum-Taps. Small 8vo, original cloth. N.Y. & Washington: (Walt Whitman), 1865-6. First edition, second issue, being the first edition of "When Lilacs Last in the Door-Yard Bloom'd," among other poems occasioned by the assassination of President Lincoln. The second issue of *Drum-Taps* combines the first edition of *Drum-Taps* with the more recently composed poems of *Sequel to Drum-Taps*. The additional poems written after the publication of *Drum-Taps* are "When Lilacs Last in the Door-Yard Bloom'd", "Race of Veterans", "O Captain! My Captain!", "Spirit whose Work is Done", "Chanting the Square Deific", "I heard you", "Solemn-sweet Pipes of the Organ", "Not My Enemies Ever Invade Me", "O Me! O Life!", "Ah Poverties, Wincings, and Sulky Retreats", "As I Lay with My Head in Your Lap", "Camerado", "This Day, O Soul", "In Clouds Descending, in Midnight Sleep", "An Army on the March", "Dirge for Two Veterans", "How Solemn, as One by One", "Lo! Victress on the Peaks!", "Reconciliation" and "To the Leaven'd Soil They Trod". The first edition (issue) of *Drum-Taps*, which contains most of Whitman's Civil War poetry, was published in May of 1865 in an edition of 500 copies. However, soon after President Abraham Lincoln was shot on April 15, 1865, Whitman began planning a sequel and held up the undistributed portion of the edition. *Sequel to Drum-Taps* was printed in an edition of 1000 copies in October, with less than half that number bound up with sheets from *Drum-Taps*; additional sets of sheets, which may have been deficient (Whitman's word), were bound up with a later compilation of works two years later. It seems unlikely that many more than several hundred copies of the combined *Drum-Taps* could have been assembled under the circumstances. Myerson A3.I.a2. Opinion varies as to the quality of Whitman's war-time poetry, as indeed about his poetry as a whole. Whitman himself declared that "My book and the war are one", and in his preface to the 1876 edition of *Leaves of Grass*, he wrote "The whole book, indeed, revolves around that four years' war, which, as I was in the midst of it, becomes, in 'Drum Taps', pivotal to the rest entire." "When Lilacs Last in the Door-Yard Bloom'd" is ranked among his greatest poems; while "O Captain! My Captain!", the favorite poem of Whitman's contemporaries, and the poem Whitman recited as a crowd-pleaser in his popular lecture

on Lincoln, has been the object of some derision. Whitman himself complained that, "I'm almost sorry I ever wrote the poem." The experience of Henry James is instructive of how Whitman's poetry, or perhaps it is our appreciation of it, improve with time: when James reviewed *Drum-Taps* upon publication, he reflected dourly: "It has been a melancholy task to read this book." However, as Edith Wharton noted some years later, James "now read Whitman aloud 'in a mood of subdued ecstasy.'" - quoted in F. O. Matthiessen, *American Renaissance* (Oxford, 1941), p. 582. Contemporary inscription on the front free endpaper ["Hubert P. Main from Wm W. Huntington Nov 30/65"], a touch of wear to the spine and extremities, otherwise an exceptionally fine copy of the most important volume of poetry to come out of the Civil War, in a black half-morocco slipcase. Rare in this condition. $17,500.00

106. WHITMAN, Walt. Leaves of Grass with Sands at Seventy & A Backward Glance O'er Travel'd Roads. 8vo, illustrated with an original photographic frontispiece portrait and 5 additional portraits throughout the text, original wallet-style black leather over flexible boards. (Philadelphia: Ferguson Bros. & Co., 1889). Seventh edition, fourteenth printing, of *Leaves of Grass*, in Myerson's presumed second binding with double laid paper flyleaves, but varying from the bibliographer's description of the second binding in having the accordion flaps on the sides connected at the bottom as in the first binding. Myerson A2.7.n. Limited to 300 copies printed on India paper and signed on the title-page by Whitman. Presentation copy, inscribed on the front flyleaf: "To Mr. Bancroft from the author Feb. 3, 1890". As the poet's brief preface, printed on the title-page, notes: "Today, finishing my 70th year, the fancy comes for celebrating it by a special, complete, final utterance, in one handy volume, of L. of G., with their Annex and Backward Glance - and for stamping and sprinkling all with portraits and facial photos, such as they actually were, taken from life, different stages. Doubtless, anyhow, the volume is more a PERSON than a book. And for testimony to all, (and good measure), I here with pen and ink append my name: . . ." Whitman's prefatory note is dated May 31, 1889, his seventieth birthday, but the note, and the book, were completed in advance of that date. As Whitman's 70th anniversary approached, "The

