

# JAMES S. JAFFE RARE BOOKS

**OCCASIONAL**

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**SPRING 2011**

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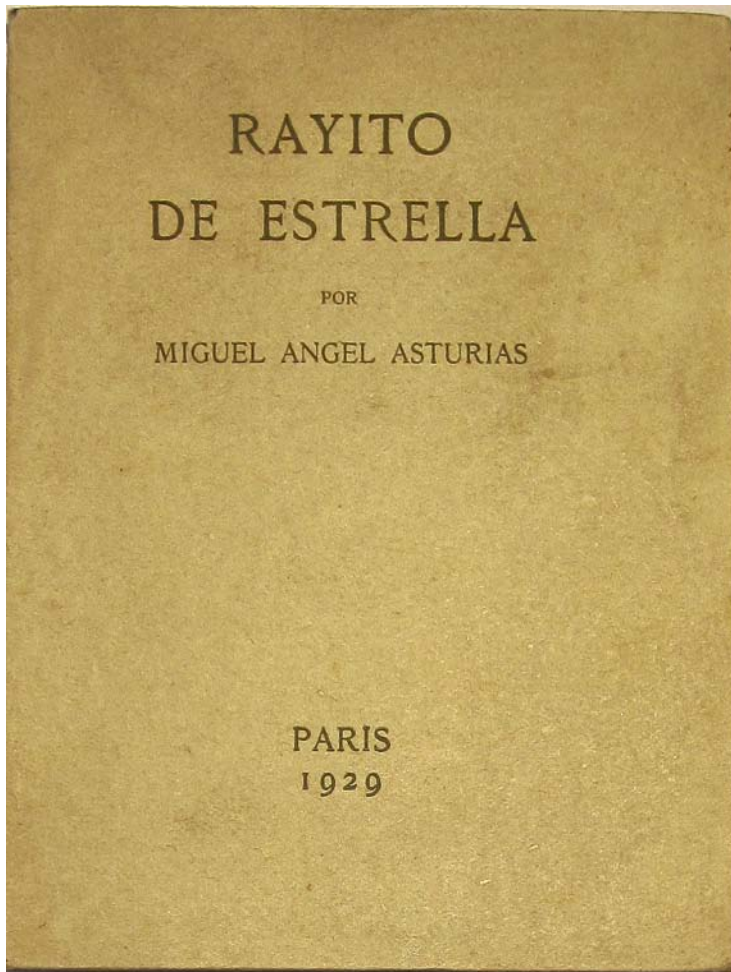
1. [ABATTOIR EDITIONS] RILKE, Rainer Maria. **Holding Out. Poems Rendered from the German of Rainer Maria Rilke by Rika Lesser with a Note by Richard Howard.** 4to, original natural linen with printed label on spine. Omaha, NE: Abattoir Editions / University of Nebraska at Omaha, 1975. First edition. Limited to 225 copies printed in Bembo type on Grand Moghul handmade paper from India. Very fine copy, in a custom-made chemise and slipcase. \$500.00
2. AGEE, James. **The Morning Watch.** 8vo, original printed wrappers. Roma: Botteghe Oscure VI, 1950. First (separate) edition of Agee's autobiographical first novel, printed for private circulation in its entirety. One of an unrecorded number of offprints from Marguerite Caetani's distinguished literary journal *Botteghe Oscure*, this edition of *The Morning Watch* is rare. Presentation copy, inscribed on the front free endpaper: "to Bob Edwards / with warm good wishes / Jim Agee". The novel was not published until 1951 when Houghton Mifflin brought it out in the United States. A story of adolescent crisis, based on Agee's experience at the small Episcopal preparatory school in the mountains of Tennessee called St. Andrew's, one of whose teachers, Father Flye, became Agee's life-long friend. The title alludes to Jesus' vigil in the Garden of Gethsemane on Good Friday, when his disciples were enjoined, but failed, to keep the watch with him. Wrappers evenly dust-soiled, small area of discoloration on front free-endpaper, otherwise a very good copy, without the glassine dust jacket. Books inscribed by Agee are rare. \$3500.00
3. [ALBONDOCANI PRESS]. **A complete run of the Albondocani Press publications.** 60 volumes, 8vo, plus occasional poem-cards, 1968-1991. First editions. A complete run of the publications of this superb private press, including holiday greeting cards, from 1968 to 1991, all numbered 52 and most signed by the authors. There are 60 books and 24 cards, including work by Denise Levertov, Gertrude Stein, Joyce Carol Oates, Reynolds Price, Edward Gorey, Marianne Moore, Eudora Welty, Thom Gunn, John Updike, E. M. Forster, Saul Bellow, William Styron, Flannery O'Connor, Richard Wilbur, Alfred Corn, Tennessee Williams, David

Plante, Ellen Gilchrist, among others. Very fine collection in custom-made quarter green morocco and cloth boxes. \$10,000.00

4. [ANVIL PRESS] RACINE, Jean. **Andromache: A Tragedy, Freely Translated into English in 1674 from Jean Racine's 'Andromaque' by a Young Gentleman & John Crowne. With a Foreword by Desmond Flower and Illustrations by Fritz Kredel.** 4to, original cloth-backed boards with printed spine label, dust jacket. Lexington, KY: Anvil Press, 1986. Limited to 100 numbered copies printed by Carolyn Hammer and W. Gay Reading at the Anvil Press in Victor Hammer's American and Andromaque Uncial types. A very fine copy of a beautiful book, in a custom-made slipcase. \$850.00
5. [ART] CASTRUCCI, Andrew and Nadia COËN, editors. **Your House is Mine [Poster Artists Combating Homelessness, Documenting a Social Movement.]**. Elephant folio, 32 original color and black & white silkscreened posters, original wooden boards lettered in paint, rubber hinges, bolted spine, boards & spine covered in lead, publisher's rubber outer wrapper. New York: Bullet Space, etc., 1991. First edition. Limited to 150 copies, the numbered limitation is in white ink on the black rubber wrapper. Each poster is signed by the artist. Printed at Bullet Space, an anarchist, squatter community since 1982, The Lower East Side Workshop, Black Cat Printshop, Cooper Union, and the Brandywine Workshop, and funded by Art Matters, Artist Space, Northstar Fund, and the Andy Warhol Foundation, the 32 silkscreened posters printed by hand on Mohawk vellum paper are each signed by the artist. The artists include: Paul Castrucci, John Fekner, Stash Two, Tom McGlynn & Emily Carter, Day Gleeson & Dennis Tomas, Nadia Coën, Anton Von Dalen, Juan Sanchez, Martin Wong, Miguel Pinero & Andrew Castrucci, Betzaida Concepcion, Seth Tobocman, Sabrina Jones, Red Rodriguez, Marguerite Van Cooke & James Romberger, Neighborhood News, David Wojnarowicz, Lee Quinones & Eduardo Galleano, Lady Pink, Sebastian Schroeder, Missing Foundation, Salter Sipser, Bruce Witsiepe, Will Sales, Vincent Galglistro and Avram Finkelstein, and Eric Drooker. Inspired by the 1988 Tompkins Square Park riots and five years in the making *Your House is Mine* was conceived as an aesthetic intervention and an act of resistance against the real estate interests and gentrification of Manhattan's Lower East Side. The 32 hand-silkscreened posters in the book reflect the contributors' confrontations with the issues of AIDS, substance abuse, and housing and document a period of inner-city crisis. Of the 300 copies of each poster printed half were posted around New York City and Coney Island making clear for all to see the concerns of what was at the time a broad, generally disenfranchised community. Organized by Castrucci, his brother Paul, and Nadia Coën, the project was based at what was then an abandoned city-owned building on the Lower East Side soon to be known as Bullet Space where the book was produced. Without a water supply of their own, the artists resorted to fire-hydrant water to print the posters for the book. Constructed of coated lead, wood, and steel bolts, the 16-pound book's color and texture may be seen as symbolic of the palette of New York City. Many of the artists have become well known in recent years, with their works represented in collections at the Museum of Modern Art, the Metropolitan Museum

of Art, the Whitney Museum of American Art, the Museum of the City of New York, El Museo del Barrio, and the Brooklyn Museum among others. Several of the artists have emerged as major figures in the Graffiti Art Movement. A very fine copy of this landmark collection. \$15,000.00

6. [ART] HAMMONS, David. **Global Fax Festival. Arkeestado por David Hammons.** 4to, publisher's clear plastic binder containing loose sheets, a compact disk, and a full color brochure. (Madrid: Museo Nacional Centro de Arte Reina Sofia, Palacio de Cristal, Parque del Retiro, 2000). First edition. Limited to 500 copies. Although not called for, this copy is signed by the artist on the back of the pamphlet. The *Global Fax Festival* was an event created at the Crystal Palace in Madrid from June 1 – November 6, 2000, during which fax machines were suspended from the ceiling of the gallery and the faxes that were sent to the machines by artists from all over the world rained down on the room. The present binder includes a substantial selection of the faxes received during the festival. David Hammons, an African-American artist well known for his African American Flag painting which is in the permanent collection of the Museum of Modern Art, won a MacArthur Fellowship Award in 1991 and was recently the subject of a major exhibition at the L & M Arts gallery in New York City. Very fine copy. \$5000.00
7. [ART] **The Woodcut. An Annual. No. I. Edited by Herbert Furst.** 4to, frontispiece by Käthe Kollwitz, illustrated, original yellow buckram, woodcut pattern dust jacket with printed paper label. London: The Fleuron Limited, 1927. First edition of the first number of *The Woodcut*. One of 75 copies of the deluxe issue printed on hand-made paper at the Curwen Press, this being number 15. Includes fifteen contemporary woodcuts by Eric Gill, Blair Hughes-Stanton, John Nash, Eric Ravilious, Emil Nolde, among others, with essays by Robert Gibbings on the Golden Cockerel Press, Gill on "Intaglio Printing From Wood Blocks", Paul Nash on "Woodcut Patterns" – illustrated with two original samples of woodcut patterned paper by Enid Marx and Eric Ravilious – and "A List of English and German Book with Woodcut Illustrations published during the Year 1926." Yellow buckram lightly foxed, otherwise a fine copy in dust jacket which is chipped at the head of the spine, and lightly sunned. \$1250.00
8. ASTURIAS, Miguel Angel. **Rayito de Estrella.** 12mo, original pale green printed paper boards. Paris: (Imprimerie Française de l'Édition), 1929. First edition of Asturias's first work of literature, privately printed by the author in an "edición personal del autor de 10 ejemplares en papel de Holanda 1929" according to one list of Asturias's publications. The colophon facing the title-page states: "De este libro se tiraron 10 ejemplares en papel de holanda." A diminutive publication measuring 3 7/8 inches wide x 4 7/8 inches tall, *Rayito de Estrella* was so small — "tan pequeño" — that Carlos Samayoa Aguilar, who reviewed the book early in 1930, called it "un librito microscópico." Written in 1925, *Rayito de Estrella* was preceded only by Asturias's undergraduate thesis, *Sociología guatemalteca: El problema social del indio* (Guatamala City, 1923). A *Fantomima* in three acts, with only three characters – "Rayito de Estrella", "Don Yugo" and "Torogil" – *Rayito de Estrella* was a strange, original and unclassi-



