

NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR – Booth A20

A Selection of Rare Books, Manuscripts, Literary Art & Fine Printing

Park Avenue Armory 643 Park Avenue (between 66/67 Streets) New York City

Thursday, March 7th – Sunday, March 10th, 2019

JAMES S. JAFFE RARE BOOKS LLC

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

1. [ALLEN PRESS]. ALLEN, Lewis M. **Printing With The Handpress. Herewith a Definitive Manual by Lewis M. Allen to encourage Fine Printing through Hand-craftsmanship.** Small folio, illustrated, original pictorial linen, acetate dust jacket. Kentfield, CA: The Allen Press, 1969. First edition. Limited to 140 copies printed. Lewis Allen, *Allen Press Bibliography*, 34. A fine copy. \$1,250.00

ONE OF 24 COPIES SIGNED BY THE CONTRIBUTORS

2. [ANTHOLOGY] GRAVES, Robert, editor. **The Owl: A Miscellany. No. 1, May 1919 - No. 2, October 1919.** Folio, illustrated, original pictorial wrappers. London: Martin Secker, 1919. First edition. One of 24 special copies of the first issue signed by many of the contributors, including Max Beerbohm, Randolph Caldecott, John Galsworthy, Robert Graves, Thomas Hardy, Nancy Nicholson, William Nicholson, Robert Nichols, Siegfried Sassoon, W.J. Turner, Logan Pearsall Smith, J. C. Squire, W. H. Davies, and Eric Kennington, John Masfield, Pamela Bianco, and William Orpen, whose signatures are on small slips of paper pasted in as issued, among others. It must be noted that T. E. Lawrence, who contributed to *The Owl*, did not sign this issue. Extremities very slightly rubbed, otherwise an unusually attractive set. A third volume, *The Winter Owl*, was produced by Graves in 1923. \$2,500.00
3. [ANTHOLOGY] WARREN, Robert Penn, Allen TATE, John Crowe RANSOM, Laura RIDING, et al. **Fugitives. An Anthology of Verse.** 8vo, original cloth-backed decorated boards, dust jacket. N. Y.: Harcourt Brace & Co., (1928). First edition of this seminal literary anthology, which includes contributions by Laura Riding, John Crowe Ransom, Robert Penn Warren, Allen Tate, Donald Davidson, Ridley Wills, Merrill Moore, among others. Pencil inscription on the front free endpaper, spine label slightly sunned, otherwise a very good copy in the rare dust jacket, which is discolored, particularly along spine and less so on front and back panels, which are lightly worn and chipped. \$750.00
4. [ARCHIVES & COLLECTIONS] **Center for Book Arts Letterpress Poetry Chapbook Competition Archive, 1996-2017.** The archive comprises all of the chapbooks in the series, more than forty in all, including the works of the judges and the winners of the competitions for each year, all hand-printed by various fine printers and book artists, as well as an extensive collection of the poetry broadsides produced during these years, each broadside individually designed and signed by the poets. The collection also includes several deluxe or special editions produced by the Center for Book Arts. In addition, the archive includes the correspondences between Sharon Dolin, the editor of the series, and the individual judges and competitors, with original manuscripts, working proofs, publicity materials, and ephemera. Correspondents include William Matthews, Mark Doty, Judith Vollmer, Gerald Stern, Eavan Boland, Rachel Hadas, Billy Collins, C. K. Williams, Albert Goldbarth, Jane Hirshfield, Kim Addonizio, Kimiko Hahn, David St. John, Cornelius Eady, and many others. An excellent archive documenting the entire history of this splendid project. A detailed list is available. \$45,000.00
5. [ARCHIVES & COLLECTIONS] **Dim Gray Bar Press Archive, 1980-2001.** The DGB archive comprises all of the publications of the press, including limited letterpress publications by Martine Bellen, Eavan Boland, Wendell Berry, Guy Davenport, Sharon Dolin, Mark Doty, Jonathan Greene, Rachel

Hadas, Jim Harrison, Andrew Hudgins, James Laughlin, William Matthews, Thomas Merton, Gerald Stern, Jonathan Williams and William Carlos Williams. The archive includes the deluxe issues of *Father Louie* (1991), one of only twenty-five sets containing original prints of 50 photographs by Ralph Eugene Meatyard, and Jonathan Williams' *A Palpable Elysium* (1997), a portfolio of JW's portraits, one of only ten copies. The archive also includes proofs, galleys, broadsides and ephemera of the press. In addition, the archive includes extensive correspondences from Guy Davenport, Jonathan Williams, and Jonathan Greene, with additional correspondence from Wendell Berry, Robert Coles, Mark Doty, Jim Harrison, James Laughlin, Charles Tomlinson, Hugh Wittemeyer, among others. A detailed list is available. \$75,000.00

ORIGINAL PUBLISHER'S MOCK-UP BY NELL BLAINE OF ASHBERY'S FIRST BOOK

6. ASHBERY, John. **Turandot and other poems. With four drawings by Jane Freilicher.** 8vo, original decorated wrappers with printed label on front cover. N. Y.: Tibor De Nagy Gallery, 1953. Publisher's mock-up for Ashbery's first book, the composition designed and supervised by Nell Blaine at the Michael Press, and printed by the Ram Press. The present mock-up bears the printer's notes as well as notes by Blaine regarding fonts, type size, paper stock, etc. etc.; a sample swatch of the decorated wrappers used for the binding is stapled to the upper left corner of the first page, which bears a paste-up of a title-page, with the title differing in size from the published version; pages of printed text and two of the illustrations reproduced in the book are pasted in. Of particular note are two original graphite sketches of the linocuts that were also included in the book, the drawings almost certainly by Nell Blaine, according to the attribution in the catalogue of the Tibor de Nagy 60th Anniversary Exhibition (N. Y.: Tibor de Nagy Gallery, 2012), in which this mock-up was featured. The colophon, which shows various revisions, is in manuscript on the recto of the last leaf of the mock-up. There is one holograph correction to the text, a correction that was not made in the published book. The paste used to affix the printed pages to the mock-up has discolored the pages. \$10,000.00
7. ASHBERY, John. **Turandot and other poems. With four drawings by Jane Freilicher.** 8vo, original decorated wrappers with printed label on front cover. N. Y.: Tibor De Nagy Gallery, 1953. First edition of Ashbery's first book. One of 300 copies printed under the supervision of the artist Nell Blaine. Kermani A1. A beautiful copy of this fragile pamphlet, as new. \$2,500.00
8. ASHBERY, John, et al. **The Poems by John Ashbery. Prints by Joan Mitchell [with:] Permanently by Kenneth Koch. Prints by Alfred Leslie [with:] Odes by Frank O'Hara. Prints by Michael Goldberg [with:] Salute by James Schuyler. Prints by Grace Hartigan.** Four volumes, folio, illustrated with original screen-prints, original cloth-backed illustrated paper over boards, acetate dust jackets, publisher's cloth slipcase. N.Y.: Tiber Press, (1960). First edition. One of 200 numbered copies signed by the authors and the artists from a total edition of 225 (the 25 contributors' copies were not signed). Each volume includes five original color prints on ivory wove handmade Hahnemühle paper made directly on the screens by the individual artists. "Abstract expressionist artists . . . were not particularly involved with printmaking or encouraged to create artists' books. . . . Another significant and undervalued exception . . . are four oversize books by the New York School of poets, each paired with large, colorful screen-prints by four second-generation abstract expressionist artists. . . . Each bound volume in the untitled boxed set contains five screen-prints, including the title page and covers. This is Hartigan's only book illustrated with original prints." "These four volumes – *The Poems*, *Permanently*, *Salute*, and *Odes* – were a collaboration between four leading artists of the second-generation of abstract expressionist painters and four of their poet friends of the New York School. The screen print medium that was chosen was the perfect vehicle to convey painterly gesture and saturated color. Along with *21 Etchings and Poems* (1960) published by the Morris Gallery, N.Y., these four volumes published by the Tiber Press were the only distinguished artists' books containing abstract expressionist works created during the 1950s." – Robert Flynn Johnson, *Artists' Books in the Modern Era 1870-2000. The Reva and David Logan Collection of Illustrated Books.* (London): Thames & Hudson, Fine Arts Museums of San Francisco, (2001), pp. 43, 226-227; item 142. Jerry Kelly, Riva Castleman, and Anne H. Hoy, *The Best of Both Worlds: Finely Printed Livres d'Artistes, 1910-2010* (N. Y. & Boston: The Grolier Club & David R. Godine, (2011), item 38. A very fine copy. \$15,000.00

9. BECKETT, Samuel. **As the story was told**. Square 4to, original quarter morocco & paste-paper boards, publisher's slipcase. Cambridge: The Rampant Lion Press, 1987. First edition, deluxe issue. One of 25 numbered copies signed by Beckett, the only signed issue of this book, out of a total edition of 325 copies printed by Sebastian Carter at the Rampant Lion Press, this is copy number 1. Very fine copy. \$2,500.00
10. BERRIGAN, Ted. **The Sonnets**. Editor: **Ron Padgett**. 4to, mimeographed sheets stapled together, original wrappers with cover by Joe Brainard. (N. Y.): Lorenz & Ellen Gude, 1964. First edition of Berrigan's first book. Limited to 300 numbered copies; this one numbered 209 (or 269). Fischer, p. 24. In 1978, Berrigan told Anne Waldman, "My technical achievement in *The Sonnets* was to conceive the sonnet as fourteen units of one line each. I don't think it had been done that way much before. I don't think it had been broken down much more than into two couplets, so I had a lot more variables to work with and a lot more possibilities of structures. I was just like cubism. I was totally influenced by what my take on cubism was. Take all those planes, put them flat up like this, and they're different. They go this way and then they don't. They turn into optical illusions." – Berrigan to Anne Waldman in 1978, from *Talking in Tranquility: Interviews with Ted Berrigan*. Edited by Stephen Ratcliffe & Leslie Scalopino. (Bolinas & Oakland, CA: Avenue B / O Books, 1991), p. 134. Wrappers lightly worn and soiled, otherwise a fine copy with the back cover that is, inexplicably, almost always missing. \$2,250.00
11. BISHOP, Elizabeth. **Questions of Travel**. 8vo, original cloth, dust jacket. N. Y.: Farrar, Straus and Giroux, (1965). First edition. Presentation copy, inscribed by Bishop on the title-page "For Dorothee N. Bowie – I hope she will think it is worth it! – Elizabeth Bishop, Seattle, December 29th, 1965." Dorothee Bowie, a professor at the University of Washington in Seattle for over thirty-five years, was the assistant to the chairman of the English Department when Bishop taught there for the first time in 1965. In fact, Bishop arrived in Seattle on December 27th, a month after *Questions of Travel* was published. Bowie became Bishop's best and most trusted friend, the person on whom Bishop relied to help her cope with the academic life for which she was entirely unprepared and ill-suited; or, as Brett Millier put it, Bowie became Bishop's "chief troubleshooter, devoted helper, and willing excuse-maker when drinking interfered with her (Bishop's) duties." – Brett Millier, *Elizabeth Bishop, Life and the Memory of It* (Berkeley, CA: University of California Press, 1993), p. 377. Bishop and Bowie remained close friends until Bishop's death in 1979. Bowie's reminiscences are recorded in Gary Fountain and Peter Brazeau's *Elizabeth Bishop, an Oral Biography* (Amherst, MA: University of Massachusetts Press, 1994). Bowie's and Bishop's correspondence is now part of the Bishop Collection at Vassar College and was reproduced in part in *One Art*, Robert Giroux's edition of Bishop's letters. Fine copy. \$4,500.00
12. BISHOP, Elizabeth. **The Complete Poems**. 8vo, original blue cloth, dust jacket. London: Chatto and Windus, (1969). First English edition, produced by offset from the third impression of the American edition, published October 29, 1970, and is the same as the first American edition except for the copy on the flaps of the dust jacket. The front inner flap of the English edition notes that the book was the "Winner of the National Book Award" and the jacket design is by Roxanne Cumming; the back flap is entirely different from the American edition, and quotes from reviews by Maurice Wiggin and Martin Dodsworth. One of 1000 copies printed. MacMahon A9(b1). Presentation copy, inscribed by Bishop on the title-page: "For Dorothee & Taylor Bowie – in exchange / for 50 lbs. of smoked salmon, among / other kindnesses – love, / Elizabeth Bishop". Bishop has corrected the text in three places and added a 6-word annotation at the end of one poem. On page 119, Bishop has scored through one word of text in "Song for the Rainy Season" and at the end of the same poem, on page 121, she has noted "Sitio Alcobacinha / Fazenda Samambaia / Petrópolis, Brasil". On page 177, Bishop has scored through two words of text noting in the margin "But no!" in "The Table", her translation from the Portuguese of Carlos Drummond de Andrade. And on page 207, Bishop has scored through one word of text, substituting "mean" in the margin. Dorothee Bowie, a professor at the University of Washington in Seattle for over thirty-five years, was the assistant to the chairman of the English Department when Bishop taught there for the first time in 1965. Bowie became Bishop's best and most trusted friend, the person on whom Bishop relied to help her cope with the academic life for which she was entirely unprepared and ill-suited; or, as Brett Millier put it, Bowie became Bishop's "chief troubleshooter, devoted helper, and willing excuse-maker when drinking interfered with her (Bishop's) duties." – Brett Millier, *Elizabeth Bishop, Life and the Memory of It* (Berkeley, CA: University of California Press, 1993),

p. 377. Bishop and Bowie remained close friends until Bishop's death in 1979. Bowie's reminiscences are recorded in Gary Fountain and Peter Brazeau's *Elizabeth Bishop, An Oral Biography* (Amherst, MA: University of Massachusetts Press, 1994). Bowie's and Bishop's correspondence is now part of the Bishop Collection at Vassar College and was reproduced in part in *One Art*, Robert Giroux's edition of Bishop's letters. Very slightly bumped and rubbed at foot of spine and fore-tips, otherwise a fine copy in a lightly rubbed and dust-soiled jacket. \$5,000.00