birthday celebration seemed to bring out the capitalist in him. Throughout the spring he had been preparing a new printing of his writings to be sold as a commemorative birthday edition. The volume, titled Leaves of Grass. "Sands at Seventy", and "A Backward Glance O'er Travel'd Roads", was redundant, since it was virtually a packaging of the Complete Poetry and Prose, which had just appeared the previous fall. But Whitman wanted to capitalize on mounting sympathy for him. Bound in limp black leather and printed on thin paper, the volume was, in his view, the epitome of what he had always wanted his books to be: both fancy and portable. It was a small printing of three hundred, but, priced high at five dollars, the book promised to turn a profit. Whitman found the volume 'just as I wished!' and called it 'the cream of all'. Subtitled Portraits from Life. Autobiography. Special Ed'n, it revived Whitman's visions of popular success. Musing over the book, he told Traubel, 'If a hustler got hold of Leaves of Grass, the book would make the fur fly in many places it don't touch at all.'" David S. Reynolds, *Walt Whitman's America* (N. Y.: Vintage, 1995), p. 574. Although it cannot be stated unequivocally, it is at least plausible that Whitman presented this copy to the venerable American historian George Bancroft, who died on January 17, 1891. Head of spine lightly worn, small three-quarter inch split to leather at spine fold, light scuffing to the leather covers, but a very good copy of the "pocket-book" edition. Rare: as early as 1899, this edition was being described as "Very scarce". Preserved in a black half-morocco slipcase. $12,500.00

107. WHITMAN, Walt. Leaves of Grass. 8vo, portrait inserted, original heavy gray wrappers, printed yellow spine label. Philadelphia: McKay, 1891-2. The "Deathbed Edition", the ninth separate edition of *Leaves of Grass* and the most complete edition, arranged & revised by Whitman, who said of it: "I wish to say that I prefer and recommend this present edition for future printing if there should be any; a copy and facsimile indeed of these 438 pages." Presentation copy, inscribed in Traubel's hand to Whitman's favorite male nurse and the person to whom his last words were addressed: "To Warren Fritzinger, Jan. 7, 1892, given by direction of Walt Whitman from his sick bed. H.L.T." One of no more than fifty copies hurriedly bound up at Whitman's request for dis-

tribution to his closest friends, the first copy of which was bound in brown wrappers and inscribed by Whitman to Dr. Richard M. Bucke, one of his three executors; another fifty were bound in what was considered more attractive gray wrappers, of which probably no more than a dozen were inscribed at Whitman's request by Horace Traubel, Whitman's friend and one of his three literary executors, because Whitman was too weak to inscribe them himself. BAL's Printing 1, Binding A (Myerson's Binding B). "The first copies received by Whitman were bound in a brown paper wrapper which he considered to be flimsy, so further copies were bound in a heavier gray paper wrapper". Myerson A2.7.I2. Wells & Goldsmith, pp. 34-35: "This issue [for presentation to friends] is extremely rare and did not exceed fifty copies". BAL 21441. Only three copies with presentation inscriptions in Whitman's hand are located in Myerson. The majority of presentation copies (such as the present copy) are inscribed by Horace Traubel for Whitman and even these are rare on the market; most are in institutional libraries. Whitman died on 26 March 1892; Warren Fritzinger had nursed him for two years and a half years. Warren Fritzinger, "the twenty-five-year-old adopted son of Mrs. Davis", Whitman's live-in house keeper, "was as self-sacrificing as his mother. Although he was engaged to a woman for more than two years while tending to Walt, he almost never saw her at night because of his service to the poet. He took nursing classes in Philadelphia and also trained to be a professional masseur. The latter skill was a godsend to the poet, who found that Warrie's nightly 'pummelings' of his body brought him great relief." During Whitman's last days, "his only relief came when his body was shifted by Mrs. Davis or Warrie. He was shifted sixty-three times in his last twenty-four hours. But he made no complaints. He died with the stoic dignity of many of the Civil War soldiers whose deaths he had witnessed in the hospitals . . . The last distinct words heard from him were 'Warrie, shift.'" – David S. Reynolds, *Walt Whitman's America: A Cultural Biography* (N. Y.: Vintage, 1996), p. 567. Laid in is a proof sheet for the title-page of this book, signed by Whitman, with the note: "I WW & Dr. B(ucke) - all well - These are the title & backing pp. of the forthcoming & really last & completed ed'n of L of G, Love to you & all the friends, WW". The text on the proof sheet, which appears to have been cropped at the left margin, differs from the title-page as published. The Garden copy. Front lower wrapper split approximately 2 1/2" inches at joint, otherwise a fine, unopened copy in half-morocco slipcase. $45,000.00