fiable modernist work when it was first published. Asturias moved to Paris in 1923 and studied anthropology at the Sorbonne from 1923-1928, particularly Mayan culture under the tutelage of Georges Raynaud, the French translator of *The Popol-Vuh*, which Asturias subsequently translated from French into Spanish. It was in Paris that Asturias embarked upon his literary career under the influence of André Breton, and founded a literary magazine called *Tiempos Nuevos*. He returned to Guatemala in 1933. A prolific writer, Asturias is perhaps best known for his novels, *The President* (1946), *Men of Maize* (1949), and his trilogy of novels about the exploitation of Latin America by American business, *Strong Wind* (1950), *The Green Pope* (1954), and *The Eyes of the Buried* (1960). The first Latin American to win the Nobel Prize for Literature in 1967, Asturias was an early precursor of “magical re-

alism.” Provenance: the present copy of *Rayito de Estrella* was given by Asturias to one of his nephews, and subsequently purchased directly from the latter in Guatemala City in 1950 by the grandfather of the previous owner. It seems implausible that Asturias would have printed only ten copies of *Rayito de Estrella* — that, beyond the ten copies on Holland paper noted in the colophon, he would not have had printed additional copies of the book in an “ordinary” issue for regular distribution — but the rarity of the book in commerce suggests that the book indeed may only exist in such a tiny “edición personal del autor.” Although mentioned in bibliographical checklists of Asturias’s works, *Rayito de Estrella* is recorded by only a handful of institutions — always in the issue of ten copies. As an indication of its rarity, Stephen Henighan in his study *Assuming The Light: The Parisian Literary Apprenticeship of Miguel Angel Asturias* (Oxford: Legenda, 1999) makes no reference to the book. A fine copy of a very rare and fragile book. \$12,500.00

9. BISHOP, Elizabeth. **North Haven. In Memoriam: Robert Lowell.** Large broadside poem, illustrated by Kit Barker. (Northridge, CA): Lord John Press, 1979. First edition of one of Bishop’s last and best poems, her elegy for Robert Lowell. Limited to 150 copies signed by

Bishop. The English artist Kit Barker and his wife, Ilse, were close friends of Bishop. A fine copy of an uncommon broadside. \$2000.00

10. BLUNDEN, Edmund. **De Bello Germanico. A Fragment of Trench History Written in 1918 by the Author of Undertones of War.** Small 8vo, original printed boards with printed label on spine. Hawstead: G. A. Blunden, 1930. First edition. Limited to 250 copies. Kirkpatrick A33a. Inscribed by the author on the front free endpaper: "With Edmund Blunden's respects." Head of spine very slightly rubbed, otherwise a fine copy. \$1000.00
11. [BOOKS ABOUT BOOKS] GOLDSCHMIDT, Ernst Philip. **Gothic and Renaissance Bookbindings. Exemplified and Illustrated from the Author's Collection.** 2 volumes, 4to, with over 200 illustrations in collotype and color, original brown buckram, publisher's slipcases. London and New York: Ernest Benn and Houghton Mifflin Co, 1928. First edition, deluxe issue, limited to 50 numbered copies with 50 additional hand-captioned mounted plates at the back of the second volume, out of a total edition of 750 copies. The definitive work on book bindings executed from 1400 to 1600. Of Goldschmidt's work, Hobson states: "This is one of the classics on the subject, extremely readable and based on the author's immense ." – *The Uses of Bookbinding Literature*, p.27. A very fine copy of this important work, in the original slipcases, which are slightly rubbed. \$2500.00
12. BRODSKY, Joseph. **Stikhotvoreniya i poemy [Short Poems & Narratives].** 8vo, original printed wrappers. (Washington, DC): Inter-Language Literary Associates, 1965. First edition of Brodsky's unauthorized first book, "pulled together from unauthorized samizdat copies", which "consisted of very early poems, most of them written before 1962." Brodsky "never acknowledged the book as his." – Lev Loseff, *Joseph Brodsky. A Literary Life.* (New Haven, CT.: Yale University Press, 2011), p. 122. George Kline, who edited Brodsky's *Selected Poems* in 1973, recalled Brodsky's mixed feelings upon seeing the book: "it was disappointing to see how much juvenilia there was in the book. He was also annoyed by numerous typographical errors and certain mistakes, although he undoubtedly understood that it would have been impossible to publish a decent edition without any contact with the author . . . He quickly typed out a list of twenty-six poems written between 1957 and 1961 that he did not want to include in the new collection [*Ostanovka v pustyne*]. Twenty-two of these twenty-six had found their way into *Poems*." – Loseff, p. 125. Prior to this book, Brodsky's verse was circulated only in fugitive samizdat form in the Soviet Union. Holtzman & Bigelow II, 1. Joseph Brodsky was born in Leningrad in 1940, and exiled from the Soviet Union in 1972. Between 1972 and his death in 1996, Brodsky won the National Book Critics Circle Award, a MacArthur Foundation "genius grant," and was named the U.S. Poet Laureate in 1992. In 1987, he received the Nobel Prize for Literature. The Irish poet and Nobel Laureate Seamus Heaney eulogized his friend in these terms: "He was a verifying presence. His mixture of brilliance and sweetness, of the highest standards and the most refreshing common sense, never failed to be both fortifying and endearing. Every encounter with him constituted a renewal of belief in the possibilities of po-

etry.” Spine lightly sunned, with some light marginal soiling, otherwise a very good copy. \$3000.00

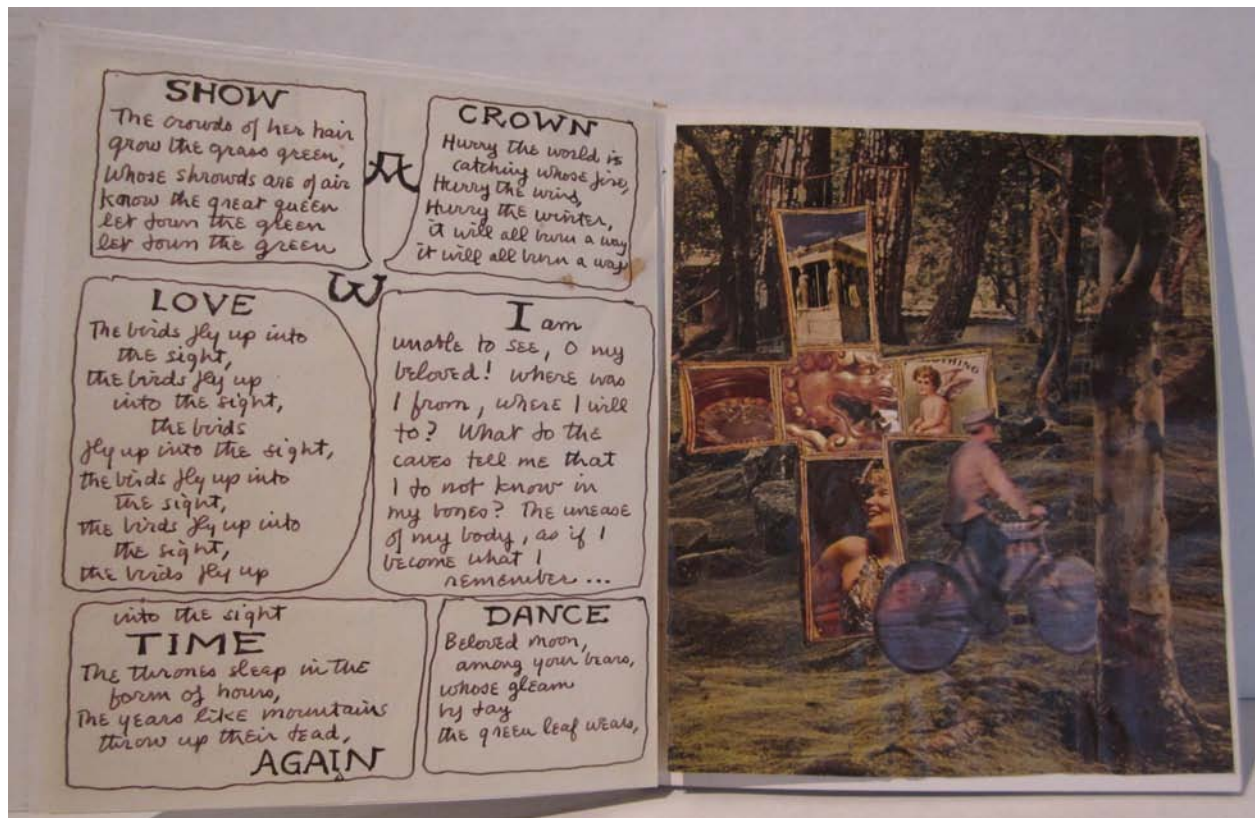
13. BRODSKY, Joseph. **“Elegy for John Donne”**. Translated from the Russian and with an **Introduction by George L. Kline**. 8vo, original printed self-wrappers. [No place]: Reprinted from *The Russian Review*, Vol. 24, No. 4, October, 1965. First separate edition, an offprint, retaining original pagination. Brodsky’s first appearance in English and the first printing of one of the Nobel Prize-winner’s greatest poems, preceding by two years its publication in book-form. With Brodsky’s signed presentation on the first page: “For Peter Viereck / same wishes / Joseph Brodsky”. The offprint is also inscribed by the translator (and early Brodsky bibliographer) George L. Kline: “For Peter Viereck / Best wishes, / George K.” Viereck was a Pulitzer Prize-winning poet and a specialist in Russian history. Light use, otherwise in fine condition. Rare. \$2250.00
14. [CHERRYBURN PRESS]. Middleton, R. Hunter. **Cherryburn Prints. Volume I. Discovered Subjects I to X. [and] Volume II. Discovered Subjects XI to XX**. 2 volumes, folios, 20 linoleum-block prints in colors on Japanese paper, each tipped to a plain paper mat (numbered by hand in Roman), loose as issued, publisher’s tray cases. Chicago: The Cherryburn Press, 1973. First editions. One of 20 numbered copies (the entire edition) signed by Middleton. Middleton’s stated objective of this project was to “discover recognizable material, usually in the form of birds, animals, fish, flowers and human profiles, appearing in plausible environments” by “spotting several blobs of water color paint, in different hues” on pieces of heavy tracing paper and then “subject[ing] the paper to quick horizontal movement in several directions.” The process was repeated one or more times. “The result will be a mass of crisscrossing irregular width lines and solid shapes, complex in the center but more open in the outer area of the paper.” Robert Hunter Middleton (1898-1985) was born near Glasgow and emigrated to Alabama at the age of ten where his father managed a coal mine. He studied painting at the School of the Art Institute of Chicago, and in 1923 began designing typefaces for the Ludlow Typograph Company. There he worked with Ernst F. Detterer and became well known for his Eusebius italic family of typefaces. In 1933, Middleton became art director of the Ludlow Typograph Company and in 1944 he founded the private Cherryburn Press. Each volume is accompanied by a title-leaf and 2 leaves of text laid loose in an unprinted paper folder which is itself enclosed in a printed Japanese paper portfolio and publisher’s linen and paper over boards ribbon-tied tray case with printed paper spine and front cover labels. Very fine copy of this beautiful collection of improvisational watercolor prints, in lightly worn tray cases (two pair of ribbon ties, of four, perished). \$1750.00
15. CLARE, John. **The Village Minstrel, And Other Poems**. 2 volumes, small 8vo, frontispiece portrait by E. Scriven after a portrait by W. Hilton in Vol. I, frontispiece engraving of Clare’s cottage in Vol. II, original boards with paper spine labels. London: Printed for Taylor and Hesse, Fleet Street; and E. Drury, Stamford, 1821. First edition, Carter’s variant binding ‘A’, complete with half-titles and four pages of publisher’s advertisements at the back of the second