13. BOLAÑO, Roberto. **Reinventar El Amor**. 4to, illustrated with an etching by Carla Rippey, original pictorial pale blue wrappers. (Mixcoac, Mexico City, Mexico: Taller Martin Pescador, 1976. First edition of Bolaño's rare first book, a twenty-page "infrealist" poem published when the author was twenty-three years old. One of 225 copies printed on Ingres-Fabriano paper in April of 1976 by Juan Pascoe, a student of Harry Duncan's at Iowa. Juan Pascoe, *Bibliografía del Taller Martin Pescador*, p. 4. Rippey's etching is printed twice, once vertically on the title-page, and again horizontally on the front wrapper. *Reinventar El Amor* is "the most substantial work of Bolaño's Mexican period. Rimbaud's influence is obviously present in the title and perhaps too in the poem's structure. *Reinventar El Amor* is a relatively long poem divided into nine sections identified by Roman numerals. It is a serial work, like Rimbaud's *Season in Hell*, though it is not written in prose. It is dedicated to Efrain Huerta, an established Mexican poet who was the mentor of the infrealists and the cultural antagonist of Octavio Paz in the 1970s. It is not an easy poem to read but it helps to project it against the infrealist manifesto, which provides the poem with a meaningful context. In the infrealist manifesto Bolaño states that the infrealists have two points of departure: "the barricade and the bed," an aphorism that joins lovemaking with revolutionary fervor and that recalls the Rimbaud of the Commune. . . . but in *Reinventar El Amor* the fusion of love and the class struggle sounds more like a statement of principle than a poetic experience." As Ricardo Gutiérrez-Mouat notes, "In the end the infrealists did not succeed in breaking into the mainstream of Mexican literature. The group was short-lived, its publications scarce and ephemeral, and its artistic legacy negligible. Infrealism turned out to be more an ethic than an aesthetic; more about living a certain kind of literary life than bequeathing an artistic legacy to posterity Bolaño was the only member of the group who succeeded in fusing art and life in a lasting and meaningful way." – Ricardo Gutiérrez-Mouat, *Understanding Roberto Bolaño* (Columbia, SC: University of South Carolina Press, 2016), pp. 21-22. It was Bolaño who chose the name for Pascoe's private press. In his autobiographical memoir, *A Printer's Apprentice*, Pascoe recalls: "For Roberto Bolaño, whose first publication, the long poem, *Reinventar el amor*, I printed soon after *Eólicas* (by Cristina de la Peña), the theme of life was poetry: not exactly political poetry, but poetry nourished in the territory of radical politics: fury over the Mexican Tlatelolco massacre, the Argentine dictatorship and the Chilean *coup de'état*. He admired the groups of radical poets, *Hora Cero* in Peru, another one in Paris, groups gathered around literary magazines. "Magazines are very important," he said; "books much less so." . . . He said: "One day you will be proud to have printed my first book." I paid no attention to that; he tended to be effervescent, and I supposed any young poet might say the same to his first printer." Pascoe remembers that "*Reinventar el amor*, his pamphlet, at 50 pesos the copy, did not sell; neither then nor ever. Later on, when he had won a literary prize in Spain, he asked Carla Rippey to ask me if I had any left. I had a packet of them, maybe 30 copies which I had had on shelves for two decades; I sent them all – I was once again roped into sending him packets overseas. A mistake, I didn't realize how famous he was to become (even he, who died young, was no more than hopeful regarding how famous he would become); I should have kept five or ten copies to feed slowly into the rare book market. I might have been able to finance my old age or buy a car, an old book, or the set-up for casting type." – Pascoe, *A Printer's Apprentice* (Santa Rosa, Las Joyas, Tacámbaro Michoacán: Taller Martin Pescador, 2018), pp. 62-85. A fine copy. \$15,000.00
14. BORGES, Jorge Luis. **Siete Poemas Sajones / Seven Saxon Poems. With a Foreword & Notes in English by the Author. Translations into English by Alastair Reid & Norman Thomas di Giovanni. Impressions by Arnaldo Pomodoro**. Folio, illustrated with engravings, original vellum with plated bronze bas-relief plates by Pomodoro mounted on the front cover, in publisher's wooden box with relief-etched brass panel. (Verona, Italy): Plain Wrapper Press, (1974). First edition of the *magnum opus* of Richard-Gabriel Rummonds' Plain Wrapper Press. Limited to 120 press-numbered copies printed on Cream Richard de Bas handmade wove paper, the engravings printed by Fabio Ambrosi, the ornaments stamped by Renzo Pavanello and bound by Marcello Fornaro, signed by Borges and Pomodoro. Smyth, *Plain Wrapper Press, 1966-1988*, number 14. Hutner and Kelly, Grolier Club, *A Century For The*

Century: Fine Printed Books From 1900 to 1999, 79. A fine copy, almost entirely free of the occasional light pinpoint spotting that seems to affect all copies of the edition, in the box the bottom of which shows some shelf wear to the edges at the corners and a damp stain at the upper corner, about 4 inches long, 1/2 inch wide, of this masterpiece of modern fine printing which is far rarer than its limitation would suggest. \$15,000.00

15. BRAINARD, Joe. **Original mixed media (collage, pen-and-ink), 5 x 7 inches, for the cover design for Ted Berrigan's *Train Ride***, (N. Y.: Vehicle Editions, 1971). The full title of the book, which includes Berrigan's dedication to Brainard, reads: *Train Ride (February 18th, 1971) for Joe*. The design was reproduced in red on the published book. Quintessential Brainard. Framed and glazed. \$15,000.00

INSCRIBED BY HARRY CROSBY TO HIS FATHER

16. BROWN, Bob. **1450 - 1950**. 8vo, original printed wrappers, publisher's glassine dust jacket, publisher's foil folder. Paris: Black Sun Press, 1929. First edition. One of 150 copies printed. Minkoff A25. Presentation copy, inscribed by the publisher, Harry Crosby, to his father: "SVRC [Stephen Van Rensselaer Crosby] from Harry", with an accompanying sketch of his personalized sun symbol and the Black Sun Press's emblem. "In August Harry (Crosby) delivered one hundred and fifty copies of *1450-1950* to Brown, who quickly sent most of them on to publishers and friends, sixty of whom he listed opposite the title page under the heading "Free Copies." In return, Brown hoped for a few kind words that might be useful in reviving a writing career that had been quiescent for close to fifteen years. *1450-1950* is an amusing mixture of ideography and calligraphy, examples of which Brown had been amassing – with obvious pleasure – for many years. "I like looking back / at the / Illuminated manuscripts of / 1450 / And forward / to the / more Illuminations / Movie Scripts of / 1950 I like to see / Fly Specks / on yellowed pages / I like too / Leaving my own on / New ones / My Fly Speck." In his dedication to "all monks, all early oriental artists . . ." Brown playfully attempted to locate his work in the history of innovative printing and himself among those authors celebrated as much for their matter as for their manner of expression. By early fall, he had gathered a garland of testimonials from, among others, Gertrude Stein, H. L. Mencken, and William Carlos Williams." Harry Crosby was found dead in his New York studio on December 10th, 1929, evidently a casualty of a suicide pact: in one hand he held a pistol, and in his other arm, his twenty year old lover, Josephine Noyes Rotch Bigelow, also dead of a bullet to the temple. – Hugh Ford, *Published In Paris* (N. Y.: Macmillan, 1975), p. 200- 210. On the same day, Crosby had made his last entry in his diary: "One is not in love unless one desires to die with one's beloved. There is only one happiness it is to love and to be loved." When Jonathan Williams reissued *1450-1950* as *Jargon 29* in 1959, the publisher observed: "That it should take him (JW) thirty years to locate a copy of Bob Brown's utterly charming and singular book is a measure of the almost cultish regard *1450-1950* has commanded from its contemporaries. If you didn't own a copy you were automatically cast into either of the modern outer darknesses then beginning to pullulate: Squaresville or Beat City. The virtues of *1450-1950* are publicly attested by many luminaries on the back cover blurb – among them, Gelett Burgess, who invented the word blurb." Among those quoted on the back cover are Gertrude Stein, Marcel Duchamp, Carl Van Vechten, William Carlos Williams, Carl Sandburg, Walter Lowenfels, James Johnson Sweeney, Gelett Burgess, Stuart Davis, and Caresse Crosby, who wrote to Brown: "We show your book to everyone who comes to the house and they always find some page that so especially delights them that soon we will have to chain it down like an ancient missal." A fine copy with the "Crosby Cross" bookplate and the Black Sun Press blind stamp on the endpaper, in the publisher's gold foil folder, which is somewhat worn. \$7,500.00
17. [CAGE, John] FAHRNER, Barbara & Philip GALLO. **Nods. *Àqui to John Cage***. Tall, thin folio, original boards by Daniel Kelm, in publisher's folding cloth box. (N. Y.: Granary Books, 1991). First edition. Limited to 45 copies printed, 10 lettered copies and 35 numbered copies, signed by the contributors; this being copy no. 28. Excerpts from the work of John Cage "given concrete or typographical treatment by Philip Gallo at the Hermetic Press", illustrated with linocuts incorporating "extensive hand work of drawn and painted imagery" by Barbara Fahrner. A very fine copy with publisher's prospectus laid in. \$5,000.00

