

# JAMES S. JAFFE RARE BOOKS

WINTER 2007

## JAMES S. JAFFE RARE BOOKS LLC

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Digital images of items in this catalogue are available upon request.

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- 1 ALDINGTON, Richard. *Death of a Hero*. 2 vols., 4to, original paper wrappers, glassine outer wrappers, in publisher's matching marbled paper chemise and slipcase. Paris: Henri Babou and Jack Kahane, 1930. First unexpurgated edition. Limited to 300 numbered copies (the entire edition). The authoritative text of Aldington's World War I novel, restoring the expurgations made to the previously published British and American trade editions, which were both bowdlerized owing to obscenity laws, although the American text was less sanitized than the British. Ker-shaw 56. Slipcase slightly bumped, with a bit of edge-wear, otherwise a fine copy. \$1250.00
- 2 [ARCHITECTURE]. WRIGHT, Frank Lloyd. *An Autobiography*. Tall square 8vo, illustrated, original black decorated cloth, dust jacket. London, New York, Toronto: Longmans, Green and Company, 1932. First edition. A remarkably fine copy in dust jacket, which is lightly faded along the spine. Uncommon in the first edition, and rare in this condition. \$3500.00
- 3 ASHBERY, John. *The Heroes*. 4to, 20 unbound mimeographed sheets in paper folder. (1952). First edition. Original mimeographed typescript for Ashbery's play, *The Heroes*, which was first produced by The Living Theatre at the Cherry Lane Theatre, New York, on August 5, 1952; and most recently read by an ensemble of poets at The New School in April 2006. Signed by Ashbery on the last page. An original playbill, signed by Ashbery, is also included. Ashbery wrote *The Heroes* in 1950, modeling his "eclogue" on Auden's *The Age of Anxiety* (1948). In 1953, *The Heroes* was performed along with Alfred Jarry's *Ubu Roi*, and one-act plays by Barbara Guest and James Merrill, but after only three performances the Fire Department closed the theatre. Kermani B6. This copy belonged to Julian Beck, who played the lead of "Theseus" in Ashbery's play, did the settings and costumes, and was also one of the directors of the Cherry Lane Theatre. On the paper folder, Beck has

noted: "This is one of the mimeographed copies of *The Heroes* used for the original production in August 1952 by The Living Theatre. The script was never bound (poverty of time & means) and was used in loose leaves." Fine copy of Ashbery's rarest "book". \$7500.00

- 4 AUDEN, W. H. ALS, 1 page, 8vo, to Ian Jackson, Hinterholz, Austria, June 7th, 1972. An interesting letter in response to some questions about the literary life. "Whether one can write a best-selling novel or a best-selling detective story, it is quite impossible when one starts to earn one's living by one's pen. . . . As poets go, I have been reasonably successful, but the greater part of my income comes not from the sales of my poems, but from readings (how odd it is that one is paid much more for reading one's poems aloud than for writing them), book reviews, translations, etc." Auden then asks Jackson if he "Can't think of any non-literary work that you would find tolerable?" Finally, Auden wishes Jackson luck with his "cure", noting however that "I am a little alarmed by Methadone. One remembers that doctors first used heroin to wean people off cocaine." The letter and accompanying envelope are in fine condition. \$500.00

- 5 BERNANOS, Georges. *Journal D'Un Cure de Campagne*. 8vo, original printed wrappers. Paris: La Palatine A La Libraire Plon, 1936. First edition of Bernanos's masterpiece, translated as *The Diary of a Country Priest*, this being one of 1160 numbered copies on papier d'alfa out of a total edition of 4690 copies. A very fine, unopened copy. \$2500.00

- 6 BELYI, Andrei, pseud. [Boris Nikolaevich Bugaev]. *Peterburg. Roman v vos'mi glavakh s prologom y epilogom*. [Petersburg. A novel in eight chapters with a prologue and epilogue]. Large thick 8vo, original printed gray wrappers. Petrograd, Stasiulevicha, 1916. First edition in book form of Belyi's masterpiece, *Petersburg*, one of the great novels of the 20th century,

ranked by Nabokov alongside Joyce's *Ulysses* and Kafka's *Metamorphosis*. First published in the periodical *Sirin* (1913-14), the present edition of *Petersburg* is an off-print from *Sirin* with a new title-page and represents the most complete form of the novel, which was republished in a shorter, revised edition in 1922. Kilgour 183. Ownership signature in corner of front wrapper, extremities of spine worn, otherwise a very good copy of this unwieldy book, preserved in a black half-morocco slipcase. \$6000.00