volume. Carter, *Binding Variants*, p. 104. 2000 copies printed. “*The Village Minstrel* reveals Clare as a far more versatile and accomplished writer than had been apparent from his first book. The main body of the first volume is dominated by the title poem, Clare’s first attempt at a sustained autobiographical meditation in verse. It is followed by a miscellany of poems, with songs and ballads interspersed among descriptive and reflective pieces in which Clare describes himself walking or sitting alone in the countryside, watching and recording the processes of nature. The second volume contains the sonnets in which Clare’s miniaturist art begins to mature as well as a glossary Taylor compiled from information provided by the author.” Jonathan Bate, *John Clare: A Biography* (NY: Farrar, Straus & Giroux, 2003), pp. 223-231. Spines, particularly joints, of both volumes rubbed (small stain on the spine panel of Vol. II), top- and bottom-fore-tips of the first volume and bottom-fore-tips of the second bumped, offset to first couple leaves from tipped-in newsprint in Vol. I, but in general an unusually nice set, and rare in original boards. Booklabel of J. O. Edwards on front pastedown of both volumes. \$3500.00

16. COLE, Peter. **Rift. Woodcut by Joel Shapiro.** 4to, original woodcut frontispiece by Joel Shapiro, original full limp vellum by Claudia Cohen, publisher’s cloth and natural wood veneer folding box. N. Y.: The Grenfell Press, 1986. First edition, deluxe issue, of the poet’s first book. One of 15 deluxe copies numbered in Roman, specially bound, and signed by the author and the artist, accompanied by a separate original woodcut print numbered and signed by Shapiro, from a total edition of 150 copies. Cole, a poet, translator, and publisher of Ibis Editions in Jerusalem, is the recipient of numerous awards, including a MacArthur Fellows Award in 2007. As new. \$5000.00
17. [CONNOLLY, Cyril] **The Unquiet Grave – A Word Cycle. By Palinurus.** 8vo, frontispiece and 3 illustrations, original printed wrappers. London: Horizon, 1944. First edition, one of 1000 copies printed on Barcham Green handmade paper by the Curwen Press, of which 500 were bound in cloth in dust jacket and 500 in wrappers; this copy marked “not for sale” by the author. Presentation copy, inscribed by Connolly on the half-title page to the American poet Dunstan Thompson: “Dunstan from Palinurus – Nov. 29, 44” and with nine holograph corrections to the text by Connolly. Thompson was one of the most provocative and promising young American poets in New York in the early 1940s, and the flamboyant gay editor of the short-lived magazine *Vice Versa*, which the twenty-two year-old Harvard drop-out edited with his friend Harry Brown. Dana Gioia, in “Revisiting Vice Versa”, noted the editor’s “passionate conviction that poetry mattered.” Of Thompson’s “Encyclical” in the first issue of *Vice Versa*, Gioia wrote: “If Thompson’s savagely satiric tone now seems a bit too cocky and self-important, his clear and courageous statement of artistic principles still radiates a refreshing idealism.” – “Revisiting Vice Versa”, in *Dunstan Thompson: On the Life & Work of a Lost American Master*. Edited by D. A. Powell & Kevin Prufer. (Warrensburg, MO.: The Unsung Masters Series at Pleiades Press, 2010), p. 102. Thompson emigrated to England during the war, and later reverted to Catholicism, abandoning his previous life-style while maintaining a

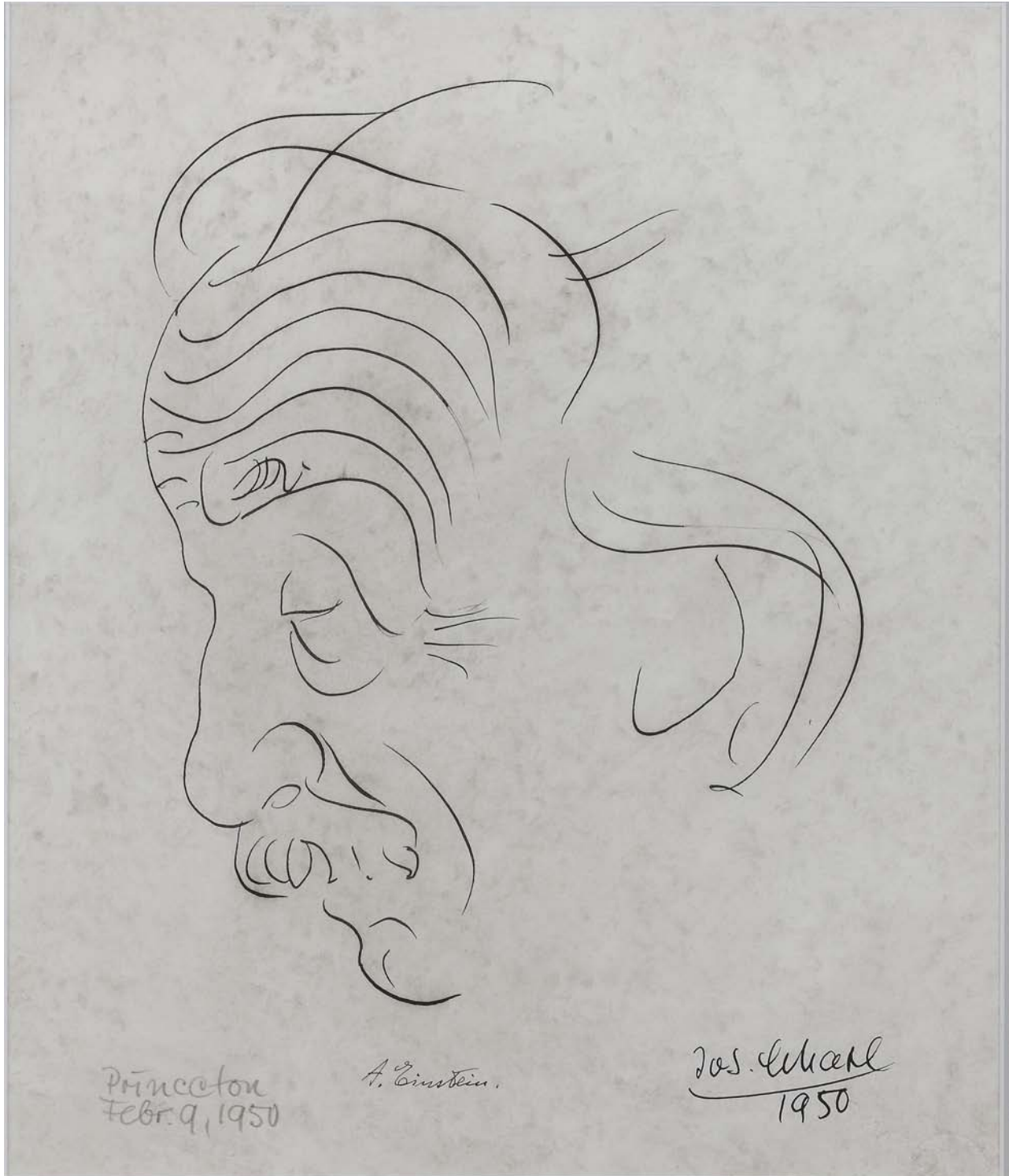
chaste domestic relationship with his life-long partner, Philip Trower. Thompson published two books of poetry, *Poems* (1943) and *Lament for the Sleepwalker* (1947), both repudiated by their author in later years, a few novels and a travel book. Thompson continued to write poetry, however, and his later work was privately published in *Dunstan Thompson: Poems 1950-1975*. Thompson died of liver cancer in 1975. *The Unquiet Grave* is one of the most civilized, and civilizing, of modern books, a compilation of the “doubts and reflections of a year” on “art, love, nature and religion”. Begun in 1940, “The Unquiet Grave,” as Connolly reflected ten years later in the introduction to the revised edition, “is inevitably a war-book.” Although it was an attempt “to extricate himself from the war and to escape from his time and place into the bright empyrean of European thought,” it was also an attempt to alleviate “a private grief - a separation for which he felt himself to blame ... a struggle against propaganda ... and an optimistic determination to prove how near and necessary to us were the minds and culture of those across the channel who then seemed quite cut off from us, perhaps forever. To evoke a French beach at that time was to be reminded that beaches did not exist for mines and pill-boxes and barbed wire but for us to bathe from and that, one day, we would enjoy them again.” “As a signal of distress from one human being to another *The Unquiet Grave* went unanswered, but the suffering was alleviated. As a demonstration of the power of words, however ... the work was an object-lesson. ... ‘La pensee console de tout’.” Virtually the entire book is quotable, a fact to which Ernest Hemingway attested when he wrote: “It is a book which, no matter how many readers it will have, will never have enough”. Connolly published Thompson’s poetry in *Horizon*. Top portion of wrappers lightly sunned, but a very good copy. \$1500.00