18. COWLEY, Malcolm & Muriel. **38 typed letters, 6 holograph postcards, with several miscellaneous items, 56 pages, mostly 4to, various places (Palo Alto, CA; Rome; Hollins College) but primarily Sherman, CT., to their son Robert and his wives, first Blair, and then Susan (Cheever), Nov. 30, 1957 – Sept. 17, 1970.** Of the correspondence, 23 letters and the 6 post cards are by Muriel, and 15 are by Malcolm Cowley, although almost all of the letters are written as from both parents. An extensive, widely informative and expressive series of letters from the Cowleys to their son and daughters-in-law concerning their daily lives, their extended family, their literary friends and academic associates. There are numerous passing references to friends of the Cowleys, especially literary friends like Allen Tate, Conrad Aiken, Glenway Wescott, Van Wyck Brooks, James Thurber, Robert Coates, Mark Van Doren, Wallace and Mary Stegner, Josephine Miles, Ramon Guthrie, Kenneth Burke, Joseph Campbell, Alexander (Sandy) Calder, among many others, with, not surprisingly, news of the vicissitudes of this aging and ailing generation of writers. Robert Cowley, an editor and a military historian, married Susan Liley Cheever, the daughter of John Cheever, in May of 1967; they divorced in 1975. Muriel's letters to Robert, which understandably make up the larger portion of the correspondence, are often concerned about domestic or family matters but encompass the Cowley's personal and academic lives together, and often refer to their friends and acquaintances, while her husband's letters are more often concerned about his own literary life, and comments on the world at large. \$15,000.00
19. CUMMINGS, E. E. **No Thanks.** Oblong 8vo, original cloth, dust jacket. (N. Y.: Golden Eagle Press, 1935). First trade edition. One of 900 copies printed. Firmage A14c. A fine copy in dust jacket, and rare thus. \$750.00
20. [CUMMINGTON PRESS] RILKE, Rainer Maria. **Five Prose Pieces.** 4to, illustrated with woodcuts by Wightman Williams, original quarter white leather & cloth. Cummington, MA: Cummington Press, 1947. First edition thus. One of only 30 copies printed on Tunbridge paper with the woodcuts colored by hand by Paul Wightman Williams, out of a total edition of 275 copies printed by Harry Duncan. Four of the translations originally appeared in *Primal Sound & Other Prose Pieces*, which was published by the Cummington Press in 1943. Spine lightly sunned, cloth covers darkened at edges, otherwise a very good copy. \$1,000.00
21. [CUMMINGTON PRESS] DUNCAN, Harry & Paul Wightman WILLIAMS. **A file of correspondence between Duncan and Williams of the Cummington Press and the bookbinder Arno Werner, consisting of the following: 16 letters from Duncan, 10 TLS, 6 ALS, 18 pages; 9 letters from Williams, 4 TLS, 5 ALS, 10 pages, 23 April 1947 – 17 January 1950,** discussing various books of the press that Werner was asked to bind and their costs; the authors whose books are mentioned include R. P. Blackmur, Rilke, Wallace Stevens, Allen Tate, and Robert Penn Warren. Arno Werner, a master bookbinder in Pittsfield, MA, was the chief bookbinder for rare books for the Houghton Library at Harvard from 1942, when the Houghton opened to the public, until 1982. Werner had an especially close relationship with the Cummington Press, Harry Duncan's most distinguished imprint from 1939-1966. Werner died in 1995. With the original mailing envelopes. \$2,500.00
22. D[OOLITTLE]., H[ilda]. **Within The Walls. Wood Engravings by Dellas Henke.** 4to, quarter morocco & paste paper boards with inset title by Pamela Spitzmueller, acetate dust jacket. Iowa City: Windhover Press, 1993. First edition of this collection of fourteen hitherto unpublished essays and memoirs, written in 1940-1941 during the Battle of Britain. One of 25 specially bound copies hand-colored and signed by the artist out of a total edition of 275 copies. Berger 102. Very fine copy. \$750.00
23. DUNCAN, Robert. **As Testimony. Author's corrected typescript, 21 pages, rectos only, with several additional annotations and final revisions by Duncan,** with the printer's notation in red ink on the first page, (no place, no date, but San Francisco, circa 1958-1963). *As Testimony* was first published by the White Rabbit Press in San Francisco in 1964, with the sub-title "The Poem & The Scene". Duncan notes that: "These two poems ("The 'Door' Poem" Harold Dull and "The 'Maze' Poem" by Joanne Kyger) were read at one of a series of meetings of poets initiated by Joe Dunn where since the Summer of 1957 work by . . . and myself, among others has come into play. It is from a controversy at this particular reading (Feb. 23, 1958) that the following Testimony arises. . . ." Inch-in-diameter stain on first leaf, otherwise in very good condition. \$2,500.00

ONE OF POUND'S RETAINED COPIES, WITH HIS ANNOTATIONS

24. (ELIOT, T. S. & Ezra POUND). **Ezra Pound: His Metric and Poetry**. 12mo, frontispiece portrait by Henri Gaudier-Brzeska, original rose boards. New York: Knopf, 1917. First edition of T. S. Eliot's second book, a twenty-five page essay written anonymously by Eliot at Pound's request. One of 1000 copies printed. Gallup TSE A2; Gallup EP B17. One of Pound's retained copies, with his contemporary blind-stamped address "5, Holland Place Chambers, Kensington. W." on the front free endpaper, and his holograph annotations to the bibliography at the back of the book. *Ezra Pound: His Metric and Poetry* was intended as a promotional piece to accompany the publication of Pound's *Lustra* (N. Y.: Knopf, 1917). Gallup notes that Pound "went over the manuscript, making corrections and changes before sending it on to John Quinn for publication by Knopf." Gallup EP B17. Pound contributed the three-page bibliography at the back of the book and he has annotated it in this copy, adding the publication date of *Pavannes and Divisions* in 1918, and *Instigations* and *Quia Pauper Amavi*, both noted as published in 1919, although according to Gallup *Instigations* was not issued until 1920. Pound lived at Holland Place Chambers in Kensington from 1914-1920, when he left London for Paris. Top edge of boards near head of spine bumped, spine faded, otherwise a very good copy. \$4,500.00

CONDITION, CONDITION, CONDITION!

25. ELIOT, T. S. **The Waste Land**. Small 8vo, original black cloth, inner glassine dust jacket, outer printed dust jacket. N. Y.: Boni & Liveright, 1922. First edition, first impression, of Eliot's masterpiece, the seminal poem of the twentieth century. One of 1000 numbered copies printed, of which the first copies (as here, numbered 377) have the word mountain correctly spelled in line 339 on page 41, and are bound in flexible black cloth; less than half the edition certainly and probably fewer than 300 copies were of this first impression. Gallup A6a; Connolly 100, 30b; Hayward 332. There is no need to belabor the obvious importance of *The Waste Land*, the publication of which elicited a lifetime of resentment from William Carlos Williams, who campaigned relentlessly against what he considered its baleful influence. Ezra Pound, on the other hand, who knew Eliot and *The Waste Land* better than anyone, expressed his admiration, pain and regret upon his friend's passing in 1965 in this way: "His was the true Dantescan voice – not honoured enough, and deserving more than I ever gave him." – *For T. S. E. in T. S. Eliot. The Man and His Work. (The Sewanee Review, 1966)*. A spectacular copy, as new and unopened. In a cloth chemise and slipcase. Perfection has its price. \$125,000.00 (net)

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

26. ELIOT, T. S. **"East Coker" [from] The New English Weekly (Supplement), Easter Number, (March 21), 1940**. First edition of "East Coker", printed as a supplement and stapled into issues of *The New English Weekly*. "East Coker" is paginated [325]-328. Gallup A36a (note) & C454. H. M. (Marshall) McLuhan's copy, with his ownership signature in pencil at the top of the first page, with address of 50 Grange Road, (Cambridge, England), where McLuhan was living at the time of issue. McLuhan, a Canadian, attended Trinity Hall, Cambridge, in the fall of 1934, studying English literature with F. R. Leavis and I. A. Richards, and receiving his B.A. from Cambridge in 1936. McLuhan converted to Catholicism in 1937. He returned to Cambridge in 1939/1940 to work on his M.A., which, owing to the outbreak of war, he was allowed to complete without an oral defense after returning to the USA. In a letter home, dated March 31, 1935, McLuhan referred to Eliot as "the great English-speaking poet" and "clearest headed critic of literature"; McLuhan also considered Eliot's Anglo-Catholic faith "passive" in the face of the harm that technology and social engineering would likely do to civilization. Lightly soiled, otherwise a very good copy, preserved in a half-morocco folding box. Rare. \$12,500.00
27. ELIOT, T. S. **TLS, 1 page, 8vo, no place, but Washington, DC, May 23, 1947, to James Agee, with the original envelope marked "Private and Personal."** Addressing "My dear Agee" at Agee's office at Time Inc. at Rockefeller Center, where Agee worked as a book reviewer and film critic, Eliot notes that he only received Agee's letter of May the sixth "yesterday, forwarded to me in Washington." Eliot "is writing at once to explain this as it would otherwise have seemed neglectful of me not to have alluded to your letter when we met the other day." Eliot assures Agee that "I very much appreciate all the trouble you took, in the first place to make an exact report of my lecture and in the second place to protect me in

your columns. I was more than satisfied with the result, although I cannot expect you to be satisfied yourself, and I want you to know that I am grateful.” Signed in full T. S. Eliot. On April 22, 1947, Eliot flew to the United States, primarily to visit his brother Henry, who died on 5 May, but also to visit Ezra Pound at St. Elizabeths Hospital in Washington, DC. On May 3, Eliot gave a lecture on Milton, which was followed by a tea party, at the Frick Museum in New York in the afternoon. Agee is not mentioned in Eliot’s correspondence, but he probably attended the lecture and tea and then wrote an account of it for *Time* or another periodical. Eliot was in and out of New York for readings on May 5, lectures at Princeton on Samuel Johnson on May 19-20, and another reading in New Haven at Yale on May 26. [We are grateful to Ronald Schuchard for providing the preceding information.] The envelope is somewhat soiled; the letter is in fine condition. \$4,000.00

28. FREEMAN, Mary E. Wilkins. **Comfort Pease And Her Gold Ring.** (1895) Original holograph manuscript, 71 pages, 8vo, rectos only, three quarter calf & marbled boards. Inscribed on a preliminary leaf: “Presented to Herbert F. Gunnison with warm regards of Irving Bacheller”. With Gunnison’s bookplate. Mary Eleanor Wilkins Freeman (1852-1930), born in Randolph, Massachusetts, was a popular American author and feminist, known for her stories about New England, many of which featured the supernatural. The present story is considered to be one of her most enduring. Her best-known collections were *A Humble Romance and Other Stories* (1887) and *A New England Nun and Other Stories* (1891). Binding scuffed. \$3,500.00
29. FREEMAN, Mary E. Wilkins. **The Little Green Door. Not a True Story.** (1910) Original holograph manuscript, 27 pages, small 4to, rectos only, three quarter green morocco & marbled boards. Bookplate of Herbert F. Gunnison on front endsheet. A printed title page notes at the bottom: “(Written for Irving H. Bacheller’s Newspaper Syndicate)”. Binding scuffed. \$2,500.00

INSCRIBED TO HIS BRITISH PUBLISHER

30. GARCIA MARQUEZ, Gabriel. **One Hundred Years of Solitude. Translated from the Spanish by Gregory Rabassa.** 8vo, original yellow printed wrappers. N Y.: Harper & Row, 1970. Uncorrected proof copy of the first American edition. Presentation copy, inscribed by the author to Tom Maschler, Garcia Marquez’s first English publisher at Jonathan Cape, as an extension of the printed dedication: “y para Tom. 18 meses antes de nuestros 10,000 dolores, y con un immense abrazo de amigo, Gabriel 1969.” Some imperceptible restoration to upper cover and preliminary leaves that had been detached, short closed tear to upper panel at spine, otherwise a very good copy of a rare version of Garcia Marquez’s *magnum opus*, in a custom-made folding box with leather label on spine. \$15,000.00
31. GILBERT, Jack, et al. **Seven Stray Cats. Poetry San Francisco Presents Seven Stray Cats Reading Their Poems: Jean McLean, Laura Uronovitz, Michael Grieg, Ann London, Gerd Stern, Robert Stock, Carol Christopher Drake, Jack Gilbert.** 3 volumes, original wrappers, 9 x 12 inches, silkscreened cover with design by Jack Gilbert and Joan Hartmann-McLean, 17 pp. mimeographed, stapled along the top edge. San Francisco, CA: Poetry San Francisco, 1957. First editions, the first three issues of the anthology/announcement. Two or three pages are devoted to each poet in the anthology. The first issue states: “These sheets have been assembled to accompany a reading at the Six Gallery in San Francisco, January 19, 1957. They are limited to 100 copies and do not constitute magazine publication.” The second and third issues of the sheets were produced, 150 copies of each, with different colored covers but the same contents, for readings at the Sausalito Little Theatre on February 8, 1957 and the Town Hall Theatre in Berkeley March 3, 1957. The second issue states: “These sheets have been assembled to accompany a reading at The Sausalito Little Theatre in Sausalito, February 8, 1957. They are limited to 100 copies and do not constitute magazine publication.” The third issue states: “These sheets have been assembled to accompany a reading at the Town Hall Theatre in Berkeley, March 3, 1957. They are limited to 100 copies and do not constitute magazine publication.” A fine set. \$4,500.00
32. GIOIA, Dana. **Two Poems.** Thin 8vo, original decorated wrappers. (N. Y.): Bowery Press, 1982. First edition of Gioia’s rare first book. One of 70 copies printed by hand at the Center for the Book Arts under the supervision of Ken Botnick and Steve Miller of the Red Ozier Press. This copy signed by Gioia after the second poem. Peich 37. Fine copy. \$750.00