108. 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 without doubt the most enduring of his romantic relationships with younger men, the only long-term erotic or romantic relationship that Whitman ever had. It would be difficult indeed to overestimate the importance of their connection to either Whitman or Doyle; each was the great love of the other 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." Moreover, James declared Doyle's spoken account of his first meeting with Whitman on the horsecars "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 cited: 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. and 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, and we have no reason to suppose that any other copy even survived. As *Calamus* was published after Whitman's death, any copy inscribed by Peter Doyle would have to be considered among the best imaginable examples of this title, as well as an inestimable artifact of the most important intimate relationship of the poet's life. The usual discoloration of the illustrations and page margins, head of spine a trifle rubbed, otherwise a fine copy. $17,500.00

109. WILLIAMS, Tennessee. One Arm and Other Stories. 8vo, quarter vellum and patterned boards, slipcase. (N.Y.): New Directions, (1949). First edition. One of 50 numbered copies printed on Virgil paper and signed by Williams. Crandell A8.I.b. Spine lightly sunned, otherwise a fine copy. $2750.00

110. WILLIAMS, Tennessee. In the Winter of Cities. Poems. Large 8vo, full vellum, slipcase. (N. Y.): New Directions, (1956). First edition. One of 100 specially bound, numbered copies printed on Curtis Rag paper and signed by Williams. Crandell A16.I.a. Spine faintly sunned, otherwise a very fine, bright copy in a trifle dust-soiled slipcase. $1500.00

111. WILLIAMS, William Carlos. The Wedge. (Title-page decoration by Wightman Williams). 12mo, original decorated paste-paper boards. (Cummington, MA): Cummington Press, 1944. First edition. One of 380 copies printed in Centaur and Arrighi type on Dacian paper. Wallace A23. A diminutive but significant volume, which includes "Paterson: The Falls", "The Dance (In Breughel's great picture)", "The Semblables" and "To Ford Madox Ford in Heaven", in addition to Williams' important introduction, a brief "Ars Poetica". Arthur Mizener's copy, with his tiny book-label on the front endsheet, spine very slightly faded, with a touch of wear at the base, otherwise an unusually nice copy of this fragile book, which seldom survives in fine condition, preserved in a half-morocco slipcase. $2250.00

112. WILLIAMS, William Carlos & Florence. Collection of letters from William Carlos Williams & his wife, Florence (Flossie) to Ensign Dorothy Goodrich. 3 TLS, 3 pp., from William Carlos Williams, March-August 1944; 12 ALS, 20 pp., from Flossie Williams, December 1942 to February 1, 1944. A collection of unpublished letters from the Williamses to Ensign Dorothy (Dottie) Goodrich, a Navy nurse stationed in Hawaii, who was engaged to marry their son, Bill Williams Jr.. The letters are personal, warm and welcoming. They concern domestic matters, home visits, the Williams's other son, Paul, and his family, the weather, vacations, Dr. Williams's practice, etc. Young Bill was also a doctor, serving in the

US Navy in the Pacific at the time he met Goodrich, but he was reassigned to the States and separated from his bride-to-be. Although Williams, who was obviously delighted with his son's prospective bride, suggested a marriage by proxy, the marriage proved to be another casualty of the war. The letters are in fine condition. $5000.00

113. WILLIAMSON, Henry. The Wet Flanders Plain. 8vo, title-page illustration by Randolph Schwabe, quarter vellum and patterned boards. (No place: Beaumont Press, 1929). First edition of the twenty-fourth book by the Beaumont Press. One of 80 numbered copies printed on hand-made parchment vellum and signed by Williamson, the artist Randolph Schwabe, and the publisher Cyril W. Beaumont. Spine a bit cocked, covers a little soiled, else fine copy. $1250.00