18. [DAVENPORT, Guy, translator] HERAKLEITOS. (**The Fragments. In The Original Greek. Translated by Guy Davenport**). Tall thin 4to, original paste-paper boards. Berkeley: Peter Rutledge Koch, 1991. First edition of Davenport’s translation of the 124 extant fragments of the pre-Socratic philosopher, printed in Greek with English translation. One of 100 copies printed on Nideggen paper (out of a total edition of 111 copies) and signed and dated by Davenport. A bilingual edition, with facing Greek and English texts, the Greek text is set in Monotype Gill, the English translation in Bembo. Accompanied by a separate pamphlet with the translator’s and typesetter’s notes, which were not printed in the book. A very fine copy, in a custom-made box. \$750.00
19. DUNCAN, Robert and Jess (COLLINS). **Caesar’s Gate: Poems 1949–50**. 8vo, illustrated, original pictorial white wrappers, in marbled paper slipcase with pictorial label on front, and printed label on the spine. (Palma de Majorca, Spain): Divers Press, 1955. First edition. One of 10 copies with an original collage by Jess, and original manuscript poems by Duncan, signed by the poet and artist. The entire edition consisted of 213 copies, of which 200 were for regular circulation, and 13 special copies marked A to C and 1 to 10, for private distribution. Bertholf A8b. In a letter to the bookseller Henry Wenning, dated November 7, 1962, Duncan stated: “The limited edition was pre-subscribed and distributed as follows: three copies hors de commerce ‘A’ ‘B’ ‘C’ to myself, Jess Collins (illustrator) and Robert Creeley (publisher). 10 copies



to subscribers. . . . Jess made thirteen collages (colored) in a series and I composed thirteen poems likewise in series as illustrations to the collages (where the collages printed in the book were illustrations of the poems) . . . . neither the collages nor the poems exist in any copies outside of the originals tipped into the limited edition. The twin-series were conceived as being sparks ‘lost’ in the world.” This is copy No. 8, with the poems “Show”, “Crown”, “Love”, “I am”, “Time” and “Dance” written out on a separate sheet of paper in Duncan’s hand and tipped in at the front; Jess’s original collage is tipped in facing Duncan’s poems. On one of the preliminary leaves, Duncan has also written: “the muscular and changing inspiration”. Fine copy. \$15,000.00

20. DUNCAN, Robert. **From the Mabinogion**. 8vo, original printed stapled wrappers. (Princeton, NJ): Quarterly Review of Literature, (1959). First edition, an off-print from *Quarterly Review of Literature* Vol. XII, No. 3. pp. 184–195. Bertholf B67. One of a small number of special copies used as a Christmas greeting by Duncan, with an original drawing, signed “RD 63”, on the inside front wrapper. Louis Zukofsky’s copy, with his ownership signature dated 1963 at the top of the front wrapper. Fine copy. \$1250.00
21. [EINSTEIN, Albert] SCHARL, Josef. **Original pen and ink portrait of Albert Einstein** measuring 11 inches wide by 13 ¾ inches high, signed by Einstein, and signed and dated by the artist “Princeton Febr. 9, 1950.” Born in Munich in 1896, Joseph Scharl was a member of the Neue Sezession in the 1920s. Then a promising young artist, Scharl won numerous awards in-



cluding the Albrecht Durer Award from the city of Nuremberg and the Prix-de-Rome until his work was included in the infamous Nazi exhibition of Degenerate Art in Nuremberg in 1935 and banned. Accepting an invitation from the Museum of Modern Art to take part in an international exhibition in 1938, Scharl decided to emigrate to America. Einstein sponsored his emigration, supporting him financially and helping him to organize exhibitions. Scharl, who

had painted his first portrait of Einstein in Germany in 1927, later visited his friend and benefactor in Princeton during the late 1940s and early 1950s and painted a number of additional portraits of him. When Scharl died in 1954, Einstein delivered his funeral eulogy. The United States Postal Service used Scharl's portrait of Einstein in the National Gallery in Washington on its commemorative stamp. The present drawing came from the estate of the photographer Lotte Jacobi, to whom Scharl had given it. Jacobi was a close friend to both Einstein and Scharl, first in Germany and subsequently in America. Jacobi took many portraits of Einstein, but by the 1950s Einstein had grown weary of being photographed. Scharl's poignant portrait of the aging genius beautifully captures a sense of the weight of the responsibility Einstein felt he bore for having helped invent the Atomic bomb, and whose use he had so desperately hoped to prevent. The drawing is in fine condition, framed and glazed. \$15,000.00

22. FROST, Robert. **Three Poems.** 4to, original pale blue wrappers with printed label on front cover. Hanover, N. H.: Dartmouth College, Baker Library Press, (1935). First edition. Limited to 125 numbered copies printed by hand in Caslon Oldstyle on Worthy Hand and Arrows paper for the Daniel Oliver Associates of Dartmouth College. None of the copies in the edition were for sale. Crane A18. Presentation copy, inscribed by Frost on the first leaf: "To C(harles). C. Auchincloss, these my first written but last printed, Robert Frost." The three early poems printed here are "The Quest of the Orchis" (circa 1901), "Warning" (Circa 1895), and "Caesar's Lost Transport Ships" (Circa 1892). A very fine copy, preserved in a green half-morocco slipcase. \$4000.00

23. GARCIA MARQUEZ, Gabriel. **La Mala Hora (An Evil Hour). (Premio Literario Esso 1961).** Small 8vo, original full mottled calf with red morocco labels on spine, marbled endpapers, t.e.g. Madrid: (Esso Columbiana S.A.), 1962. First edition of the author's fourth book, winner of the Esso Literary Prize, editor's issue (*ejemplares de editor*) limited to 170 numbered copies specially bound, this copy number 4. About a year after its first publication, Garcia Marquez noticed that, "The first time this work was published in 1962, a proofreader took the liberty of changing certain locutions and of ironing out the style in the name of linguistic purity." In the second edition of *La Mala Hora*, published in 1966, Garcia Marquez restored his original "idiomatic terminology and stylistic barbarities in the name of his sovereignty and arbitrary will." A very fine copy. \$7500.00

24. GARCIA MARQUEZ, Gabriel. **Love in the Time of Cholera.** Tall 8vo, original pink and black cloth, printed acetate dust jacket, publisher's slipcase. N. Y.: Alfred A. Knopf, 1988. First American edition. Limited to 350 copies specially printed and bound and signed by Garcia Marquez. As new. \$3000.00

25. [GASTRONOMY] SELLERS, Charles. **Oporto, Old and New. Being a historical record of the port wine trade, and a tribute to British commercial enterprise in the north of Portugal.** 4to, illustrated, original gilt-decorated cloth with the city arms of Oporto on the cover. London: Herbert E. Harper, 1899. First edition. One of the best and most useful books about

the history of port wines and their trade, by an insider, an Englishman, who lived much of his life in Oporto. The author seeks to “present to the public a historical record of the British families more especially connected with the shipping of Wine from the North of Portugal, embracing a period of nearly three hundred years...” (from the preface). The names of most of the great Port wine shipping firms remain familiar to us today: Dow, Offley, Sandeman, Warre, Cockburn, Forrester and others, and the extensive genealogy of each is laid out in detail. Sellers contends that while the Portuguese deserved credit for the viticulture of the north of their own country, the English were responsible for the viniculture, and therefore were the “originators and disseminators” of Oporto’s excellent wines. *Oporto, Old and New* remains one of a very short list of truly great books about wine and the wine trade in Portugal, but Sellers’ work edges out the other classic study, Vizetelly’s *Facts About Port and Madeira*, by virtue of his intimate knowledge as a member of the ‘portocracy’ and by the clearly apparent spiritual connection to his subject. “He wrote his book as a book on port should be written, retiring into the back office after lunch with a bottle of tawny”. – Sarah Bradford. *The Englishman’s Wine. The Story of Port*. (London, 1969). A truly fine copy, with only the tiniest bit of rubbing to the burgundy, cloth-covered, bevelled boards. Rare in such fine condition. Interestingly, this book does not appear in the catalogue of the Instituto do Vindo do Porto, or in either of the two supplements to the catalogue. \$2250.00

26. GILL, Eric. **Christianity and Art. Wood-engraving by David Jones**. 8vo, original blue cloth, without dust jacket as issued. Abergavenny: Shakespeare Head Press for Francis Walter-son, 1927. First edition. One of 200 copies signed by Gill and Jones. Fine copy. \$750.00
27. GILL, Eric. **Art-Nonsense And Other Essays**. 8vo, original blue buckram, wood engraved title-page vignette by the author, dust jacket. London: Cassell & Co., Ltd. & Francis Walter-son, 1929. First trade edition, printed by the Cambridge University Press, and representing the first use of Gill’s “Perpetua” type. A fine copy in dust jacket which is sunned at the spine and lightly worn and dust-soiled. \$225.00
28. GILL, Eric. **Letters Of Eric Gill. Edited by Walter Shewring**. 8vo, illustrated, original cloth, dust jacket. N. Y.: The Devin-Adair Company, 1948. First American edition. Tipped-into the book are two sheets on which are ten variant King George VI stamps and six variant stamps depicting Queen Victoria and King George issued in commemoration of the centenary of the first adhesive postage stamp. Gill designed the lettering and the frames on the stamps, while Edmund Dulac designed the head of King George. The stamps are unused and unblem-ished. Fine copy. \$250.00
29. GURNEY, Ivor. **War’s Embers and Other Poems**. Small 8vo, original boards. London: Sidgwick & Jackson, Ltd., 1919. First edition of Gurney’s second book. Presentation copy, in-scribed by the poet “To Lascelles Abercrombie with admiration.” A promising musician, Gur-ney was awarded a scholarship to the Royal College of Music, where one of his teachers, Sir Charles Stanford, considered him a greater talent than Ireland, Bliss or even Vaughan Wil-

liams, who sponsored the publication of Gurney's compositions in later years. Eccentric and often misunderstood from childhood, Gurney's experience of trench warfare seems to have exacerbated his schizophrenic tendencies. He was gassed at Passchendaele in August 1917, and after the war, his mental state deteriorated; a victim of undiagnosed psychotic behavior, he heard hallucinatory voices, fell into senseless rages, and attempted suicide; from 1922 until his death in 1937 he lived in various mental hospitals, with the exception of one intense period of musical invention in 1925. Books inscribed by Gurney are rare: we have handled two, and seen one other; curiously, in none of them did Gurney sign his own name. Spine a little rubbed and slightly chipped, otherwise a good copy. \$7500.00