ORIGINAL WATERCOLOR

- 7 BISHOP, Elizabeth. Palais du Senat, Paris, France. Original watercolor and gouache, 5 5/8 x 9 inches, unsigned, framed and glazed. [1938?]. A beautiful early painting by the poet of one of Paris's familiar landmarks. William Benton, *Exchanging Hats: Elizabeth Bishop Paintings*, p. 9, speculates that this painting was done in 1938, and that it may have been the first time Bishop used "Chinese white". In the fall of 1935, however, Bishop lived at 58 rue de Vaugirard in the 6th arrondissement, on the edge of the Jardin du Luxembourg and a few blocks walk from the Palais du Senat. As Bishop told Frani Blough in a letter dated October 20, 1935, "The house is right at the corner of the Luxembourg Gardens, where we walk and look at the fountains and dahlias and babies." The Palais du Senat is situated within the grounds of the Luxembourg Gardens at the intersection of rue de Vaugirard and rue de Tournon (rue de Seine). Given Bishop's proximity to the Palais du Senat in 1935, it would seem more likely that this painting was accomplished then, rather than in 1938 as Benton suggests. If true, the present painting would be one of Bishop's earliest finished paintings. As an architectural rendering, it is also one of her more unusual works of art, and like her other paintings, it must have had particular personal significance for her. The painting is in excellent condition, and is far more attractive than the reproduction in *Exchanging Hats* suggests. Bishop's paintings are of the greatest rarity on the market. \$25,000.00

- 6 8 BISHOP, Elizabeth. *Geography III*. Thin 8vo, original brown cloth, dust jacket. N. Y.: Farrar Straus & Giroux, (1976). First edition. One of 7500 copies printed. MacMahon A13. Signed by Bishop on the title-page. Very fine copy. \$2500.00
- 9 BISHOP, Elizabeth. *The Complete Poems*. 8vo, original blue cloth, dust jacket. N. Y.: Farrar Straus & Giroux, (1969). First edition, winner of the National Book Award for Poetry. One of 5500 copies printed. MacMahon A9. Signed by Bishop. Fine copy in a slightly sunned jacket with a spot of soiling on front panel. \$2500.00
- 10 BLUNDEN, Edmund. *Undertones of War*. 8vo, original black cloth, dust jacket. London: Cobden-Sanderson, (1928). First edition of Blunden's celebrated World War I memoir, which includes a supplementary section of thirty-one poems entitled "A Supplement of Poetical Interpretations and Variations". Kirkpatrick A28a. G. S. Fraser called *Undertones of War* "the best war poem." Paul Fussell summed it up this way: "In a world where literary quality of Blunden's sort is conspicuously an antique, every word of *Undertones of War*, every rhythm, allusion, and droll personification, can be recognized as an assault on the war and on the world which chose to conduct and continue it. Blunden's style is his critique. It suggests what the modern world would look like to a sensibility that was genuinely civilized." – *The Great War and Modern Memory*, p. 268. Some offsetting to free endpapers, fore-edge lightly foxed, otherwise a fine copy in dust jacket which is faintly sunned at spine. \$750.00
- 11 BLUNDEN, Edmund. *De Bello Germanico*. A Fragment of Trench History Written in 1918 by the Author of *Undertones of War*. 8vo, original grey marbled paper boards, maroon leather spine and corners. Hawstead: G. A. Blunden, 1930. First edition, deluxe issue, of this contemporaneous account of Blunden's experience at the Front, a scarce pendant to Blunden's later memoir

of the Great War, *Undertones of War*, which was published in 1928. One of only 25 copies specially bound and signed by the author out of a total edition of 275 copies printed. Kirkpatrick A33b. Spine label chipped, otherwise a very good copy of this rare issue. \$2250.00