114. WORDSWORTH, William & Samuel Taylor COLERIDGE. Lyrical Ballads, With A Few Other Poems. [with:] Lyrical Ballads, With Other Poems. In Two Volumes. By W. Wordsworth. 2 volumes, 12mo, full contemporary sprinkled calf with black morocco labels on spines. London: Printed for J. & J. Arch; Printed for T. Longman & O. Rees, 1798-1800. First published edition; traditionally considered the (inevitable) second issue, with cancel title-page, "The Nightingale" (pp. 63-69) substituted for "Lewti" and an altered table of contents; the first edition of the second volume. The presumed first issue of Vol. I, with the Joseph Cottle, Bristol imprint, is virtually unknown on the market, with only a handful of copies recorded in institutions. Much scholarly and bibliographical investigation has focused on the somewhat mysterious circumstances surrounding the publication of *Lyrical Ballads*. The most likely sequence of events, contrary to Wordsworth's rather disingenuous account in his famous *Preface* to the 1800 edition, seems to be that Wordsworth and Coleridge conceived of and negotiated with Cottle for the publication of a collection of short poems, including Coleridge's "The Rime of the Ancyent Marinere", which had already been written, and some additional poems by Wordsworth. From March to July 1798, however, Wordsworth experienced an extraordinary outpouring of verse, culminating in the composition of "Lines written a few miles above Tintern Abbey", which effectively overwhelmed the original plan for the book to the extent that from March 1798, in spite of the importance of Coleridge's contributions, the dominant personality behind *Lyrical Ballads* is Wordsworth's. "Cottle originally intended to publish the book himself, and may even have printed an appropriate title-page; but that, either because he had been warned against this course by Southey or for some other, unexplained reason, he negotiated, or hoped to negotiate, with Longman for the publication. He printed a title-page in accordance with these negotiations or hopes, and made up copies of the book containing it for the authors and his friends and theirs. Thus copies with the Bristol title-page were not published, but advance copies prepared in anticipation of publication by Longman. The negotiations, Foxon suggests, came to nothing; so that in mid-September, as Dorothy Wordsworth indicates, the book was 'printed, not published'. It was not published because, at that date, no publisher had been found; but almost immediately and simultaneously two were found, Arch by Cottle and Johnson by Wordsworth . . . Cottle agreed with Arch before he received Wordsworth's instructions to transfer the book to Johnson; he printed a new title-page, and the book was accordingly published by Arch on 4 October 1798." – W. J. B. Owen, Introduction to *Lyrical Ballads* (Oxford University Press, 1995), pp. xix-xx. The present issue of the first volume of *Lyrical Ballads* with the 1798 London imprint, although overshadowed by its legendary precursor, is rare, especially in fine state. It consists of nineteen poems, including the first appearance of Coleridge's "The Rime of the Ancyent Marinere", in addition to Wordsworth's "Lines written in early spring", "Lines written at a small distance from my House" (later called "To My Sister"), "The Idiot Boy", "Expostulation & Reply", "The Tables Turned" and "Lines written a few miles above Tintern Abbey". While the historical importance of the first volume of *Lyrical Ballads* cannot be denied, one might say that its chief distinction is that it contains Coleridge's most famous poem, and that it is the second volume published by Longman which reflects Wordsworth's true *annus mirabilis*, an astonishing period of creativity in 1800 which threw the poet's previous *miraculum semestre* of 1798 in the shade. Among the forty-one new poems in the second volume are "Hart-Leap Well", "Strange fits of passion I have known", "Song (She

dwelt among th'untrodden ways)", "A slumber did my spirit seal", "Lucy Gray", "Three years she grew in sun and shadow", and "Michael, A Pastoral". Endpapers and prelims lightly foxed, base of spine of Vol. II a trifle nicked, otherwise a lovely, virtually untouched set, with the Granard bookplates and shelf-number tickets on the front free endpapers.