30. HOWE, Susan. **The Nonconformist's Memorial**. 4to, illustrated with six original woodcuts by Robert Mangold, original handmade hemp paper wrappers, in publisher's folding cloth box. (N. Y.: The Grenfell Press, 1992). First edition. One of only 65 numbered copies signed by Howe and Mangold out of a total edition of 83 copies. As new. \$2000.00
31. [JANUS PRESS]. KAFKA, Franz. **A Country Doctor. Fourteen relief etchings by Claire Van Vliet**. A portfolio of fourteen relief etchings, sheet size 16 x 12 inches, in publisher's portfolio. Philadelphia: Janus Press, 1962. Edition of 20 portfolios with each print numbered and signed by the artist. The fourteen relief etchings (twelve of which appear in the Janus Press book of same title) were printed in black on a hand etching press at the Philadelphia College of Art by Claire Van Vliet and Ruth Fine Lehrer, with the title page wrapper handset in Trump Medieval and printed in black on Rives cuve velin BFK 230 gram with Okawara slip sheets. A very fine copy. Rare. \$7500.00
32. [JANUS PRESS]. KAFKA, Franz. **Parables and Paradoxes. With Lithographs by Claire Van Vliet**. Folio, 10 unbound lithographs by Claire Van Vliet, loose in publisher's cloth box. Philadelphia: Janus Press, 1963. First edition. One of 50 copies printed in black on Rives cuve velin with Okawara slip sheets, and numbered and signed by the artist. Designed and printed letterpress at the Philadelphia College of Art, the lithographs were printed from the stone at UM Grafik, Copenhagen, save for the two that were printed at Desjobert, Paris. A fine copy, with a small adhesive shelf label on the front panel of the box. \$1500.00
33. [JANUS PRESS] KING, Karen, translator. **The Gospel of Mary... With Commentaries by Rosemary Radford Ruether**. 4to, printed decorations, pop-up centerpiece of colored papers on a base sheet pulp painted by Van Vliet, original wrappers pulp painted as a cloud also by Van Vliet, publisher's clamshell box with Baltic birch stays. Newark, VT: The Janus Press, 2006. First edition. One of 150 numbered copies signed by Claire Van Vliet, the binder, and the printer (the entire edition). Very fine copy. \$1500.00
34. [JANUS PRESS]. VAN VLIET, Claire, et al. **DayGlow Book**. Small folio, 19 leaves of DayGlow prints, original Velo-bound glossy white wrappers. Philadelphia: Philadelphia College of Art, 1965. First edition. One of an unspecified number of copies of this collection of

original DayGlow prints by William Anderson, Edna Andrade, Ner Beck, Louis Donato, Victor Koch, Anthony Lane, James McWilliams, Robin Price, Henry Pujol, Judy Randle, Toby Shander, Claire Van Vliet, and Robert Yagura. Although probably the creation of Jim McWilliams rather than the Janus Press, Claire Van Vliet was a teacher at the Philadelphia College of Art at the time, collaborating with McWilliams on a number of projects, and one can see a definite similarity between several cut-outs here and those Van Vliet created in *Sun Sky and Earth* (1964) and later in *Sky and Earth: Variable Landscape* (1976). Glossy white wrappers slightly rubbed and dust-soiled, otherwise a fine copy. Rare. \$2500.00

35. JEWETT, Sarah Orne. **The Country of the Pointed Firs.** 8vo, original cloth, decorated with three stylized gilt mayflowers by Sarah Whitman on the front cover. Boston: Houghton Mifflin and Company, 1896. First edition, first printing (one of 2524 copies). BAL 10910. Weber & Weber, p. 18. Bookplate of Beatrice Mary Chamberlain, Neville Chamberlain's half-sister. A fine copy of the book generally held to be Jewett's masterpiece. \$450.00
36. JEWETT, Sarah Orne. **The Queen's Twin and Other Stories.** Small 8vo, original navy cloth stamped in gilt after a design by Sarah Whitman. Boston: Houghton, Mifflin and Company, 1899. First edition. Presentation copy, inscribed by the author on the front free-endpaper: "With best Christmas wishes from S. O. Jewett". From the collection of New England author Alice Brown, with the Hampton Falls Library bookplate on the front pastedown noting this copy was a gift from Brown. Novelist, poet, and playwright Alice Brown (1856-1948), along with Henry James, William Dean Howells, and others, contributed a chapter apiece to the collaborative novel *The Whole Family: A Novel by Twelve Authors*. Howells conceived of the project and it was carried out under the direction of *Harper's Bazaar* editor Elizabeth Jordan who was herself a contributor. After serial publication in *Harper's Bazaar* publication in book form with Harpers followed in 1908. BAL 10913. Weber & Weber, p. 20. Spine panel very slightly darkened, few fleck marks on spine and back cover, 4-digit number in ink on the title-page, otherwise a fine copy. \$850.00
37. JEWETT, Sarah Orne. **Deephaven.** Small 8vo, original cloth stamped in black and gilt, dark chocolate endpapers, all edges stained red. Boston: James R. Osgood and Company, 1877. First edition of the author's first book, first issue with "was" at the end of line 16 on page 65 (first printing of 1280 copies). BAL 10871. Laid in is an interesting ALS from Jewett, 2 pages, Concord, to the printers of the book, Welch, Bigelow, & Co, 26 February 1877. Jewett notices an error "which must be altered in the plate of *Deephaven*. I do not see how it came to be changed for it was all right in the proof I saw. It is on the 134th page - third line from the bottom - the word forth should be both. It makes the sentence absurd as it is; I hope it will be possible to change it - could not it be blurred if it cannot be made right? Do you keep the [illegible] after the proofs are read? If you do I should like to have it and will you please send it in to Mr. Osgood's rooms in Boston, where I can get it someday? Yours very truly, Sarah O. Jewett" In a postscript Jewett writes: "I have had to make some alterations in the proof wh. I return to day (the last chapters). Would you be good enough to send me another proof of the last two sheets

beginning with page 249, after the alterations have been made - Direct to 5 Walnut St. Boston.” The correction Jewett requested on page 134, “forth” changed to “both”, was made. Spine ends and extreme fore-tips lightly rubbed, ownership inscription of Isaac R. Moulton dated the year of publication on the preliminary blank, otherwise a fine copy. \$1250.00

38. KEES, Weldon. **Poems 1947-1954**. 8vo, original cloth-backed paste-paper boards with printed label on spine, wraparound band with blurbs by Vincent McHugh, Malcolm Cowley, Allen Tate & William Poster. San Francisco: Adrian Wilson, 1954. First edition. Presentation copy, inscribed on the front free endpaper: “To Jurgen (Ruesch) – collaborator & friend, Weldon / S. F. January 1955.” Kees and Jurgen Ruesch collaborated on the book, *Nonverbal Communication: Notes On The Visual Perception Of Human Relations* (1953), to which Kees contributed the photographs, and the two men worked on other projects at the Langley Porter Clinic in Berkeley as well. Kees disappeared six months later on July 18, 1955, a presumed suicide, owing to the fact that his car was found at the north entrance to the Golden Gate Bridge with the keys in the ignition. However, the faint hope persists that, consistent with intimations he had made near the time of his disappearance, he had simply moved to Mexico. A very fine copy. \$2500.00
39. [LAPIS PRESS] LYOTARD, Jean-François. **Pacific Wall**. Small 4to, folding photographic plate, original photo-illustrated paper over boards, publisher’s sepia-colored acetate dust jacket and printed acetate wrap-around band, publisher’s cloth tray case. (Venice, CA: The Lapis Press, 1990). First edition in English, translated from the French by Bruce Boone. An hors commerce presentation copy signed by Lyotard. Lyotard’s text is an extended discussion of Kienholz’s assemblage (“Five Car Stud”), the circumstances of its installation at Documenta 5, and its reception as a trope for racism in contemporary American society. A very fine copy. \$1250.00
40. LEVINE, Philip. **A collection of more than 1000 holograph and typed letters and manuscripts from the poet to a close friend**, over 2000 densely written pages, including numerous original drafts of poems, dating from 1962 to the present, and comprising the most important collection of its kind and an absolutely essential resource for the study of Levine’s life and work. A detailed list is available upon request to institutional libraries. \$175,000.00
41. MELVILLE, Herman. **The Works of Herman Melville**. 16 volumes, tall 8vo, original cloth, t.e.g., dust jackets. London, Bombay, Sydney: Constable and Company Ltd, 1922-1924. The Standard Edition, complete. Limited to 750 sets, including the first publication of one of Melville’s masterworks, the novella *Billy Budd*, which was discovered in manuscript among Melville’s papers at the time. BAL 13680, noting that the volume containing *The Confidence-Man* also contains a bibliography of the first editions of Melville’s prose works by Michael Sadleir. BAL entries also exist for individual volumes which include first editions: *Billy Budd*, BAL 13682, noting the contents which represent “pieces here first located in book form”, including the title story, which was “never before published”; *Poems: Battle-Pieces, John Marr*

*and Other Sailors, Timoleon and Miscellaneous Poems*, BAL 13683, noting that the “Author’s Note”, p. 162, “Miscellaneous Poems”, pp. (297)-349, and “At the Hostelry”, pp. (351)-434, first appear here in book form. Regarding the format of the Constable set, BAL specifies: “LP cloth: blue. Maroon-coated endpapers. Top edges gilt.” descriptions to which the present set conforms. We are not aware, however, of another variant printing of the set. The Standard Edition was published episodically, with the inevitable consequence that complete sets are rare. Seven of the volumes in the present set are in their original dust jackets, which are extremely rare and fragile, having been printed on heavy, acidic paper. The dust jacketed volumes include the first four volumes: *Typee, Omoo, and Mardi* (Vols. III-IV), and Vols. X-XII: *The Piazza Tales, Israel Potter, and The Confidence Man*. Remnants of other dust jackets, chiefly inside flaps, are included in a few of the other volumes. The set is in exceptionally fine condition, with all hinges firm and tight, and with no fading to the spines, and no wear or tear. \$17,500.00