33. [GOGMAGOG PRESS] COX, Morris. **A Mystique of Mummers. Illustrated with 20 colored elimination linocuts, 12 fl x 17 inches, 22 loose sheets, plus a list of plates and two sheets of notes pasted inside the front and back of the box.** London: Gogmagog Press, 1983. Chambers 35. First edition of Cox's last collection of prints. One of only 12 sets printed in black, with each linocut individually titled and signed and dated by the artist/publisher. In a quarter-cloth solander box, with printed label on the spine, by Gemma O'Connor, and monoprint covers on Japanese paper by Cox. The list of plates and notes are handwritten by John Craig. Chambers/Franklin comment: "Morris Cox in his eighty-first year produced this energetic series of twenty prints, brightly colored in flat tones from linocuts. . . . It is a profound work. . . . If the word means merely actors, he finds them on the stage of history; mankind as mummer playing whatever dominating, automatic, poetic or dominated part the world's destiny designed. This seems therefore to be his epilogue. With twelve sets completed and no gallery exhibiting him, few have seen what he has done." One of the rarest of Gogmagog publications. \$7,500.00
34. [HAMMER CREEK PRESS]. DEPOL, John. **Wood Engravings by John Depol for the Hammer Creek Press.** Small 4to, illustrated with 24 pages of wood engravings, original paste-paper wrappers with printed label, sewn. (No place: Printed on a small hand-press by John S. Fass, Hammer Creek Press, 1957). First edition. No statement of limitation. A fine copy. \$1,000.00
35. HARDY, Thomas. **"In Time of 'The Breaking Of Nations'", original holograph manuscript of one of Hardy's most important poems,** 1 page, 4to, signed "T. Hardy"; with note citing Biblical source ["Thou art my battle ax and weapons of war: for with thee will I break in pieces the nations" – Jeremiah 51:20], and publication in *Moments of Vision* (London: Macmillan, 1917); with an ALS dated July 11, 1918 from Florence Hardy to Paul Lemperly, conveying "a 'sheet of MS. . . . This one is from my husband with his regards." In her letter, Mrs Hardy also discusses the editions of Thomas Hardy's works which she does not own, especially *A Pair of Blue Eyes*; identifies as a forgery a drawing attributed to Hardy, and describes an early painting by him that she has [". . . I think it very delicate & beautiful. . ."]; comments on the origins of the title "Satires of Circumstance"; notes likely fuel and food shortages, alluding to Hardy's penchant for sugar; and mentions having a copy of "The Convergence of the Twain", Hardy's poem about the Titanic. A note by Lemperly about the value of the poem, together with a long typed letter to him from Dodd & Livingstone offering him one of ten copies of a printing of "The Convergence" is included as well. "In Time of "The Breaking of Nations"" is one of Hardy's most famous poems. It was conceived as random reflections on St. Juliot in August 1870, while Hardy was courting his future wife, Emma Lavinia Gifford, and reading Tennyson in the garden of her brother's rectory in Cornwall. It was the time of the Franco-Prussian War of 1870, and Hardy made notes on the endpapers of Lackmann's *Specimens of German Prose*: "...Sc. rusty harrow – behind that rooks – behind them, 2 men hoeing mangel, with bowed backs, behind that a heap of couch smoking, behind those gorse & cart doing nothing in field – then the ground rising to plant in." These fragments were resurrected nearly forty-five years later during the early stages of the First World War in 1915, when the poem itself was finally written. The poem was first printed in the *Saturday Review* on 29 January 1916; a limited edition of 29 copies was privately printed by Clement Shorter in 1916; and it was later collected in *Selected Poems* (1916) and with minor changes in *Moments of Vision* (1917). Richard Purdy records only two manuscripts of "In Time of 'The Breaking Of Nations'", both fair copies, one in the Bliss Collection, having been sold at the Red Cross sale at Christie's on 26 April 1916, and the other the present manuscript, formerly in the possession of Paul Lemperly, 'a gift of Mrs Hardy in July 1918.' In *The Letters of Thomas Hardy*, Purdy and Millgate correctly note that the poem was also written out by Hardy in Edward Marsh's 'Little Book', which is now at Eton, on 6 November 1918. "In Time of "The Breaking of Nations"", one of Hardy's most frequently anthologized poems, was included by Ted Hughes and Seamus Heaney in their anthology *The Rattle Bag* (1982). A beautiful manuscript, in fine condition. \$25,000.00

IN THE RARE POPYRUS BINDING

36. HEANEY, Seamus. **Bog Poems. Illustrated by Barrie Cooke.** Small 4to, 3/4 maroon morocco & papyrus boards by Sangorski & Sutcliffe. London: Rainbow Press, 1975. First edition, in the rare first binding with Papyrus rather than the later, and far more common, marbled paper panels. Limited to 150 copies signed by Heaney. Pearson A14. The Rainbow Press was the imprint of Ted Hughes's sister, Olwyn. Most of the publications of the press, which operated between 1971 and 1981 and printed by the

Rampant Lions Press, were provided by Ted Hughes, both from his own work and the work of Sylvia Plath, with a number of other books, such as *Bog Poems*, selected by Ted Hughes, who was a good friend of Barrie Cooke, a sportsman and artist, and Heaney. Rand Brandes and Michael Durkan's bibliography of Heaney notes only that "some copies have papyrus-covered boards" but does not specify priority. However, based on the fact that we have handled only one other copy in this binding in thirty-five years, and that over twenty years ago, we believe the number of copies bound thus to be quite small, and in all probability distributed to friends and family of Ted and Olwyn Hughes. The provenance of the present copy, number 25, would seem to bear this out; it belonged to Ted Hughes's aunt, Frieda. We have only handled one other copy in thirty-five years. Brandes & Durkan A11. A fine copy. \$18,500.00

37. [HOGARTH PRESS] RILKE, Rainer Maria. **Duineser Elegien. Elegies From The Castle Of Duino. Translated from the German of Rainer Maria Rilke by V. Sackville-West and Edward Sackville West.** 8vo, initials designed by Eric Gill, original vellum-backed boards, t.e.g., plain unprinted dust jacket, publisher's slipcase. (London: Hogarth Press, 1931). First edition. One of 230 numbered copies printed at the Cranach Press on handmade Maillol-Kessler paper with the watermark of the Cranach Press and signed by the translators. Count Harry Kessler designed the format for the book; Eric Gill designed and personally cut the wood-engravings for the initials; the Italic type was designed by Edward Johnson and cut by E. Prince and G. T. Friend; the paper was hand-made by Count Kessler and Gaspard and Aristide Maillol; and the book was printed under the supervision of Count Kessler and Max Goertz. Woolmer 268; Cross and Ravenscroft-Hulme A25. Dust jacket lightly sunned along spine, slipcase also lightly tanned, some very slight foxing to the text, otherwise an exceptionally fine copy, one of very few we have seen in the original dust jacket and slipcase. The most beautiful book to bear the Hogarth Press' imprint. \$7,500.00
38. HOUSMAN, A. E. **"Aunts and Nieces, or Time and Space." Holograph manuscript poem of Housman's long humorous poem, 2 pages (recto and verso), folio, ruled paper with St Winifred watermark, unsigned.** "Aunts and Nieces" comprises 52 lines of manuscript verse to both sides, the text differing in minor ways from the published version: there is one correction to line 34 ["need not" changed to "will not"], and Housman's dividing the sections of the poem with asterisks is unique to this manuscript. The poem relates how a niece scorns her aunt's advice to "avoid, at the approach of dark / Eliza, the umbrageous park" lest "forth the cockatrice will frisk, / and out will bounce the basilisk, / and the astoundingly absurd / yet dangerous cockyoly-bird / will knock you, with its baneful beak, / into the middle of next week". Eliza goes to the park, while her aunt meets the prospect of her niece's doom with chilling sang-froid, and the aunt's prophesy, exactly and literally, comes to pass: "Then, from behind, a vicious peck / descended on Eliza's neck. / Eliza into the azure distance / Followed the line of least resistance. / * * * / In the middle of next week / There will be heard a piercing shriek, / And looking pale and weak and thin / Eliza will come flying in". Housman manuscripts are rare on the market, and this one is especially delightful. Three horizontal creases from folds, some light spotting, but in very good condition, preserved in a custom-made green morocco backed chemise. \$15,000.00
39. [JARGON SOCIETY/PHOTOGRAPHY] COX, Reuben. **The Work of Joe Webb: Appalachian Master of Rustic Architecture. Photographs and Essay by Reuben Cox.** Large 4to, approximately 10 x 12 inches, original cloth, handmade marbled paper dust jacket with leather label on spine, cloth slipcase. (Highlands, NC): Jargon Society, 2009). First edition, deluxe issue. One of only eight copies, signed by Cox and with an original photograph, also signed, housed in a specially made folder and slipcase by Heritage Bindery of Pasadena. The original photographs are contact prints, made from 8" x 10" negatives, on printing-out-paper, which is then gold-toned. The paper that Cox used to print these photographs is the same kind of paper that Atget used, a kind of paper that is no longer manufactured and that has become quite rare; it was the severely limited quantity of this kind of paper that was available to Cox that determined the size of this issue. Published as Jargon 105. The regular edition of *The Work of Joe Webb* sold out. As new, at publication price. \$2,000.00 (net)
40. [JARGON SOCIETY] COX, Reuben. **Corn Close. A Cottage in Dentdale. Photographs by Reuben Cox. Essays by Thomas Meyer and Anne Midgette.** 4to, illustrated in color, original cloth, dust jacket, in publisher's slipcase. (Salisbury, CT): Green Shade, 2015. First edition, published as Jargon 116. Limited to 50 copies signed by Cox, Meyer, and Midgette, and with an original photograph signed by the

photographer laid in. Corn Close is the Cumbrian cottage where the poets Jonathan Williams and Thomas Meyer lived for over thirty years. Reuben Cox, a professional photographer and formerly on the faculty of Cooper Union, is the author of *The Work of Joe Webb: Appalachian Master of Rustic Architecture* (Jargon Society, 2009). As new, at publication price. \$250.00

41. JOHNSON, Ray. **The Paper Snake**. Oblong 4to, original pictorial cloth, dust jacket. (N. Y.: Something Else Press, 1965). First edition, first printing, hardback issue. One of 1840 copies printed. A compendium of Johnson's mail art as sent to Dick Higgins. Inscribed by Johnson on the title-page: "With best wishes, Ray Johnson", underscored with a drawing of a snake. Dust jacket chipped, otherwise a fine copy. Uncommon signed. \$1,500.00

ONE OF 100 COPIES SIGNED BY JOYCE

42. JOYCE, James. **Ulysses**. 4to, original blue green wrappers. Paris: Shakespeare and Company, 1922. First edition. One of 100 numbered copies printed on Dutch handmade paper and signed by Joyce, out of a total edition of 1000 copies; this being number 15. Sold entirely by subscription, the first printing of *Ulysses* consisted of three issues: copies numbered 1-100, as here, were printed on Holland handmade paper and signed by the author; copies numbered 101-250, a large-paper issue, were printed on vergé d'Arches; and the remaining 750 copies, the regular issue, were printed on a linen paper; all were bound in blue-green paper wrappers resembling the color of the Greek flag. Slocum and Cahoon A17. Some expert restoration to spine, light wear to edges of wrappers, otherwise a very good copy, in a half-morocco folding box. \$175,000.00 (net)

43. KEES, Weldon. **The Collected Poems of Weldon Kees. Edited by Donald Justice**. 8vo, original full black morocco with blind-stamped initials ("WK") on front cover and gilt lettering on spine by Elizabeth Kner, publisher's slipcase. Iowa City, IA: Stone Wall Press, 1960. First edition. One of only 20 copies on Rives Heavy, a French mould made paper, and bound in full leather, out of a total of 200 copies printed. Berger 8. A fine copy of this rare issue of one of the most beautiful books from the Stone Wall Press, in partially faded and soiled slipcase. \$4,500.00

INSCRIBED TO JOHN WAIN

44. LARKIN, Philip. **Aubade**. Oblong 12mo, original wrappers in silver-gilt envelope. (Salem, OR: Seluzicki, 1980). First edition of this five-stanza poem, one of Larkin's best. Limited to 250 copies printed at the Penstemon Press and initialed by Larkin, this being Roman-numeral copy number XVI, also initialed by the artist, Kathleen Gray Shallock, on the colophon page. Presentation copy, inscribed by Larkin to his friend, the British novelist John Wain, author of *Hurry On Down*, on the front free endpaper: "For John, this useless bit of bibliomania – with love from Philip." Larkin has made a holograph revision on the third page of text, inserting the word "this" in the fourth line from the bottom, "That [this] is what we fear . . ." Very fine copy. \$4,500.00