- 12 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, regular issue. Limited to 250 copies signed by Blunden. Spine label a trifle rubbed and darkened, lower portion of spine lightly spotted, otherwise a fine copy. Scarce. \$750.00
- 13 BLUNDEN, Edmund, editor. *Great Short Stories of the War. England, France, Germany, America*. With An Introduction By Edmund Blunden. 8vo, original cloth-backed decorated boards, glassine dust jacket, slipcase. London: Eyre and Spottiswoode, 1930. First edition. Limited to 250 copies printed on India paper and signed by Blunden. Kirkpatrick B40b. A very fine copy in slightly rubbed slipcase. \$500.00
- 14 BORGES, Jorge Luis. *Sette Poesie Sassoni* (Seven Saxon Poems). Small 4to, illustrated with an intaglio etching by Fabio Ambrosi after a design by Arnaldo Pomodoro on the title-page, original wrappers. Verona: (No publisher), 1975. First edition. A privately printed edition of this Italian translation of Borges's *Seven Saxon Poems* by Paolo Serra, limited to 150 copies printed by hand by Jacques Verniere in Bembo type on Amalfi paper. In Verona in 1974 Richard Gabriel Rummonds printed his masterpiece, the Plain Wrapper Press edition of *Seven Saxon Poems*, which also contained etchings after Pomodoro by Ambrosi. We have not yet been able to determine whether Rummonds had a hand in this publication. A fine copy of a beautiful book. \$1000.00

- 8 15 **BRODSKY, Joseph.** *Watermark*. 12mo, original black cloth, dust jacket. N. Y.: Farrar, Straus & Giroux, (1992). First edition of Brodsky's meditation on the city of Venice. Presentation copy, inscribed by Brodsky to the poet Mark Strand on the front free endpaper: "May 20th 1992, New York. For my dear Marco, from the man behind these words, with tenderness and devotion, Joseph". Strand has marked in pencil particular passages on pp. 42, 80, 106, 110 & 134. On p. 110, he marks the paragraph in which Brodsky approaches one of his primary themes in the book, his love of the city and its sorrowful beauty, and the inevitable sadness the visitor feels at leaving it: "a departure from this place always feels final; leaving it behind is leaving it forever." Strand scores the passage in which Brodsky likens leaving Venice to the "disappearance of the beloved" from his field of vision: "As the world goes, this city is the eye's beloved. After it, everything is a letdown. A tear is the anticipation of the eye's future". Fine copy. \$1250.00
- 16 **CAMUS, Albert.** *La Peste*. 12mo, printed paper and glassine wrappers. (France): Gallimard, (1947). First edition. One of 200 press-numbered copies. In part an allegory of the German occupation of France, Camus' *The Plague* is also an existentialist parable of the human condition in which arbitrary suffering may lead to suicide unless it inspires moral outrage and revolt, the assertion of meaning and value against absurdity and despair. A very fine copy. \$4000.00
- 17 **CAPOTE, Truman.** *Breakfast at Tiffany's*. A Short Novel and Three Stories. 8vo, original cloth, dust jacket. N. Y.: Random House, (1958). First edition. A fine copy in unfaded dust jacket, the back panel and white margins of which are faintly dust-soiled and have a few very tiny nicks. A superior copy of Capote's most popular work. \$2500.00
- 18 **CAVAFY, Constantine P.** *Poimata (1908-1914)*. Tall

8vo, 29 numbered pages, printed on recto only with table of contents, in beige paper wrappers. Alexandria: Kasimath & Iona (Print Shop), (circa 1920). First edition, privately printed by the poet, including Cavafy's best-known poem, "Ithaka." Presentation copy from the poet to one of his closest friends, inscribed by Cavafy "Eis ton philon logion X. Nomikos, K. P. Kavafy" ["To his learned friend, Ch(ristopher) Nomikos"]. The contents consist of twenty-six poems, some on integral sheets, most on broadsheets attached to stubs; there are some holograph changes to pagination. Most of the broadsheets bear the name of the printer and a date (between 1918 and 1921). The works of the Greek poet C. P. Cavafy, in their original manifestations, are among the rarest books of modern poetry. Aside from periodical appearances, Cavafy did not publish his work during his lifetime; only after his death were his poems collected and offered to the public. Although Cavafy annotated his "editions" himself, chiefly their tables of contents and pagination, they were not invariably inscribed by the poet; few of the recorded copies at Harvard or Princeton are inscribed; the NUC does not record any copies of Cavafy's privately printed works. Very fine copy. \$25,000.00