42. MERRILL, James. **One of the finest collections of the poet’s works in private hands.** The collection contains an extraordinary number of important association copies, including Merrill’s first five books inscribed to Kimon Friar, the Greek poet who was Merrill’s teacher at Amherst and his first lover, as well as four dedication copies. Although it lacks a few bibliographical rarities and some common posthumous publications, for quality, condition and depth it is unrivalled. The collection includes seven presentation copies to Kimon Friar – including Merrill’s rare first book, *Jim’s Book* (1942), and the dedication copy of his second and rarest book, *The Black Swan*, which Friar published for Merrill in Athens in 1946. The collection includes ten presentation copies to Harry Ford, Merrill’s devoted editor and publisher at Atheneum – including the dedication copy of *From the First Nine*. The collection also includes the dedication copies of *The Thousand and Second Night*, which is inscribed to Irma Brandeis, whom Merrill met the year he taught at Bard College, and *Peter*, which was written explicitly for, and which is inscribed to, Peter Tourville. In addition, the collection includes seven presentation copies to Laurence Scott, Merrill’s close friend and occasional publisher, as well as other books inscribed to a number of Merrill’s small press publishers, including Ted Danforth, Jordan Davies, and Eugene O’Neil – in each case, the publisher’s copy of the book they published by Merrill. Finally, the collection includes a number of important manuscripts, including extremely rare transcriptions of Merrill’s Ouija board sessions, only a handful of which survive. A detailed list is available upon request from institutional libraries. \$285,000.00

43. MERTON, Thomas, editor & contributor. **Monks Pond.** Whole numbers 1 - 4 (all published). Together, 4 volumes, 4tos, illustrations, original photographic wrappers (front cover of second number by Ralph Eugene Meatyard), stapled as issued. Trappist, KY, Spring 1968 - Winter 1968. First editions of this magazine, “the purpose [of which] is to publish a few issues devoted to poetry and to some unusual prose and then go out of business.” Edited by Merton with contributions by him as well as Ad Reinhardt, Lorine Niedecker, Jonathan Williams, Paul Metcalf, Zukofsky, Kerouac, Wendell Berry, Hayden Carruth, Russell Edson, Jonathan Greene, Charles Simic, Czeslaw Milosz, Cid Corman translating Francis Ponge, Ted Enslin, Nicanor

Parra, Anselm Hollo, and Alfred Starr Hamilton among others. Photographs by Merton and Ralph Eugene Meatyard who contributed the cover photo and four additional full-page photographs to the second number. Merton also wrote editorial statements for three issues: "As long as there are copies of the magazine they will be given away free to contributors and to those who ask for them" (No. 1); and from the final issue: "So the pond has frozen over--as planned... This is now the final issue; we have completed our four seasons. If you have all four, good. Number One is already out of print, unfortunately....". Laid into the first number is a small photographic notecard with a rustic cross emerging above the tree-line on the front panel bearing the following holograph note in an unidentified hand: "Sorry, Vol I, II & III are all gone. Here is an extra copy of IV & last issue. Secretary." Some light use to the third number, otherwise a very fine and bright complete run., in a custom-made clamshell box with leather label on the spine. \$5000.00

44. MULDOON, Paul. **Incantata**. Oblong folio, illustrated with 11 original prints by 11 different artists, original lavender linen-backed Fabriana 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; this is copy number 2. The artists represented are Chris Reid, Patrick Hickey, James McCreary, Patrick Pye, Carmel Benson, Maria Simmonds-Gooding, Micheal Farrell, James O'Nolan, Jennifer Lane, Brian Bourke, and Alfonso Monreal. The various print media include etching, mezzotint, carborundum print, lithograph, woodcut, drypoint and a combination of etching, engraving and mezzotint. Inscribed by Muldoon in 1995 below the colophon, where he also signed his name. *Incantata* is Muldoon's elegy for his lover, the American-born artist Mary Farl Powers, who moved to Ireland as a child, becoming an artist of prominence and a director of the Graphic Studio in Dublin. Powers died at the age of 43 in 1992. The Graphic Studio's edition of *Incantata* was prepared as a memorial to the artist and friend whose life had meant so much to the studio, and whose death occasioned one of Muldoon's greatest poems. One of Muldoon's most admired and often discussed poems, "Incantata" has achieved the status of a modern classic. "Incantata" appeared later in *The Annals of Chile*, which won the T. S. Eliot Prize, in 1994. Spine a trifle sunned, otherwise a fine copy. Rare. \$7500.00
45. MULDOON, Paul. **Unapproved Road. Intaglio prints by Diarmuid Delargy**. Small folio, two full-page illustrations, original cloth over boards, printed paper labels. Hopewell, NJ: Pied Oxen Printers, 2002. First edition. One of 125 numbered copies signed by the poet, the artist, and the printer (the entire edition). Very fine copy, without dust jacket as issued. \$1250.00
46. [OFFICINA BODONI] FERRERIUS, Zacharias. **Zacharias Ferrerius. In Die Festo Natalis et Circumcisionis Christi, Sapphicum Alphabeticum**. Oblong 12mo, with calligraphic initials from Ludovico Vicento's writing-book, *Il modo di temperare le penne* (Rome 1523) printed in

original vellum-colored paper boards, publisher's slipcase with printed label. Verona: Privately printed for Andre Jammes & Alberto Falck, 1968. First edition of this alphabet of Sapphic strophes, making a hymn for Christmas, in the original Latin, from Zachariae Ferrerii hymni novi ecclesiastici, printed by Ludovico Vicentino & Lautizio Perugino, Rome, 1525, and here printed by Giovanni Mardersteig in Arrighi-Vicenza italic with red calligraphic initials. One of 80 copies on Magnani mould-made paper. Mardersteig & Schmoller, The Officina Bodoni 158. Barr 78. A very fine copy. \$1250.00

47. OLSON, Charles. **Autograph Letter Signed, 4 pp., undated, Myrtle Beach, NC, & Typed Letter Signed, Black Mountain College, NC, undated, both to Mary Tyke, (circa 1957).** Olson writes of his desire to do research to complete his *Maximus Poems*: "I dare say by now you have the black Max II which was so slow in coming, & if you have any reason to say, wld like yr impressions. I got a flock of new ones this summer, & have the sense now I know its end. Except that one little piece of research is going to have to take me to the West Country ports of England, I hope! (Tell K[?], by god, if I have my way, at one point in said story some details will be primary historical document, no less. Am just about ready to ask the Am. Council of Learned Societies if they could dig me up round trip off season tourist rate to Plymouth! Now how to do that for a poem!" In his short note, Olson writes: "Thinking of how rich your implicit FIGURE, that, IMAGO, THE LADY is (there, outside, with the water frozen in the rivulets of the chisel as well as the contours, like, A STANDING EARTH, a: GEOGRAPHY) . . . ok/ not to make this abstract or only a series of definitions/ but to empty my mind toward you of what pointing it suddenly took toward you, THIS: that woman (yr figure) was pre-Greek & extra-West):. . ." Both letters are in fine condition. \$2250.00

48. PARKER, Agnes Miller. **Fox. A Wood-Engraving by Agnes Miller Parker. With "The Art of Agnes Miller Parker" by William McCance.** Folio, original printed self-wrappers measuring 16 x 13 inches, with tipped-in wood-engraving measuring 8 ¼ x 10 ¼ inches. Kansas City, MO.: The Woodcut Society, 1941. First edition. Limited to 250 copies printed, the wood-engraving signed and dated in 1940 by Agnes Miller Parker. At the end of his essay on the artist, William McCance likens the fox to the beleaguered British in 1940: "a little winded perhaps, but, thank Heaven, not driven to earth." Wrappers lightly soiled, otherwise a fine copy. \$850.00

49. PERCY, Walker. **The Moviegoer.** 8vo, original cloth-backed boards, dust jacket. N. Y.: Alfred A. Knopf, 1961. First edition of Percy's sublime first book, winner of the National Book Award in 1962. A spectacular copy, as new, and impossibly rare in this condition: we have not seen another copy to compare with this one. Preserved in a cloth clamshell box with leather label on the spine. \$7500.00

50. [PERISHABLE PRESS] HAMADY, Walter. **Closing Flowers. A Collection of poems here gathered together by the author, walter hamady from other small books of his own manufacture under the mark of the perishable press limited.** 8vo, unbound signatures, as

issued. Mt. Horeb, WI: Perishable Press, 1966. First edition. One of only 30 copies printed on variegated handmade paper. Although “some copies were bound in cloth”, the present copy is one of the majority of copies issued as unbound signatures. Hamady 7. These poems are dedicated “In Memory of Randall Jarrell.” Fine copy. Rare. \$4500.00

51. [PERISHABLE PRESS] HAMADY, Walter. **Wowa’s First Book**. A miniature book, 2 x 1 3/4 inches, original Swedish marbled paper wrappers handmade by the author. (Mt. Horeb, Wisconsin): Perishable Press, 1977. First edition of the smallest book from the press, “just the right size for a two-year-old little girl”, the little girl being Laura Evans Hamady, the author’s daughter. One of only 60 copies salvaged from an intended edition of 365 copies. Hamady, Two Decades of Hamady & The Perishable Press, 78. A very fine copy of this rare miniature. \$1500.00

52. [PLAIN WRAPPER PRESS] LAINEZ, Manuel Mujica. **Cantata de Bomarzo. A libretto by Manuel Mujica Lainez, Seven etchings by Luciano De Vita**. 4to, illustrated, original quarter black leather, slipcase. Verona: Plain Wrapper Press, 1981. First edition of this libretto consisting of three narratives and three cantos in Spanish, translated by Richard-Gabriel Rummonds. Limited to 83 numbered copies printed in Bauer Horizon Light on white Wookey Hole handmade paper, signed by the author and artist. Smyth 31. Fine copy. \$1500.00

53. RUSKIN, John. **The Stones of Venice**. 3 volumes, large 8vo, illustrated by the author, original brown gilt-decorated cloth. London: Smith, Elder & Co., 1873-1874. New and definitive edition of Ruskin’s *magnum opus*, originally published in 1851-1853. Limited to 1500 copies signed by Ruskin at the end of his preface in the first volume as issued. Bookplate of John W. Hill, a few corners rubbed, otherwise an extraordinarily fine bright copy, and without the wear and tear or foxing common to this edition. \$2250.00

54. RUSKIN, John. **Modern Painters. Of General Principles and of Truth; Of the Imaginative and Theoretic faculties; Of Many Things; Of Mountain Beauty; Of Leaf Beauty-Of Cloud Beauty; Of Ideas of Relation Of Invention Formal and Of Invention Spiritual**. 5 volumes, small 4to, illustrated with hundreds of steel engravings, etchings, aquatints, and figure drawings by the author, original gilt-decorated embossed cloth. London: Smith, Elder and Co., 1873. New edition. Limited to 1000 copies signed by Ruskin at the conclusion of his preface. Inscription across head of title-page of Vol. III, bookplate of John W. Hill, some light marginal browning, covers very slightly sunned and bumped, but an exceptionally fine bright set in the original bindings. Rare in this condition. \$2250.00