$25,000.00

115. WORDSWORTH, William & Samuel Taylor COLERIDGE. Lyrical Ballads, with Other Poems. In Two Volumes. By W. Wordsworth. 2 volumes, 12mo, contemporary diced russia gilt. London: Printed for T. N. Longman & O.Rees by Biggs & Co., 1800. Second edition of *Lyrical Ballads*, the first complete edition, being the second and best edition of Volume I and the first edition of Volume II; the first time the two volumes were issued together and the first appearance of Wordsworth's celebrated *Preface*. *Printing and The Mind of Man* 256. Hayward, *English Poetry*, 202 (note). The second edition comprises all of the poems in the first edition of Volume I as issued in 1798 together with one additional poem ("Love"), Wordsworth's *Preface*, and an entirely new second volume with forty-one new poems. The present set has the following points: in Volume I, leaf [a]3 is cancelled, with line 1 recto reading "The First Volume"; leaves I3-4 are uncancelled; page 137 has "been" in line 9 and to in line 13; page 196 reads "agency" (instead of "agony") in line 14; in Volume II, leaves O1-2 & P2 are uncancelled; page 64 reads "Oft had I" in line 1 and "wide Moor" in line 6; page 83 has a comma after "last days" in line 6; page 92 reads "He" in line 2; page 129, line 11, has "when they please" normally but deteriorating-ly spread; O1-2 are uncancelled (p. 210 has ten lines, omitting fifteen lines of "Michael"), as well as the errata leaf P2 which had three corrections rather than twenty-seven. Ashley 8:6-9. Cornell/Healey 6-11. *Printing and the Mind of Man* 256. Wise 5. Tinker 2330-1. The importance of Wordsworth's *Preface* cannot be overestimated; in the words of Kenneth Johnston, Wordsworth's latest biographer, it is arguably the most influential document of literary theory in English. Considered conceited in its day, Wordsworth's *Preface* expressed the poet's re-evaluation of the nature and appropriate objects of poetry in light of his own experience. "Wordsworth was motivated by the Poet's duty to renew his entire culture, promulgating a theory of the creative imagination's role in improving human society . . . in terms of a theory of poetics: metrics, diction, and style." – *The Hidden Wordsworth* (Norton, 1998), pp. 738-739. Believing that the incidents of common life could provide inspiration and interest for a new kind of poetry and a new sensibility, Wordsworth stated most memorably that "all good poetry is the spontaneous overflow of powerful feelings; . . . Poems to which any value can be attached, were never produced on any variety of subjects but by a man who being possessed of more than usual organic sensibility had also thought long and deeply. . . . Poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotions recollected in tranquility; the emotion is contemplated till by a species of reaction the tranquility gradually disappears, and an emotion, similar to that which was before the object of contemplation, is gradually produced, and does itself actually exist in the mind". The R. W. Chapman-Abel Berland copy, with contemporary inscription and letter from E. H. Keasbury on the flyleaves, covers very slightly worn, otherwise an exceptionally fine unsophisticated copy. $25,000.00

116. [WORLD WAR I]. MOTTRAM, R. H., John EASTON & Eric PARTRIDGE. Three Personal Records of the War. 8vo, original black cloth, dust jacket. London: Scholartis Press, 1929. First edition of this anthology, which includes Mottram's "A Personal Record", Easton's "Broadchalk, A Chronicle, and Partridge's "Frank Honywood, Private." The book is inscribed on the front free endpaper: "Signed for Mr Harold Kamp by Ralph H. Mottram, John Easton, Eric Partridge", the first part of the inscription being in Mottram's hand, with Easton's and Partridge's signatures below it. With two holograph letters from Eric Partridge, the publisher, to the recipient, concerning other books published by the Scholartis Press. Front cover creased, a few corners bumped, a touch of wear at the extremities of the dust jacket, otherwise a fine copy, enclosed in a cloth slipcase. $650.00

117. YEATS, W. B. Poems: Second Series. 8vo, photogravure frontispiece portrait by Alvin Langdon Coburn, bound by Katherine Adams in dark green pigskin, the covers tooled inside central oval medal-

lions with a design of floral and leaf tools and dots, edges gilt with a row of dots, and small squares inside a double rule; spine gilt in six compartments with leaf clusters, all edges gilt, signed above the rear turn-in. London & Stratford-on-Avon: Bullen, 1909. First edition, first issue, with the misprint "hair" for "air" in the line "host of of air" on p. 8, line 6, and with the "h" erased. An advance copy was sent to John Quinn, who noticed the misprint, and "every copy of the edition had to be sent back to the press for rectification. Signs of erasure of the letter 'h' may be seen in copies of the first edition." Wade 83. Printed at the Shakespeare Head Press, which published the 1908 collected edition of Yeats's work upon which this selection is based, this copy of *Poems: Second Series* was bound by Katharine Adams, the noted English Arts and Crafts book-binder, and bears her stamp on the rear pastedown. The book was exhibited at the Arts and Crafts Exhibition Society in 1912. Spine sunned to a soft brown, slight wear to outer hinges, which are slightly cracked at extremities, otherwise a fine copy. $8500.00

118. YEATS, W. B. The Wild Swans At Coole. 8vo, original blue cloth designed by Sturge Moore, dust jacket. London: Macmillan & Co, 1919. First edition. One of 1500 copies printed. Wade 124. In addition to incorporating the twenty-nine poems first published in the limited Cuala Press edition of the same name, the present trade edition of *The Wild Swans At Coole* includes the first book appearances of "In Memory of Major Robert Gregory" and "An Irish Airman foresees his Death", two of Yeats's most important poems. The collection also includes the title poem, "The Collar Bone of a Hare", "Upon a Dying Lady", "Phases of the Moon", "The Scholars", "To A Young Beauty", among others. A fine copy in the rare dust jacket, which is faded, and lightly soiled and worn at the spine. $3500.00

Design and typography by Jerry Kelly