EZRA POUND / AGNES BEDFORD COPY, INSCRIBED BY JOHN QUINN & WYNDHAM LEWIS

45. LEWIS, Wyndham. **Tarr**. 8vo, original bright red cloth. NY: Alfred A. Knopf, 1918. First edition, first binding, of Lewis's first novel, preceding the English edition. Morrow & Lafourcade A3a; Pound & Grover A2a; Connolly, *Modern Movement*, 29. Presentation copy from John Quinn, who was responsible for arranging for the publication of *Tarr*, "To Ezra Pound, with the kind regards of John Quinn, New York, June 29, 1918." *Tarr* was published on June 27, 1918. It was Pound who provided Knopf with the manuscript of the novel. The Knopf edition appeared in June 1918, three weeks before the English Egoist Press edition. Beneath Quinn's inscription is the later ownership signature of Agnes Bedford, which appears again at the head of the next blank page above the blind-stamp of Pound's 5, Holland Place Chambers address. When Pound moved to Paris in January 1921, "He retained the London flat in Holland Place Chambers, subletting it to Agnes Bedford, a professional musician and one of Wyndham Lewis's mistresses, who helped Ezra with work on troubadour songs. He left most of his books there, and would often write asking her to send over some item or other, using her as secretary-courier-agent in exchange for the flat. He told Miss Bedford to 'open any letters that come for me; throw away the bores; answer any that you think worth it.'" – Humphrey Carpenter, *A Serious Character: The Life of Ezra Pound*

(Boston: Houghton Mifflin Company, 1988), p. 378. Below Bedford's signature is Lewis's later inscription to Bedford: "To my dear Agg, from W.L., Dec. 1927." Agnes Bedford, the accompanist and piano teacher who collaborated with Ezra Pound on sundry musical ventures in the 1920s, had been a friend of Lewis during the same period. In 1921 he addressed her as 'Miss Bedford' when gently chiding her for encouraging Pound in the purchase of a bassoon. In his Sportsman's Engagement Book of 1923, she appeared as 'Agg' or 'Aggy BED'. Lewis admitted that 'there had been talk of his marrying her (in the late Twenties) but he had decided against it.' During 1930, in the course of sporadic diary entries, she was referred to, for reasons that remain a mystery, as 'Twin'. Their liaison ended with Lewis's marriage to Gladys Hoskins in October of the same year. Severance of the connection was commemorated on a page of chronological notes for 1930, written in Lewis's hand: an arrow pointed between the months of September and November, labeled 'Cease to see Twin'. Twenty years later Agnes Bedford, still enigmatically known as 'Twin' to both Lewis and his wife, re-entered their lives. . . . With the onset of his blindness and the strain beginning to tell on his wife, 44 Eaton Mews North now became Lewis's office and principal workplace. Because he could no longer see to read, everything had to be read to him. Agnes Bedford remembered reading George Orwell novels aloud so that he could pass judgment on them in Part IV of *The Writer and the Absolute* . . . She helped with his correspondence, writing letters to his dictation. Her devotion to Lewis lightened the workload of his wife at the same time as it created a tension born of rivalry between the two women. 'Twin' became another object of suspicion for Gladys's paranoia." Bedford remained Lewis's faithful friend and secretary until the end. The day Lewis died, on March 7th, 1957, Bedford and Mrs. Lewis were together: "Back at the flat that night, with Agnes Bedford, Mrs. Lewis picked up the nearest piece of paper to hand and drafted a note to Sir Nicholas Waterhouse for Agnes to type." – Paul O'Keeffe, *Some Sort of Genius. A Life of Wyndham Lewis* (Berkeley, CA: Counterpoint, 2000), pp. 569-570. *Tarr* was originally serialized in nineteen installments in Harriet Weaver's *The Egoist* between April 1916 and November 1917. The Knopf edition differs considerably from both the earlier serialized version and the first English edition, which corrected some of the errors that appeared in the American edition, but which also introduced new ones. As Scott Klein notes in his Oxford World Classics edition of the novel, "All of these early versions were problematic... The Knopf edition was set with a mixture of the printed *Egoist* serial materials and pieces of manuscript that Pound was able to gather while Lewis was at the Front, and Lewis was never presented with proofs to correct for this edition. Moreover, Quinn became ill during the production of the Knopf *Tarr*, and the proofreading on this edition was thus done so sloppily that Lewis later referred to this edition as 'the bad American *Tarr*'. Lewis thoroughly revised the text of the novel for Chatto & Windus's Phoenix Series edition in 1928, producing an entirely rewritten and expanded version of the text." – Scott Klein, Introduction and Note on the Text to *Tarr* (Oxford: OUP, 2010). A couple of tiny drink-spots and a crease to top corner of page 379, lightly rubbed, spine a trifle sunned, otherwise a very good copy, lacking the extremely rare dust jacket, which we have only handled once in forty years. \$15,000.00

46. [LITTLE MAGAZINES] CREELEY, Robert, editor. **The Black Mountain Review**. Small 8vo, illustrated, 6 1/2 x 8 1/2 and 4 3/4 x 6 5/8 inches, original wrappers. Vols. 1 – 7 (complete). 1954-1957, Black Mountain, North Carolina, Black Mountain College 1954-1957. First Editions. A complete run of *The Black Mountain Review*, the literary organ of Black Mountain College. Issue 1: Spring 1954: Contributors include Charles Olson, Paul Blackburn, Larry Eigner, William Bronk. Issue 2: Summer 1954. Contributors include Kenneth Rexroth, Douglas Woolf, Creeley, Irving Layton. Issue 3: Fall 1954. Contributors include Robert Duncan, Denise Levertov, Charles Olson. Issue 4: Winter 1954. Contributors include Joel Oppenheimer, Paul Carroll, Franz Kline, Jess Collins. Issue 5: Summer 1955. Contributors include Louis Zukofsky, Jonathan Williams, James Purdy, Paul Goodman. Issue 6: Spring 1956. Contributors include Fielding Dawson, Lorine Niedecker, Michael Rumaker, Hilda Morley. Issue 7: Autumn 1957. Contributors include Edward Dahlberg, Jack Kerouac, Philip Whalen, Gary Snyder, Hubert Selby Jr., Edward Dorn. All issues are in very good to fine condition. \$7,500.00
47. LOY, Mina. **Lunar Baedeker**. Small 8vo, original printed buff wrappers. (Paris: Contact Publishing Co., 1923). First edition of Loy's rare first book, printed by Darantiere in Dijon for Robert McAlmon's press in an edition of approximately 300 copies, of which as many as a third were intercepted, and presumably destroyed, by New York City Customs on the grounds that the book was pornographic. The "Glenway/Wescott / Monroe/Wheeler" copy, with Wescott and Wheeler's joint ownership inscription, in Wescott's hand, on the inside of the front wrapper. Glenway Wescott was a good friend of Mina Loy's in

Paris and, according to Carolyn Burke, despite his homosexuality, had something of a “crush” on her. – *Becoming Modern: A Life of Mina Loy* by Carolyn Burke (N.Y.: Farrar Straus & Giroux, 1996). A fragile, poorly produced book that, even without bureaucratic intervention, had little chance of surviving. The present copy would benefit from restoration: wrappers somewhat worn and nicked at overlapping edges, back wrapper detached with three small indentations near bottom spine portion that extend through last couple leaves of text block, spine panel worn away, portrait photograph tipped to initial blank, otherwise a good copy. \$2,250.00

“BOWERY BUM” BY MINA LOY

48. LOY, Mina. **Original charcoal and gouache drawing of an old woman wearing a white head scarf, 9 ½ x 13 inches, on brown paper, inscribed “Your sincere friend Mina Loy”, undated but circa 1949-1952.** Although best known as one of the most important early modernist poets, Mina Loy was highly regarded as an artist. In drawings, paintings, collages, decorated lampshades, and relief constructions, she earned the admiration of Joseph Cornell, Marcel Duchamp, among many others. She attended art schools in London, Munich, and Paris and exhibited at some of the more famous art shows of the early 20th Century, including the 1905 Salon d’Automne in Paris, the 1914 Free Exhibition of International Futurists in Rome, the 1917 Independents’ Exhibition in New York City, in addition to being shown later at the gallery of her son-in-law, Julien Levy, in New York. By the early 1950s, Loy was living in a small apartment in New York City, where her most ambitious art works, the assemblages and constructions based on her experiences and encounters with the down and out in the Bowery, were created. This drawing, which is undated, must have been done between 1949-1952, during the period when Loy was living in Irene Klempner’s communal boarding house in the Bowery, a period in which Loy’s intense interest in the life around her was engaged: “From Mina’s perspective, the bums represented her lifelong fear of “outcasting.” To most people they were human wreckage, indistinguishable in their grime and degradation, but in her eyes they were individuals with habits and histories. Within weeks of her move to Stanton Street, she had made friends with the regulars and introduced them to members of the household as “red” or “Whitey.” . . . she sketched them from her window and sent them on errands so that she could give them a quarter.” – Carolyn Burke, *Becoming Modern: The Life of Mina Loy* (N. Y.: Farrar Straus Giroux, 1996), pp. 409-420. The touching inscription on this drawing suggests the possibility that it might have been given to the subject of the drawing, although we have no way of tracing provenance back to its original owner. This drawing is only the second drawing by Mina Loy we have seen on the market – the other drawing was a pencil portrait of a friend in Aspen, Colorado, where Loy lived with her daughters from 1953 until her death in 1966. In light of the fact that the drawing was done on a piece of scrap paper, as its edges indicate, and may well have been given to the subject, a woman Mina Loy met on the Bowery, the drawing is in very good condition. Framed and glazed. \$12,500.00
49. MANN, Thomas. **A Sketch of My Life.** 8vo, original quarter-vellum and boards, in publisher’s slipcase. Paris: Harrison of Paris, 1930. First English edition. Translated by H. T. Lowe-Porter, with revisions by the publishers. One of 75 copies on Imperial Japanese vellum signed by Mann. According to the colophon, the edition was originally intended to consist of only 50 copies. A regular issue of 695 copies was also published. Undaunted by the Depression, the expatriate press of Barbara Harrison, under the artistic supervision of Monroe Wheeler, published a series of distinguished editions of works by European and American authors in the early 1930s. In its review of *A Sketch of My Life* at the time, the *Times Literary Supplement* called it “a little masterpiece of its kind.” – Hugh Ford, *Published in Paris* (N. Y.: Macmillan, 1975), pp. 328-331. A fine copy in lightly worn slipcase. \$2,500.00
50. MULDOON, Paul. **Incantata.** Oblong folio, illustrated with 11 original prints by 11 different artists, original lavender linen-backed Fabiana Roma paper covered boards with inset printed label on the front cover, publisher’s matching linen slipcase. Dublin: Graphic Studio, 1994. First edition. Limited to 75 copies designed by James O’Nolan and printed letterpress on BFK Rives paper, with Japanese hand-made paper endpapers, and bound by Museum Bookbindings of Dublin; 25 roman-numeraled copies were for private distribution and 50 Arabic-numeraled copies were for sale, all signed by Muldoon and the eleven artists who contributed the prints. The artists represented are Chris Reid, Patrick Hickey, James McCreary, Patrick Pye, Carmel Benson, Maria Simmonds-Gooding, Micheal Farrell, James O’Nolan,

Jennifer Lane, Brian Bourke, and Alfonso Monreal. The various print media include etching, mezzotint, carborundum print, lithograph, woodcut, dry point and a combination of etching, engraving and mezzotint. *Incantata* is Muldoon's elegy for his lover, the American-born artist Mary Farl Powers, who moved to Ireland as a child, becoming an artist of prominence and a director of the Graphic Studio in Dublin. Powers died at the age of 43 in 1992. The Graphic Studio's edition of *Incantata* was prepared as an act of homage and as a memorial to the artist and friend whose life had meant so much to the studio, and whose death occasioned one of Muldoon's greatest poems. One of Muldoon's most admired poems, *Incantata* has achieved the status of a modern classic. "Incantata" was published in *The Annals of Chile*, which won the T. S. Eliot Prize, in 1994. A fine copy. Rare. \$7,500.00