55. SPENDER, Stephen. **Engaged In Writing and The Fool And The Princess**. 8vo, original boards, dust jacket. London: Hamish Hamilton, (1958). First edition. **The Dedication Copy**, inscribed by Spender on the front free-endpaper: “To Hansi [Lambert] / with love / and gratitude / from / Stephen / Jan 1958”. Fine copy in jacket with a slightly faded spine. in dust jacket. \$1250.00

56. [STAMPERIA PONTE PIETRA] ALWEIS, Frank. **Blue. Three Poems in an English and a French version & three drawings by the author.** 8vo, illustrated with linecuts, original blue cloth, publisher's slipcase. (Verona): Stamperia Ponte Pietra, (1980). First edition. Limited to 100 copies printed by hand by Mark Fishbein in Spectrum type on moldmade Amatruda paper and signed by Alweis. The title lettering is by Golda Fishbein. Fine copy. \$250.00
57. [STAMPERIA PONTE PIETRA] HORACE. **Quinti Horati Flacci. Est Modus In Rebus. Libri prioris sermonum primus cum Armandi Gallina praefatione Itolorum Anglorum-que et Fulvi Testa duabus imaginibus.** 8vo, illustrated with two original etchings by Fulvio Testa, original quarter leather & linen, publisher's slipcase. (Verona): Stamperia Ponte Pietra, (1980). First edition. Limited to 100 copies printed by hand by Mark Fishbein in Spectrum type on Magnani paper and signed by the artist. There is an afterword by Fishbein and a preface by Mark Perryman. \$350.00
58. [TENNIS] MARSHALL, Julian. **The Annals of Tennis.** 4to, illustrated with an engraved frontispiece depicting the "Le Jeu Royal de la Paume" in Paris, 1632 & 45 additional engraved plates, original decorated green cloth, t.e.g.. London: "Field" Office, 1878. First edition of the most important book on real tennis published in the 19<sup>th</sup> Century. Julian Marshall was tennis correspondent to *The Field*, and some chapters in his book first appeared in the magazine in 1876 and 1877. *The Annals of Tennis* was both a history and a handbook, and according to Patrick Scott, Curator of the William D. Haggard III Tennis Collection, "intact copies are rare as the book was frequently kept in the *dedans* of tennis courts for reference." The beautiful Eastlake style binding is decorated with a centerpiece of crossed rackets over tennis balls surrounded by a geometric design in gilt and black. Armorial bookplate on front endsheet, otherwise an exceptionally fine copy, clean and bright, almost as new. \$4750.00
59. THOMAS, Edward. **The Woodland Life.** 8vo, pictorial frontispiece, original blue-green decorated cloth. Edinburgh and London: William Blackwood and Sons, 1897. First edition of the author's first book, second state of the binding with the decorative panel on the front cover 2 1/8 inch from the fore-edge (no priority), with [2] pp. of publisher's ads at the back. Eckert pp. 185-186. Presentation copy, inscribed by Thomas using his full family name on the front free-endpaper: "Auntie, / Philip Edward Thomas, 1897." The recipient of this copy of *The Woodland Life*, inscribed simply and familiarly to "Auntie", was Margaret Townsend, Thomas's mother's sister, and Thomas' favorite aunt. Thomas regularly visited his aunt and grandmother in Swindon during summers and school holidays, and it was during those visits that his love of nature and his talent as a nature writer were nourished. Swindon was also home to Richard Jefferies, one of England's foremost nature writers, and the inspiration for much of Thomas's early writings., Thomas began keeping a diary of his nature walks when he was fifteen, and encouraged by his mentor and future father-in-law, the literary critic James Ashcroft Noble, he submitted passages to London periodicals. In a letter to Robert Eckert, Thomas's first biographer and bibliographer, Margaret Townsend recounted a story in which a gentleman who was traveling in the same railway carriage with her on a trip to the North of England, upon

reading one of Thomas's nature articles which she had taken with her, exclaimed: "That man out-Jefferies Jefferies!" to which she replied that the author "was not a man but a boy of fifteen." Eckert p. 23. Thomas would pay homage to Jefferies in his essay "In the Footsteps of Richard Jefferies" and in his biography of Jefferies published in 1909. In a letter to her friend Janet Hooten dated 24 August 1896, Helen Noble, Thomas's future wife, wrote: "I had an awfully exciting letter the other day from Edward. You must know he and father had often talked of a book Edward was to write, father would preface it, and it was all to be lovely. So quite on his own account Edward sent I think twelve or more perhaps of his unpublished papers to Blackwood's to see if he would publish them in book form, under the title 'The Sweet o' the Year' (Tennyson). . . . What was his joy when the other day Blackwood wrote to say he would like to have the book . . . He also asked E. If he would send his (E's) diary of fields and woods which he keeps to look at with a view to publishing it. Isn't it lovely? Edward is busy copying out the diary, and we hope great things." – Helen Thomas, *Time & Again*. Ed. By Myfanwy Thomas (Manchester: Carcanet, 1978), p. 59. Thomas dedicated *The Woodland Life* "to the memory of James Ashcroft Noble", who, in fact, had interceded with Blackwood, who was his own publisher, to publish the boy's book, and who had died before the book appeared. Thomas was only eighteen, and a student at Lincoln College, Oxford at the time. Although compiled from Thomas's diary, *The Woodland Life* is primarily a series of observations or field notes, lyrical but impersonal – Thomas never intrudes; nature and natural phenomena and processes are always the focus of his attention. Although Thomas effaced himself in his first book, his acute sensitivity toward nature in all its forms infused the intensely personal poetry which he began to write in 1914 under the influence of his friend Robert Frost and which is now the basis for his fame. His first book of poetry, *Six Poems by Edward Eastaway* (Eastaway was an ancestral name), was published pseudonymously in 1916; only eight of his poems were published during his life. Thomas was killed at the Battle of Arras in April 1917. Presentation copies of Thomas's books are rare, and the present one marks an especially important time, place and family relationship in Thomas's life. Spine panel a shade darkened, rear cover lightly soiled, bookplate, otherwise a very good copy, without dust jacket as issued, in a half-morocco slipcase. \$6500.00

60. [THOMAS, Edward] **An Annual of New Poetry 1917**. 8vo, original pale gray boards, dust jacket. London: Constable, (1917). First edition, including eleven poems by Edward Thomas which appeared in print here under his pseudonym "Edward Eastaway" for the first time, as well as six poems by Robert Frost, in addition to other contributions by Gordon Bottomley, W. H. Davies, John Drinkwater, Wilfred Gibson, T. Sturge Moore, and R. C. Trevelyan. Eckert p. 259. The dust jacket is chipped slightly worn at the head of the spine and shows some minor wear at the corners, otherwise a fine copy of this important war-time anthology. Rare in jacket. \$1750.00

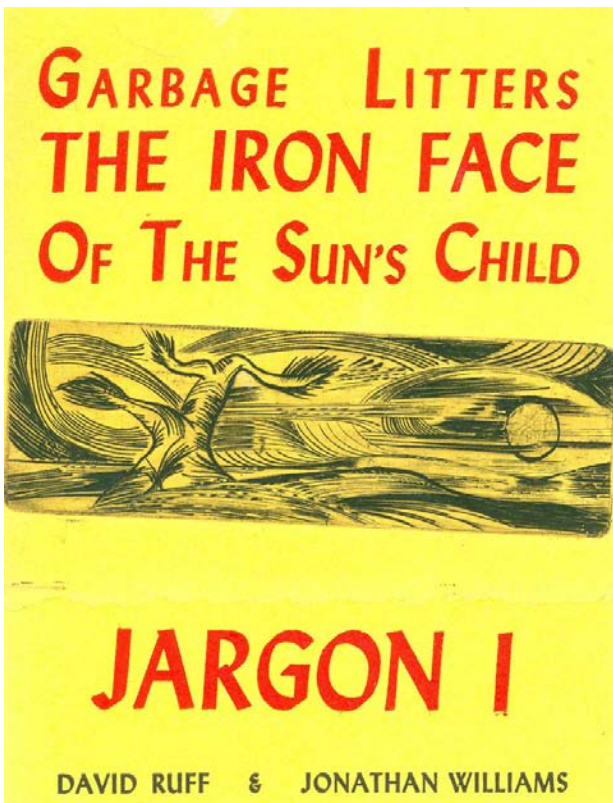
61. WHARTON, Edith. **Ethan Frome**. Narrow 4to, original half morocco and pastepaper over boards by Daniel Gehrich, morocco spine label, in publisher's clamshell box. [South Freeport,

ME]: The Ascensius Press, 2002. First edition thus. One of 50 numbered copies (the entire edition) printed on handmade paper. A beautiful edition, as new. \$1500.00

62. WHITE, E. B. **Stuart Little. Pictures by Garth Williams.** 8vo, original cloth, pictorial endpapers, dust jacket. N. Y.: Harper & Brothers, (1945). First edition of E. B. White's first children's book. In 1970, *Stuart Little* and *Charlotte's Web* were jointly awarded the Laura Ingalls Wilder Medal for children's literature, perhaps to compensate somewhat for the neglect *Stuart Little* received when it was first published. A very fine copy in dust jacket. \$2500.00
63. WHITE, E. B. **Charlotte's Web. Pictures by Garth Williams.** 8vo, original cloth, pictorial endpapers, dust jacket. N. Y.: Harper & Brothers, (1952). First edition of White's masterpiece. Although common enough in used condition, *Charlotte's Web*, like most popular classics of children's literature, is extremely rare in flawless state. A very fine copy in dust jacket, virtually as new. \$7500.00
64. WHITMAN, Walt. **Drum-Taps (with) Sequel to Drum-Taps. (Since the Preceding Came From the Press.) When Lilacs Last in the Door-yard Bloom'd and Other Pieces.** Small 8vo, original plum cloth. New York & Washington: (Walt Whitman), 1865-6. First edition, second issue, being the first edition of "When Lilacs Last in the Door-Yard Bloom'd," among other poems occasioned by the assassination of President Lincoln. The second issue of *Drum-Taps* combines the first edition of *Drum-Taps* with the more recently composed poems of *Sequel to Drum-Taps*. The additional poems written after the publication of *Drum-Taps* are "When Lilacs Last in the Door-Yard Bloom'd", "Race of Veterans", "O Captain! My Captain!", "Spirit whose Work is Done", "Chanting the Square Deific", "I heard you", "Solemn-sweet Pipes of the Organ", "Not My Enemies Ever Invade Me", "O Me! O Life!", "Ah Poverities, Wincings, and Sulky Retreats", "As I Lay with My Head in Your Lap", "Camerado", "This Day, O Soul", "In Clouds Descending, in Midnight Sleep", "An Army on the March", "Dirge for Two Veterans", "How Solemn, as One by One", "Lo! Victress on the Peaks!", "Reconciliation" & "To the Leaven'd Soil They Trod". The first edition (issue) of *Drum-Taps*, which contains most of Whitman's Civil War poetry, was published in May of 1865 in an edition of 500 copies. However, soon after President Abraham Lincoln was shot on April 15, 1865, Whitman began planning a sequel and held up the undistributed portion of the edition. *Sequel to Drum-Taps* was printed in an edition of 1000 copies in October, with less than half that number bound up with sheets from *Drum-Taps*; additional sets of sheets, which may have been deficient (Whitman's word), were bound up with a later compilation of works two years later. It seems unlikely that many more than several hundred copies of the combined *Drum-Taps* could have been assembled under the circumstances. Myerson A3.I.a2. The experience of Henry James is instructive of how Whitman's poetry, or perhaps it is our appreciation of it, improve with time: when James reviewed *Drum-Taps* upon publication, he reflected dourly: "It has been a melancholy task to read this book." However, as Edith Wharton noted some years later, James "now read Whitman aloud 'in a mood of subdued ecstasy.'" - quoted in F. O. Matthiessen, *American Renaissance* (Oxford, 1941), p. 582. The contemporary ownership signa-