- 19 **CAVAFY, Constantine P.** *Poimata (1916-1918)*. 8vo, original printed wrappers. (Alexandria, Kasimath & Iona, 1927-1932). First edition, privately printed for the poet. The 28 poems in this collection are mostly printed on separate sheets and then bound together; some sheets bear the printer's name and date of printing (ranging from 1927-1932); several have been numbered or the numbering has been altered in manuscript. The pamphlet consists of a title-page printed in green, 30 numbered leaves printed on rectos only, and a table of contents. Faint spotting to a few leaves, but generally in very good condition, some leaves mounted on stubs, in the original grey-blue sewn wrappers with title printed in green on front cover, spine discolored, one or two chips to edges, small tear to front hinge; chronological listing of the poems (1916-1918) loosely inserted, preserved in a folding cloth case. \$4500.00

- 10 20 (CORVO, Baron), Frederick Rolfe. *Hadrian The Seventh*. A Romance. (By) Fr. Rolfe. 8vo, original purple cloth, stamped in gilt on the spine, with pictorial design on the front cover in white. London: Chatto & Windus, 1904. First edition, first issue with pictorial cover decorated in white, but with later publisher's ads at the back. Only 700 copies of the first issue of Baron Corvo's most famous work were published. Woolf A6a. *Hadrian the Seventh* "is a sounding board for the years of disappointment and bitterness Rolfe himself experienced, for the checkered, insolvent life of rejection and refusal he was to lead right to the end. The book is also a megalomaniacal projection born of a poor novelist's slightly crackpated need to settle scores from arguably the most singular spiritual height in Western Christendom, the chair of St. Peter himself. . . . The Pope is a coherent and fully realized double of his creator, as oblique, learned, and fussified a fellow as ever lived, a master of contumely and weird detail. He tells his confessors, 'As for the Faith, I found it comfortable. As for the Faithful, I found them intolerable.' . . . In these matchless pages filled with baroque sentences and arcane vocabulary, entitlement is a leitmotif; the words 'superior' and 'supremacy' are repeated throughout like mantras ... it was Rolfe's determination to escape the miserable circumstances of his own existence that allowed him to fabricate this book, in which fantasized compensation for worldly disappointment is converted into a fully and brilliantly imagined alternate reality." - Alexander Theroux, *Introduction to Hadrian the Seventh* (N. Y.: NYRB, 2001). A superb copy of a rare book, which, in our experience, and with the single exception of this copy which passed through our hands once before, is impossible to find in truly fine condition. The novel was issued in a printed dust jacket, which is virtually unknown: the bibliographer's knowledge of it was based solely on the remnant belonging to the Bodleian Library copy, in which the jacket is pasted into the book. \$4000.00

ONE OF FIFTY COPIES ON JAPAN VELLUM, SIGNED BY CRANE

- 21 (CRANE, Hart. *The Bridge*. A Poem. With Three Photographs by Walker Evans. 4to, original white printed wrappers, with original glassine cover and gilt paper covered slipcase. Paris: Black Sun Press, 1930. First edition. One of 50 copies printed on Japanese Vellum and signed by Crane. Schwartz & Schweik A2. Minkoff A32. *Connolly 100*, 64. One of the seminal American poems of the Twentieth Century, about which Harold Bloom has observed: "what is imperishable in *The Bridge* is not its lyric mourning, but its astonishing transformation of the sublime ode into an American epic, uneven certainly but beyond *The Waste Land* in aspiration and accomplishment." - *Introduction to The Complete Poems of Hart Crane* (N. Y.: Liveright, 2000). In 1928, Crane and Evans met for the first time under Brooklyn Bridge, and Evans's photographs were published for the first time in *The Bridge*. Since then Evans' photographs have become identified in the artistic and literary imagination not only with Crane's poem, but with the Brooklyn Bridge itself. Slipcase lightly worn, otherwise a beautiful copy of one of the rarest and most important books of Twentieth Century poetry; preserved in a half-morocco slipcase. \$28,500.00
- 22 (CREELEY, Robert. *Le Fou*. Poems. 12mo, frontispiece drawing by Ashley Bryan, original wrappers, opalescent tissue dust jacket. Columbus: Golden Goose Press, 1952. First edition of Creeley's scarce first book. Limited to 500 copies. Although not called for, this copy is signed by Creeley. A superb copy, as new. \$1500.00
- 23 (DAVENPORT, Guy. *Cydonia Florentia*. 8vo, original printed wrappers. Cambridge, Massachusetts: (Lowell-Adams House Printers, 1966). First edition of this long, four-part poem. One of only 65 copies printed and signed by Davenport. Crane 4. A fine copy. Rare. \$1000.00