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

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

52. O'HARA, Frank. **A City Winter and Other Poems. Two Drawings by Larry Rivers.** Tall 8vo, original frontispiece drawing & reproductions of two drawings by Larry Rivers, original cloth-backed decorated boards. N. Y.: Tibor De Nagy Gallery, 1951. First edition of O'Hara's first book, the birth of the New York School of Poetry. One of 20 copies printed by hand in Bodoni types on Japanese Kochi paper by Ruthven Todd for Editions of the Tibor de Nagy Gallery, specially bound with an original drawing by Larry Rivers as a frontispiece; this copy number 8. The drawing in this copy, a beautiful drawing of a reclining nude woman, is signed by Rivers. According to the colophon, *A City Winter* was published in March-April 1952 in an edition of 150 numbered copies, in two forms: a regular issue of 130 copies printed on French Arches paper [copies 21-150] and a deluxe issue printed on Japanese Kochi paper with an original drawing by Larry Rivers [copies 1-20]. However, according to Brad Gooch, 280 "folded paper" copies were printed in addition to the copies on Kochi paper. The regular issue, bound in blue paper wrappers, sold for \$1.00; the deluxe hardbound issue on Kochi paper with an original drawing by Rivers for \$20.00. (Gooch, *City Poet*, p. 213.) Not all of the copies in the regular issue were bound, a fact probably explained by the large over-run of 130 copies of the regular issue – twice the number specified in the colophon. These additional copies, for which there may not have been enough of the decorative blue paper used for the original wrappers, appear to have been distributed as unnumbered "folded paper" copies, that is, as "folded and gathered sheets". Of the copies that have come on the market in the past twenty-five years, the majority of copies have been in the form of unbound sheets. O'Hara gave Rivers full credit for getting the book published: "I doubt very much if John Myers would ever have published my first pamphlet, *A City Winter*, if one of his artists, Larry Rivers, hadn't wanted him to and wanted to do the drawings for it." Rivers was one of the artists represented by the Tibor de Nagy Gallery, and its favorite, owing to John Bernard Myers' infatuation with him. "No matter how large Myers' stable of artists became, Rivers was . . . always the showpiece." – Brad Gooch, *City Poet: The Life and Times of Frank O'Hara* (N. Y.: Alfred A. Knopf, 1993), p. 199. Between 1951 and 1961, with the exception of two years, Myers devoted the gallery's December show to Rivers' work. Spine lightly faded, otherwise a fine copy of this rare issue. \$22,500.00

53. O'HARA, Frank. **A City Winter and Other Poems. Two Drawings by Larry Rivers.** 8vo, original decorated wrappers with printed paper label on front cover. N. Y.: Tibor De Nagy Gallery, 1951. First edition of O'Hara's first book, the birth of the New York School of Poetry. One of 130 copies printed on French Arches paper out of a total edition of 150 copies (there were 20 copies on Japanese Kochi); this copy number 38. According to the colophon, *A City Winter* was published in March-April 1952 in an edition of 150 numbered copies, in two forms: a regular issue of 130 copies printed on French Arches paper [copies 21-150] and a deluxe issue printed on Japanese Kochi paper with an original drawing by Larry Rivers [copies 1-20]. However, according to Brad Gooch, 280 "folded paper" copies were printed in addition to the copies on Kochi paper. The regular issue, bound in blue paper wrappers, sold for \$1.00; the deluxe hardbound issue on Kochi paper with an original drawing by Rivers for \$20.00. Brad Gooch, *City Poet: The Life and Times of Frank O'Hara* (N. Y.: Alfred A. Knopf, 1993), p. 213. Not all of the copies in the regular issue were bound, a fact probably explained by the large over-run of 130 copies of the regular issue – twice the number specified in the colophon. These additional copies, for which there may not have been enough of the decorative blue paper used for the original wrappers, appear to have been distributed as unnumbered "folded paper" copies, that is, as "folded and gathered sheets". Of the copies that have come on the market in the past twenty-five years, the majority of copies have been in the form of unbound sheets. In the present copy, the cover label has come detached, and is laid into this copy; there is light marginal wear to the blue wrappers; otherwise a very good copy. Although all copies of *A City Winter* are rare, we have seen three times as many copies of the deluxe hardbound issue as we have copies of the regular issue in its original blue wrappers. \$4,500.00
54. O'HARA, Frank. **Meditations In An Emergency.** 8vo, original green cloth, publisher's slipcase. N. Y.: Grove Press, (1957). First edition. One of 75 numbered hardbound copies. (Only 90 copies of the entire edition were hardbound, with 15 containing original drawings by Grace Hartigan, and not all of the hardbound copies were signed by O'Hara). 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 roommate 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. \$4,000.00
55. PADGETT, Ron. **Summer Balloons.** 12mo, original white wrappers. (No place, but Tulsa, OK: The Author, Spring 1960). First edition of Padgett's rare first book, a four-page chapbook, privately printed for the author. Presentation copy, inscribed (in jest) on verso front cover, "George (Schneeman), Here is my latest and possibly best work, Ron, April 1967." Ron Padgett recalls that *Summer Balloons* "consists of a few poems that I wrote for a girl I was in love with in our senior year of high school in Tulsa. To make them presentable to her, I went to a Mr. Casebeer, a local job printer who worked out of the garage behind his house, setting everything by hand and printing it letterpress. When I asked him how much five copies would cost, he said, "About the same as one hundred," so I had him print more than five, but how many I do not remember, maybe that hundred. For many years I thought that I should have stuck with five, because there were those additional copies floating around displaying my rampant adolescent sentimentality to any and all. But then I said to myself, "Enough with the vanity," and stopped worrying about it. And, after all, the girl was so beautiful and nice". Padgett further recalled that "I gave the girl some copies, plus a few to friends (Ted [Berrigan], Joe [Brainard] and Dick [Gallup] and to a few penal poets. I don't know what happened to the rest. Ted went around destroying his first pamphlet [*A Lily for My Love*] because he was deeply embarrassed by its mawkish sentimentality. I never destroyed *Summer Balloons*, but whenever I glance at it I have to forgive myself for printing it. I was just a kid." Covers dust-soiled, with a small stain on back cover, otherwise a good copy. Rare. \$3,500.00
56. PAZ, Octavio. **Luna Silvestre.** (By) Octavio Paz Lozano. Oblong 24mo [5 1/8 x 5 5/8 inches], original printed wrappers, glassine dust jacket. Mexico: Fabula, 1933. First edition of Paz's rare first book. One of 75 numbered copies printed by "Miguel N Lira y el maestro don Fidel Guerrero . . . en Septiembre de 1933", this copy being number 47. Verani I.I. Verani, who evidently had not seen a copy, incorrectly stated that the size of the edition was 30 copies, while Paz's biographer, Guillermo Sheridan, who also evidently had not seen a copy, incorrectly recorded that it consisted of 65 copies, neither of which figures matches the number given in the book. *Luna Silvestre* [*Wild or Forest Moon*], published when Paz was nineteen years old, comprises seven poems. Paz later abandoned or completely rewrote all of the poems in

the book, which, in an interview, he lamented: "There are sins for which there is no forgiveness, and one of them is *Luna Silvestre*." Paz dropped his "second name" Lozano after the publication of *Luna Silvestre*, the only book of his which bore the name. The publisher, Lira, inherited a printing press and used it to publish the work of young Mexican poets, including books and a magazine called *Fábula*. *Luna Silvestre* prints the press's orange and black circular logo on the page facing the title-page. Lira, who later became a well-known playwright and novelist, also edited an influential magazine called *Lira (Lyre)*, an obvious pun on his name. In 1990, Paz was awarded the Nobel Prize for Literature. Slightly bumped and rubbed at base of spine, otherwise a fine copy. Extremely rare. \$17,500.00

57. PESSOA, Fernando. **English Poems. I. Antinous. II. Inscriptions. III. Epithalamium.** 2 volumes, 8vo, original printed wrappers. Lisbon: Olisipo, 1921. First editions of these poems in English by the great Portuguese poet. Although his fame rests upon his writing in Portuguese, Pessoa spoke and wrote English from an early age. For ten years, beginning at the age of seven, he attended an English school in Durban, South Africa, at which he won an award for English composition. And as an adult, Pessoa worked primarily as a translator of business correspondence into French and English. Indeed, of the five books Pessoa managed to publish in his lifetime, four were written in English. Only his final book, *Mensagem*, published in the year before his death in 1935, appeared in Portuguese. Pessoa had circulated yet another book of English verse among English publishers in 1917 without success, although one poem appeared in the distinguished periodical *The Athenaeum*. Pessoa had high hopes for his English writings & the international audience they would make available to him, but his hopes were frustrated. Among the welter of heteronyms with which he sought to impose some order on his vast and ungovernable imagination, was that of an English critic named Thomas Crosse, who promoted the neglected literature of Portugal to the wider world. Crosse was particularly impressed with the work of Alberto Caeiro, one of Pessoa's four principal heteronyms. Pessoa's English verse was generally regarded as a bit formal, or even stilted, even in his day drawing comparison in a TLS review with the work of Wilde, Dowson, Symonds, among others, as well as the Elizabethans. The review remarked upon the ultra-Shakespearean Shakespeareanisms of this Portuguese poet. The present volume constitutes the chief repositories of Pessoa's lifetime publications in English. As are all of the poet's lifetime publications, they are extremely rare. Remnant of sticker on verso front cover of Volume I, some light soiling and foxing, otherwise a fine, unopened set. Rare. \$15,000.00
58. [PESSOA, Fernando] **Nuevo Vocabulario que contiene Todas Las Palabras Usuales con Pronunciación Figurada. Español-Portugués por R. de Mesquita.** 12mo (5 ¼ x 3 ¼ inches), original limp red leather. Paris, 6, rue des Saints-Pères; Rio de Janeiro, 71, rua do Ouvidor, Libreria Garnier Hermanos, 1904. Fernando Pessoa's copy, with his ownership signature on the front flyleaf and (presumably) his annotations, mainly check marks and underlinings, on several pages. Pessoa (1888-1935) had an extensive library, of which a relatively small remnant of approximately 1200, designated as his "personal library", was acquired from his heirs by the Portuguese government for the Casa Fernando Pessoa in 1993. Pessoa would have been sixteen when this *Vocabulario* was published, although he probably acquired it at a later date: since the binding bears the stamping of Livraria Ferreira, Lisboa, Pessoa may well have acquired it in 1905 when he returned to Lisbon from Durban, South Africa, to study diplomacy, and one assumes he eventually replaced it with a more comprehensive Spanish-Portuguese dictionary later in life. Extremities of spine lightly worn, spine a bit faded, but a very good copy. \$4,750.00
59. [POETRY] **Backwoods BroadSides Chaplet Series. Edited by Sylvester Pollet. Number 1 – 100.** 100 individual 8-page flyers, folded as issued, by 100 different poets. Ellsworth, ME: Backwoods BroadSides, 2006. A remarkable collection of 100 separate folding chaplets by 100 poets including Alice Notley, Anne Waldman, Kathleen Fraser, Diane DiPrima, Rachel Blau DuPlessis, Joanne Kyger, Rochelle Owens, Mary de Rachewiltz, Rosemary Waldrop, Amiri Baraka, Cid Corman, Robert Creeley, Theodore Enslin, Clayton Eshleman, Jonathan Greene, Dick Higgins, Robert Kelly, James Laughlin, Jackson MacLow, Aram Saroyan, Anselm Hollo, Michael Heller, Carl Rakosi, Armand Schwerner, John Taggart, Nathaniel Tarn, Jonathan Williams, among many others. Each of the flyers includes a title-page, 6 pages of poetry, and a colophon. One of 26 complete, lettered sets, signed by each of the poets. As new. \$1,500.00