ture of George Wood dated 1864 is on the front free endpaper. There are a few surviving letters from Whitman to Wood, who worked at the Treasury Department in Washington from 1822 until his death in 1870, and who is almost certainly the former owner of this copy of *Drum Taps*. In one of the letters, written in January 1863, Whitman thanks Wood for donating \$4.00 for “the sick and dying young men in the hospitals”; and in a later letter in 1866, Whitman solicits a contribution of \$2.00 from Wood for “helping my soldier boys to some festivities these holiday & New Year times.” Wood was also the author of *Peter Schlemihl in America* (1848) and *The Gates Wide Open; or, Scenes in Another World* (1858). Light abrasion to front endpaper, light offsetting from newspaper clipping at title-page, extremities of spine lightly rubbed, otherwise a very good copy, in a custom-made clamshell box. Rare. \$10,000.00

65. WILLIAMS, Jonathan. **Garbage Litters The Iron Face Of The Sun’s Child**. Small broadside poem printed on a single narrow sheet of yellow paper, 4 inches wide x 13 inches tall, folded into thirds, illustrated with an original copperplate engraving by David Ruff. (San Francisco: Jargon Society, 1951). First edition of the first publication to be issued under Williams’ Jargon Society imprint. Jargon 1. One of 50 copies “handset, printed in lydian types on l’Aiglon paper” by David Ruff, and signed by Williams and Ruff. This copy of *Garbage* is tipped-in at the back of Holly Beye’s book *Do Keep Thee in the Stoney Pines* (San Francisco, CA.: Inferno Press, 1951) which was printed at the same time, on the same yellow paper, and by the same artist as Williams’ poem, a coincidence that establishes the bibliographical context for its publication. David Ruff was Holly Beye’s husband and the dedicatee of her book, which he illustrated with three soft ground intaglio engravings. As the colophon notes, the book was handset “in Caslon types by Leslie Woolf Hedley” and “designed & printed on l’Aiglon paper by David Ruff at his San Francisco Print Work Shop.” The edition was limited to 150 copies, numbered and signed by Beye; this copy additionally inscribed by Beye to William Wilkie, a California artist and etcher, whose distinctive ownership signature is on the front endsheet and on a small slip of green paper affixed to the front cover. It would appear that Williams’ little broadside poem was printed coincidentally with Beye’s book, the idea for it inspired by Ruff’s intaglio etchings and the brilliant yellow paper he was using to print his wife’s book. Williams’ *Garbage Litters The Iron Face Of The Sun’s Child* is extremely rare, and no doubt this copy owes its survival to the printer’s wife’s book. We have only seen one copy of *Garbage* offered on the



open market in the last thirty years. A very fine bright copy of the most elusive of Jargon Society publications, lacking from all but a few collections of the works of Jonathan Williams and the Jargon Society. \$7500.00

66. WILLIAMS, Jonathan. **Sharp Tools For Catullan Gardens. Poems by Jonathan Williams. With 10 Lithographs by James McGarrell. Preface by Guy Davenport.** Large folio, loose sheets in fabricoid portfolio. Bloomington, Indiana: Fine Arts Department University of Indiana, 1968. First edition. One of only 36 copies (the entire edition) signed by Williams and McGarrell, with each lithograph individually signed by the artist. Crane D44. Fine copy of this rare portfolio. \$5000.00

67. WILLIAMS, William Carlos. **Spring and All.** Small 8vo, original printed wrappers. (Paris: Contact Publishing Co., 1923). First edition. One of 300 copies printed by Maurice Darantiere, the printer of Joyce's *Ulysses*; however, as the bibliographer notes: "many of these may not have been distributed." Wallace A7. "There were 300 copies, Paris bookshops were not interested, American customs held up shipments for months, American reviewers based 12 miles from Rutherford merely sneered at expatriates when they noticed such books at all. 'Nobody ever saw it' – Williams, 35 years later - 'it had no circulation at all.'" – Hugh Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), p. 384. As Mariani notes: "most of the copies that were sent to America were simply confiscated by American customs officials as foreign stuff and therefore probably salacious and destructive of American morals. In effect, *Spring and All* all but disappeared as a cohesive text until its republication nearly ten years later after Williams' death." – Paul Mariani, *William Carlos Williams* (N. Y.: McGraw-Hill, 1981), pp. 208-209. *Spring and All* includes in untitled form: ("Spring and All") "By the road to the contagious hospital", ("To Elsie") "The pure products of America go crazy", ("The Sea") "The sea that encloses her body", ("The Red Wheelbarrow") "So much depends", and ("The Wildflower") "Black eyed susan". One of Williams' scarcest and most important books. Spine panel quite darkened with the usual darkening toward the edges of the wrappers, small chip from the head of the spine panel, hairline split as often along front joint, internally fine and entirely unopened. \$1250.00

68. WRIGHT, Charles. **Yard Journal. Poem.** 4to, illustrated with 7 colored intaglio etchings by David Freed, original quarter leather and boards, publisher's slipcase. Richmond, VA: Laurel Press, (1986). First edition. One of only 30 copies (the entire edition) printed on Rives and signed by Wright and Freed. A beautiful production, as new. \$1500.00

69. YEATS, W. B. **Poems.** 8vo, pictorial title-page, original gilt-decorated parchment designed by H. Granville Fell. London: T. Fisher Unwin, 1895. First edition. One of only 25 copies printed on Japan vellum, specially bound, and signed by Yeats. Wade 15. *Poems* represents Yeats's first "Collected Poems", containing "all the writer cares to preserve out of his previous volumes of verse. He has revised, and to a large extent re-written, *The Wanderings of Usheen* and the lyrics and ballads from the same volume, and expanded and, he hopes, strengthened

*The Countess Cathleen.*” – from the poet’s introduction (note new spellings of “Oisín” and “Kathleen”). *Poems* contains many of his best early poems, including “The Lake Isle of Innisfree”, “When You Are Old”, “To Ireland In the Coming Times”, and “The Man Who Dreamed of Faeryland”, among others. “The title-poem of *The Wanderings of Oisín* (rechristened, temporarily ‘Usheen’) was pared down and lost some (not all) of its romantic embellishment. *The Countess Cathleen* followed, shortened and made more dramatic. *After The Land of Heart’s Desire* a selection of the shorter poems from his first collection were re-arranged under the title ‘Crossways’ - proving that they represented what WB Yeats now viewed as a period of experiment. Another group of lyrics, chiefly from *The Countess Cathleen*, were grouped together as ‘The Rose’. . . . Certain ninetyish phrases still predominated; but the phrase ‘wandering stars’, for instance, was transformed into ‘all disheveled wandering stars’, gaining at a stroke the resonance and rhythm already seen as Yeatsian. And, with accessibility to an English audience firmly in mind, a glossary was provided for some names and local references. . . . The whole arrangement was carefully worked through; it owed nothing to accidents of chronology. Archaic and recondite expressions were pruned; juvenilia from the 1880s like ‘Miserrimus’ disappeared. . . . But overall the themes that emerged emphasized tradition, beauty, and the Celtic essence, while politics and ‘the world’ were shunned. Thus the collected poems bore little indication of the man who had originally written them. . . . As a record of his youth, evidence of the road since travelled, and provider of his middle years, *Poems* (1895) . . . symbolized an important stage in the development of his public self.” Yeats would revise this book “fourteen times over the next three decades” and looking back on it in 1929, claimed that, in financial terms, it had “brought me . . . twenty or thirty times as much (money) as all my other books put together.” – Foster, *W. B. Yeats: A Life*, pp. 149-152. Decorated parchment covers somewhat soiled, otherwise a very good copy, preserved in a custom-made half-morocco slipcase. \$12,500.00

70. YEATS, W. B. **Later Poems.** 8vo, original blind-stamped green cloth after a design by Charles Ricketts, dust jacket. London: Macmillan, 1922. First edition. 1500 copies printed. Wade 134. Connolly 100. A very fine unopened copy, in a fine example of the rare dust jacket, which is slightly chipped at the head of the spine panel. Booklabel of J. O. Edwards. \$1250.00

71. ZAPF, Hermann. **Hermann Zapf & His Design Philosophy. Selected Articles and Lectures on Calligraphy and Contemporary Developments in Type Design, with Illustrations and Bibliographical Notes, and a Complete List of His Typefaces. Introduction by Carl Zahn.** 4to, original blue cloth with gilt lettering, dust jacket. Chicago: Society of Typographic Arts, (1987). First edition. One of a small number of copies (approximately 200) signed by Zapf at the time of publication. Fine copy of a book rarely found signed. \$350.00

72. ZUKOFSKY, Louis. **Anew. Poems.** 12mo, original cloth, dust jacket. Prairie City, Illinois: The Press of James A. Decker, (1946). First edition of Zukofsky’s third book. Inscribed on the

front free endpaper “For Hugh Kenner from Louis Zukofsky, 10/14/62”. Kenner is the author of the monumental study *The Pound Era*, in which Zukofsky’s “A” is quoted at length and warmly commended. Though well known—even revered—among a varied but small group of poets, Zukofsky was—and is—a neglected figure. Kenner, who referred to Zukofsky as the “American Mallarme” was one of his most trenchant champions, and instrumental in gaining the poet a modicum of recognition in academic and literary circles. Small abrasion at upper edge of front panel of jacket, otherwise a fine copy of this scarce book. \$850.00