INSCRIBED TO HIS PROFESSOR AT THE UNIVERSITY OF PENNSYLVANIA

60. POUND, Ezra. **Cathay. Translations by Ezra Pound For the Most Part From the Chinese of Rihaku, From the Notes of the Late Ernest Fenollosa, and the Decipherings of the Professors Mori and Ariga.** Small, thin 8vo, original printed wrappers. London: Elkin Mathews, 1915. First edition. Limited to 1000 copies printed. Gallup A9. Presentation copy, inscribed in the month before publication by the poet to his former English professor at the University of Pennsylvania, Felix E. Schelling: "With the translator's respects, March 1915." Uniformly toned as usual, a small ink stain to upper edge of rear wrapper, otherwise a very good copy with the rare advertisement leaf laid in at the back. Association copies of *Cathay* are rare. \$10,000.00
61. [RAMPANT LIONS PRESS] BIBLE. **In the Beginning.** Folio, illustrated with 8 screen-printed images printed and hand cut by Sebastian Carter, loose sheets in portfolio, in publisher's folding cloth box. Cambridge: Rampant Lions Press, 2006. First edition of these extracts from the King James Bible. One of 25 copies printed by hand in Hunt Roman type on J Green mould made paper numbered and signed by Carter; this being copy no. 24. A very fine copy. \$2,500.00
62. RICH, Adrienne Cecile. **Ariadne. A Play in Three Acts and Poems.** 8vo, 59 pages, original printed wrappers, glassine dust jacket. (Baltimore: Privately Printed by the J. H. Furst Company), 1939. First edition of the poet's extremely rare first book, privately printed by her parents when she was just ten years old. Adrienne Rich's father was the head of the pathology department at Johns Hopkins Medical School, and her mother was a concert pianist and composer. Rich was home-schooled until she entered fourth grade, and her first two books – *Ariadne* and *Not I, But Death* – are a testament to the mixed blessing of her birth and upbringing, the special care and tutelage of her parents, her father's fierce ambition for his daughter, and his pride in her precocious promise. Rich would disown both books. Neither of Rich's first two books is generally known – and Rich does not mention either book in her most personal essays about her early life – and most bibliographies of Rich's work do not mention them. It is a measure of their obscurity that Amy Sickels, in her study of Adrienne Rich in the Gay and Lesbian Writers Series (Philadelphia, PA: Chelsea House, 2005), devotes a chapter to "A Father's Ambition", and fails to mention either of these publications; nor are they mentioned in her Chronology of Rich's life or in the list of Rich's Works. Discussions of Rich's work invariably begin with her first published work, *A Change of World*, which W. H. Auden selected as the winner of the Yale Series of Younger Poets award during Rich's last year at Radcliffe, and Rich's own *Collected Early Poems* dates from 1950. Scholars, in other words, either are not aware of these works or appear to have followed the author's desire that her juvenile work be forgotten. We have no record of the number of copies printed, and given the rarity of *Ariadne* and *Not I, But Death*, it may well be that the author destroyed any remaining copies of them in later years. Both titles are extremely rare; no copies have appeared at auction, and only a small number are recorded in institutional collections. Slight toning to lower margin of wrappers, otherwise a fine copy, in a half-morocco case. \$17,500.00
63. RICH, Adrienne Cecile. **Not I, but Death.** 12mo, 30 pages, original green boards with printed label on front cover, glassine dust jacket. Baltimore: Privately Printed (by the) J. W. Furst Company, 1941. First edition of the poet's rare second book, a verse play privately printed by Rich's parents when she was only twelve years old, two years after they printed her first book, *Ariadne*. A fine copy, in a custom-made half-morocco case. \$15,000.00
64. RICH, Adrienne. **Letters Censored, Shredded, Returned to Sender or Judged Unfit to Send.** Folio, illustrated with two intaglio copperplate prints by Nancy Grossman, original Belgian linen-covered boards, recessed printed paste-paper labels. Hopewell, NJ: Pied Oxen Press, 2009. First separate edition. One of 85 numbered copies handset and printed in ATF Garamond types, the intaglio prints by Nancy Grossman were printed by Marjorie Van Dyke at Van Deb Editions in New York signed by the poet, artist and the printer, David Sellers. The entire edition consisted of 100 copies, of which 15 were hors commerce, and 85 for sale. As new, at publisher's price. \$3,500.00
65. ROUSSEL, Raymond. **Locus Solus.** 8vo, original printed wrappers. Paris: Librairie Alphonse Lemerre, 1914. First edition of Roussel's masterpiece, large-paper issue on Japon. Spine a little sunned, otherwise a fine copy. \$2,500.00

66. ROUSSEL, Raymond. **La Poussiere de Soleils. Pièce en Cinq Actes et Vingt-Quatre Tableaux. Représentée pour la Première Fois sur La Scène du Theatre de la Porte-Saint-Martin le 2 Fevrier 1926.** 8vo, original printed wrappers. Paris: Librairie Alphonse Lemerre, 1926. First edition, large-paper issue on Japon. Complete with the 12-page insert bearing “La Critique et L’Auteur de La Poussiere de Soleils”, which is printed on acidic paper that has offset onto adjoining leaves. Illustrated with 17 tableaux in color by the author. Inscribed on the half-title page by the author transcribing a passage that appears on p. 100, a comment by Réard: “La Vierge – qu’elle vit soudain au fond de la grotte en ouvrant les paupières, inondée de reflets célestes qui, ô merveille! n’éprouvèrent point des yeux.” After this transcription, Roussel writes: Ecrit, avec un très affectueux respect, pour Madame la Comtesse de Peretti de la Rocca, Raymond Roussel, Janvier, 1927.” The recipient was the wife of Comte Emmanuel de Peretti de La Rocca, a diplomat who was, at the time, French ambassador to Spain. Spine sunned, offsetting from publisher’s inserted ads, which are printed on highly acidic paper, otherwise a very good copy. \$2,500.00
67. ROUSSEL, Raymond. **Impressions d’Afrique.** 8vo, original printed wrappers. Paris: Librairie Alphonse Lemerre, 1932. Later edition, large-paper issue on Japon. Fine copy \$750.00
68. ROUSSEL, Raymond. **Nouvelles Impressions d’Afrique suivies de L’Ame de Victor Hugo. Ouvrage orne de 59 dessins de H. – A. ZO.** 8vo, original printed wrappers. Paris: Librairie Alphonse Lemerre, 1932. Later edition, large-paper issue on Japon. Spine a trifle sunned, otherwise a fine copy. \$750.00
69. RUZICKA, Rudolph, illustrator. **New York: A Series of Wood Engravings in Colour and a Note on Colour Printing... with Prose Impressions of the City by Walter Prichard Eaton.** 4to, illustrated with color wood engravings by Ruzicka, original cloth-backed unprinted paper over boards, spine label. New York: The Grolier Club, 1915. First edition. One of 250 copies printed on French hand-made paper. Ruzicka’s finest and most sought after work, illustrated with 30 wood engravings, of which 10 are full-page engravings printed in Paris by Emile Fequet. Spine very faintly sunned, otherwise a fine copy of a beautiful book, very scarce in fine condition. \$2,500.00
70. SCHOLEM, Gerhard (Gershom) & Walter BENJAMIN. **Amtliches Lehrege-dicht der Philosophischen Fakultät der Haupt- und Staats-Universität Muri von Gerhard Scholem, Pedell des religionphilosophischen Seminars. Zweite, umgearbeitete und den letzten approbierten Errungenschaften der Philosophie entsprechende Ausgabe.** 8vo, French fold, original printed card covers, tied with blue string. Muri, Verlag der Universität (Berlin: Arthur Scholem, 1928). First edition. Although the title-page refers to this as the second edition, it is in fact the first published edition, previously existing only in Scholem’s own unique copy dating from July 15, 1918. Limited to 250 numbered copies printed under the supervision of Scholem’s brother Arthur for Gershom and Arthur’s brothers Reinhold and Erich Scholem. Scholem, Yaron and Catane, *Bibliography of the Writings of Gershom G. Scholem*, 84. *The Official Didactic Philosophical Poem*, in which a quatrain is devoted to each letter of the alphabet, was the sardonic by-product of the friendship between the twenty-one year old Gerhard (later Gershom) Scholem and his friend and erstwhile idol, the twenty-six year old Walter Benjamin. Scholem visited Benjamin and his wife Dora in Switzerland from May 4, 1918 until August 1919, “a period of sustained dialogue. From June until the end of summer, the Benjamins stayed in the village of Muri, a short distance outside of Bern. Scholem took a room there, too, and the two men invented the fantasy University of Muri as a running joke between them, granting one another official positions and discussing regulations and curriculum.” – *Walter Benjamin: Selected Writings. Volume 1: 1912-1926.* Edited by Marcus Bullock and Michael W. Jennings (Cambridge, MA: Harvard University Press, 1996), pp. 502-503. In his memoir *Walter Benjamin: The Story of a Friendship*, Scholem remembered: “Since so little was to be learned at the university, we formed “our own academy” (as Benjamin put it in our first conversations). Thus we proceeded to found, half in earnest and half in jest, the “University of Muri” and its “institutes”: a library and an academy. In the catalogue of this university, the statutes of the academy, and the imaginary list of new library acquisitions, for which Benjamin supplied reviews sparkling with wit, our high spirits and ridicule of academic activities found an appropriate outlet during the next three or four years. Benjamin played the role of the rector and repeatedly gave me written and oral reports about the latest goings on at our fantasy university. I was

heard from as “Warder of the School of the Philosophy of Religion” and sometimes also as a member of the faculty. . . . At the end of November 1927 he (Benjamin) wrote me that by way of celebrating the appearance of my Philosophical Alphabet from the Archives of the University of Muri, which my brothers had printed for the “Berlin Bibliophiles’ Evening,” he wished to produce a few contributions of his own . . .” – *Walter Benjamin: The Story of a Friendship* (N. Y.: New York Review Books, 2001), pp. 72, 184. The card covers are printed on acidic paper and show some discoloration and light wear, otherwise a very good copy. \$4,000.00

71. STEVENS, Wallace. **Harmonium**. 8vo, original cloth-backed patterned paper over boards, printed paper spine label, dust jacket. New York: Alfred A. Knopf, 1923. First edition of Stevens’s first book, in the first binding. One of 500 copies in the first binding with “checked pattern of Curwen paper” (out of a total edition of 1500 copies printed). The first issue in the first binding stands 1/8” taller and is 1/8” wider than the two later issues of the first edition, with readily distinguishable variant dust jackets. Edelstein A1a. Published when Stevens was 44 years old, *Harmonium* was hardly the debut of a novice poet; few first books of poetry – perhaps only Eliot’s *Prufrock* and Ginsberg’s *Howl* – so immediately and unequivocally established its author as one of the distinctive voices of the age. Although copies of the later issues of *Harmonium* occasionally turn up in dust jackets, invariably worn, copies of the first issue in jacket are rare, especially in acceptable collector’s condition; we have only seen a few such survivals. Head and tail of spine very slightly chipped, several very short closed tears at edges, otherwise an extraordinarily fine copy of a book that seldom turns up in dust jacket and rarely in anything approaching fine condition; with one exception, we have not seen another copy superior to this one; in a half morocco slipcase. \$25,000.00
72. STRAND, Mark. **Sleeping With One Eye Open. Poems**. 8vo, original bright red cloth, glassine dust jacket. Iowa City: The Stone Wall Press, 1964. First edition of Strand’s rare first book. One of 225 copies printed from Romanee type on Curtis Rag paper by Kim Merker at the Stone Wall Press. Berger, *Printing & the Minder of Merker*, 16. Kim Merker’s copy, inscribed by Strand to him on the first page of text: “for Kim with both eyes open . . . Mark Strand.” Spine a touch faded, although much less so than usual, otherwise a fine copy in specially made matching slipcase. \$2,500.00
73. STRAND, Mark. **The Continuous Life. Eighteen Poems. Two Woodcuts by Neil Welliver**. Folio, original wrappers with Japanese style clasps. Iowa City: Windhover Press, 1990. First edition. One of 26 specially bound lettered copies signed by Strand and Welliver, with two separate prints laid in at the back; the only signed issue of this publication; however, the separate prints are not signed by the artist. As new. \$1,500.00
74. STUART, Ruth McEnery. **An Arkansas Prophet**. Original holograph manuscript, 83 pages, 8vo, rectos only, bound in three quarter calf & marbled boards. Lacking marbled front free endpaper. Inscribed: “Presented to Herbert F. Gunnison by his friend Irving Bacheller”. Newspaper clipping (apparently from an obituary of the author) tipped to preliminary leaf. Mary Routh McEnery Stuart (1849-1917), born in Marksville, Louisiana, was a prolific and popular author of stories of Southern local color, including a series of stories based on her experiences in Arkansas, including this one featuring a black farmer named Deuteronomy Jones. Robert B. Cochran of the University of Arkansas noted of “An Arkansas Prophet” that it “pushes the envelope a bit by featuring a black man who not only rescues the village belle but also shoots the Yankee cad who seduces her.” *Sonny*, Stuart’s most famous work, was published in 1896. Binding scuffed. \$3,500.00

ONE OF TEN COPIES PRINTED ON JAPAN VELLUM

75. THOMAS, Dylan. **Twenty-Six Poems**. 4to, original quarter vellum & decorated boards, in publisher’s slipcase. (No place: James Laughlin & J. M. Dent & Sons Ltd., 1949). First edition. One of only 10 copies printed on Japan vellum out of a total edition of 150 copies printed by Hans Mardersteig at the Officina Bodoni in Verona and signed by Thomas. Rolph B13. The bibliographer notes that evidence suggests that: “the vellum copies preceded the hand-made paper issue by about two days.” *Twenty-Six Poems* contains a selection of Thomas’s best poems, including “I see the boys of summer”, “After the funeral”, “The hand the signed the paper”, “There was a saviour”, “Ballad of the Long-Legged Bait”, “Deaths and Entrances”, “Fern Hill”, “A Refusal to Mourn”, “In my craft and sullen art”, and “In Country

Sleep”, among others. A fine copy of this rare issue, in partially incomplete publisher’s slipcase lacking one small section. \$17,500.00

76. [THOMAS, Edward] **Six Poems by Edward Eastaway**. 4to, illustrated by James Guthrie, original gray wrappers with printed label. Flansham, Sussex: The Pear Tree Press, (1916). First edition of Thomas’ rare first book of poems, the first appearance of any of his poems in book form, privately printed in an edition stated to consist of 100 copies printed by hand and in color from intaglio plates by James Guthrie at The Pear Tree Press. Eckert, pp. 235-37. However, according to Eckert, Thomas’ biographer and bibliographer, “less than a hundred copies” were actually printed, and “the plates are now destroyed.” In addition to “Sedge-Warblers”, “Cock-Crow”, and “Beauty”, *Six Poems* includes “This is no case of petty right or wrong”, “A Private”, and “Aspens”. Of the edition, Eckert notes that “There are variations in size and in colour – each book is usually done in two colours – and there may be copies varying in collation between the first and second states.” The present copy is such a variant: it is printed using two colors, but it comprises sixteen leaves of handmade paper rather than “Jap vellum” which was used in the first state. In addition, the pagination, or placement of the illustrations and text, varies: in this copy, the full-length illustration appears on p. 9; there is an illustration on p. 17. The present copy is presumably a later, mixed state of the book, a not unusual phenomenon as most copies we have seen represent variant states of the book. Eckert notes that “usually those of the second state” were numbered; this copy is annotated on the colophon page in Guthrie’s hand: “Of 100 copies, this is no. 92” and is signed by him. A fine copy of Thomas’s rarest book, and the most beautiful book of the Pear Tree Press, preserved in a custom-made slipcase. \$15,000.00
77. WHITMAN, Walt. **November Boughs**. Large 8vo, original green cloth stamped in gilt, bevelled edges, t.e.g., others untrimmed. Philadelphia: David McKay, 1888. First edition, third printing. Myerson A12.1.c. Inscribed by Richard Maurice Bucke, one of Whitman’s earliest biographers, to “Edith Maclure Love from her friend R. M. Bucke, Asylum, London, Ontario, 16 June 1900.” With a gift inscription from Ms. Love, signed “Mun”, below. Dr. Bucke was the head of the Asylum for the Insane in London, Ontario, and the author of *Cosmic Consciousness: A Study in the Evolution of the Human Mind*. He was a friend of Whitman’s, and one of his literary executors. Love was an American and the Director of Physical Training for Women at Indiana State Normal School. A near fine copy. \$750.00
78. WHITMAN, Walt. **Good-Bye My Fancy. 2nd Annex to Leaves of Grass**. 8vo, original dark green cloth with gilt lettering on front cover & spine, t.e.g. Philadelphia: David McKay, 1891. First edition, Binding C (green cloth; the third binding) with the frontispiece in style 1 (no priority); the so-called “Large-Paper Edition”. One of 1000 copies printed, of which a small number were bound in “green cloth in a large-paper format” after Whitman’s death. Myerson A13; Wells & Goldsmith p. 34. Copies in Binding B (red cloth) & Binding C (green cloth) were never offered for sale. *Good-Bye My Fancy* contains thirty-one poems and seven essays, including “An Old Man’s Rejoinder”, “Old Poets”, “For Queen Victoria’s Birthday”, “American National Literature”, “Gathering The Corn”, “A Death Bouquet”, and numerous short occasional pieces. Inscribed by Richard Maurice Bucke, one of Whitman’s earliest biographers, to “Edith Maclure Love from her friend R. M. Bucke, Asylum, London, Ontario, 16 June 1900.” With a gift inscription from Ms. Love, signed “Mun”, below. Light offsetting to endpapers, extremities a trifle rubbed, otherwise a fine copy. \$750.00
79. [WHITMAN, Walt] BUCKE, Richard Maurice. **Walt Whitman**. 8vo, illustrated, cloth, t.e.g., cloth dust jacket & matching slipcase. Philadelphia: David McKay, 1883. First edition. Whitman wrote the first portion of the book, and helped to write and to edit the rest. Myerson D13. BAL 21424. Inscribed by Bucke on the front free endpaper to “Edith Maclure Love, with love from the author, 13 June 1900.” A second gift inscription, dated June 27th, 1932, with some pencil annotations, follows. Evidently “Mun” was Edith’s nickname, and the person who made these annotations queries whether Mun, who “knew Bucke before she married; did they have a romantic rel?” A trifle rubbed, otherwise a fine copy. \$1,250.00
80. [WHITTINGTON PRESS] **A Miscellany of Type Compiled at Whittington**. Folio, illustrated with woodcuts by Richard Kennedy, Miriam Macgregor, Gwenda Morgan, Hellmuth Weissenborn and others, quarter Niger morocco, with separate portfolio of broadsides, in publisher’s cloth & board slipcase.

(Andoversford, Gloucestershire: Whittington Press, 1990). First edition. One of 55 deluxe copies, specially bound, and with a separate portfolio, out of a total edition of 530 copies printed. The broadsides include items from the Press's collection of handmade papers acquired from the Oxford University Press, and four items assembled by Erik Voss. They include marbled paper samples for the Press of Colleen Gryspeerdt a hand-colored illustration by Carmen Voss, a signed Miriam Macgregor wood-engraving, and three blocks designed for Richard Kennedy's *A Boy at the Hogarth Press*, which are printed here for the first time. A very fine copy. \$2,000.00

81. [WHITTINGTON PRESS] **Pages from Presses. Kelmscott, Ashendene, Doves, Vale, Eragny & Essex House with a commentary by David Butcher.** Folio, with tipped-in specimen pages, original full Niger morocco, with separate cloth & board portfolio, in publisher's folding cloth box. (Andoversford, Gloucestershire): Whittington Press, (2006). First edition. One of 50 roman-numeraled copies bound in full Niger Goatskin, with a Doves Press leaf on vellum and thirteen original paper leaves, and a separate portfolio of original leaves, numbered and signed by David Butcher; this being copy no. xxii. The entire edition considered of 185 copies set in 14-point Walbaum and printed on Czech Losin hand-made paper. Very fine copy, with publisher's prospectus included. \$1,500.00
82. [WILLIAMS, Jonathan] **Jonathan Williams Second Holograph Book [with:] Jonathan Williams Third Holograph Book [with:] Jonathan Williams' Signature Book for Jargon Press publication parties and related events, 1960-1997.** Three volumes, 4tos, full brown morocco, spine in 6 compartments, covers paneled in gilt, a.e.g., by Sangorski & Sutcliffe; marbled endpapers, full gray morocco, spine in 6 compartments, covers paneled in gilt, a.e.g., by Sangorski & Sutcliffe; and unprinted wrappers. Jonathan Williams kept several holograph books over the course of his life as guest books that recorded the visits of his friends to his homes in Highlands, NC and Corn Close, Cumbria, as well as records of guests at various public events hosted by the Jargon Society. The present holograph books contain not only signatures but also original art works, drawings, photographs, and poetry by the contributors, who include: Ansel Adams, Don Anderson, Leonard Baskin, Lyle Bongé, Stan Brakhage, Wynn Bullock, Basil Bunting, John Cage, Aaron Copland, Guy Davenport, Jim Dine, Ephraim Doner, Robert Duncan, Ian Hamilton Finlay, Sandra Fischer, Claude Fredericks, John Furnival, Suzi Gablik, Thomas George, Victor Hammer, Michael Harper, Lou Harrison, Dave Heath, David Hockney, Robert Indiana, Ernst Jandl, Pierre Joris, Bill Katz, Robert Kelly, Hugh Kenner, R. B. Kitaj, René Laubies, James McGarrell, Ralph Eugene Meatyard, Raoul Middleman, Darius Milhaud, Thomas Merton, A. Doyle Moore, John Jacob Niles, Claes Oldenburg, Charles Olson, Kenneth Patchen, Gerhard Rühm, Aaron Siskind, Joe Tilson, Gael Turnbull, Ian Tyson, Stan Vanderbeek, Diane Wakoski, Alan Watts, Minor White, and Emmett Williams, among many, many others. A complete list of contributors to the holograph books, including original art works, is available. The third volume, primarily a signature book, marks the publications of several Jargon Society books, including Mina Loy's *The Last Lunar Baedeker* (1982), and contains hundreds of signatures, the majority being writers and poets. The holograph books and the signature book are in fine condition; the signature book is rubbed along the spine and slightly hand-soiled consistent with its use. An itemized list of the contents is available. \$45,000.00
83. WILLIAMS, William Carlos. **Al Que Quiere! A Book of Poems.** Small 8vo, original buff printed boards. Boston: Four Seas Company, 1917. First edition of Williams' third book. One of 1000 copies printed. Wallace A3. Presentation copy, inscribed by Williams "To Waldo Frank / from / William Carlos Williams / May 23-1919." Now largely forgotten, Waldo Frank (1889-1967) was an important American Jewish intellectual, novelist, journalist, critic, and editor, and an authority on Hispanic culture, especially its spiritual and mystical traditions, during his life. Co-founder and editor of the short-lived left-wing magazine *The Seven Arts*, Frank was a regular contributor to *The New Yorker* and *The New Republic*, and, among other achievements, edited his friend Jean Toomer's *Cane* (1923). A good friend of Hart Crane's, Frank was one of a number of writers who sought a new vision of America in the early decades of the twentieth century; both Crane and Frank admired Williams's *In The American Grain* (1925). Slightly rubbed, otherwise a fine copy of a book not commonly found signed. \$7,500.00
84. WILLIAMS, William Carlos. **The Complete Collected Poems . . . 1906-1938.** 8vo, original cloth, dust jacket. Norfolk, CT: New Directions, (1938). First edition, first binding, of which 506 copies were produced. Wallace A20. A fine copy in dust jacket, and very scarce in this condition. \$1,000.00

85. WILLIAMS, William Carlos. **The Clouds, Aigeltinger, Russia, &c.** 8vo, original cloth with printed spine label, publisher's slipcase. (MA): Wells College Press & Cummington Press, 1948. First edition. One of 60 Roman-numeraled copies on hand-made paper signed by Williams, out of a total edition of 310 copies (the regular copies were printed on an all-rag paper and not signed). Wallace A26. Spine a bit sunned, otherwise a fine copy in slipcase. Although the regular issue of *The Clouds* is fairly common, the signed issue is rare; we have only handled two copies. \$3,500.00
86. YEATS, W. B. **The Poems of W. B. Yeats.** Volume One: The Wanderings of Oisín, Crossways, The Rose, The Wind Among the Reeds, The Old Age of Queen Maeve, Baile and Aillinn, In the Seven Woods, The Shadowy Waters, From 'The Green Helmet and Other Poems', Responsibilities. Volume Two: The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower, The Winding Stair and Other Poems, From 'A Full Moon in March', Last Poems. Two volumes, large 8vos, original olive green buckram with gilt lettering on front cover and spine, t.e.g., glassine dust jackets, slipcase. London: Macmillan, 1949. First edition. Limited to 375 numbered sets printed on specially made Glastonbury Ivory Toned Antique Laid paper and signed by Yeats. The edition was finished in 1939, the year of Yeats' death, but World War II prevented its publication until 1949. Wade 209. A fine set. \$4,000.

NOTE: Our next printed catalogue will be devoted to Black Mountain College. Copies will be sent to our regular customers as a matter of course. Libraries, collectors, and booksellers that have not purchased from us may receive copies upon request.