12 24 (DONLEAVY, J. P. *The Ginger Man*. Small 8vo, original printed wrappers. Paris: Olympia Press, 1955. First edition of Donleavy's first book. Signed by Donleavy on the half-title page. Although not a scarce book, in our experience, *The Ginger Man* is rarely found signed by the author. A very fine copy, as new. \$3750.00

25 (DOS PASSOS, John. U. S. A.: *The 42nd Parallel*. *Nineteen Nineteen*. *The Big Money*. 3 volumes, 8vo, illustrated by Reginald Marsh, white cloth with leather labels on spines, glassine & plain paper dust jackets, maroon slipcase with printed paper label. Boston: Houghton Mifflin, 1946. First illustrated edition. Limited to 365 copies specially bound & signed by Dos Passos and Marsh. A fine set, in lightly edge-worn slipcase, of this beautiful edition. Rare in fine condition. \$1000.00

CORRECTED CARBON TYPESCRIPT

26 (DRABBLE, Margaret. *The Middle Ground*. Corrected carbon typescript of this novel, 209 pages, 4to, in a loose-leaf binder with the author's notes on the inside covers. (No place: no date, but circa 1980). The author's extensively revised typescript, with many of the revisions taking the form of separate pages on which passages of the novel were rewritten and which have been taped over the sheets bearing earlier versions of the text, and with Drabble's handwritten title-page. Included with the typescript is the oblong spiral-bound proof copy of the book (London: Weidenfeld & Nicolson, 1980). Aside from the tape stains, the typescript is in good condition. \$7500.00

27 (ELIOT, T. S. *Prufrock And Other Observations*. Small 8vo, original printed buff wrappers. London: The Egoist Press, 1917. First edition of Eliot's first book, the signed issue, with Eliot's contemporary signature on the title-page. One of only 500 copies printed. Gallup A1. *Connolly 100*, 30a. Hayward 331. Gallup notes that "The price of *Prufrock* was raised gradually to five shillings; the final remaining copies were sold, autographed, at 10s.

6d. in 1920 and 1921." The present copy is certainly one of these signed copies; the signature is bold and confident, differing markedly from Eliot's later, smaller, more diffident autograph. In addition to its famous title poem, *Prufrock* contains some of Eliot's finest poems: "The Portrait of a Lady", "Preludes", "Rhapsody on a Windy Night", "The Boston Evening Transcript", "Aunt Helen", "Cousin Nancy", "Mr. Apollinax", "Conversation Galante", and "La Figlia Che Piange". A very fine copy, with Eliot's rare early signature, a fact whose distinction cannot be overestimated: signed copies of this book are extremely rare and the only other copy we have recently seen on the market bears a late signature and is in poor condition. In a green cloth slipcase with morocco label on the spine. \$65,000.00

28 (ELIOT, T. S. "East Coker" [from] *The New English Weekly* (Supplement), Easter Number, (March 21), 1940. [Together with:] "Dry Salvages" [from] *The New English Weekly*, Feb. 27, 1941. 2 folio leaflets, 4pp. each. (London: *The New English Weekly*, 1940-1941). First editions of the first and third of Eliot's *Four Quartets*, in their form as published in the original issues of *The New English Weekly*. Both poems were printed as supplements and stapled into issues of *The New English Weekly*. "East Coker" is paginated [325]-328. Gallup A36a (note) & C454. However, "Dry Salvages" is unpaginated. Gallup C465. Printed on acidic paper, both supplements are age-darkened as usual, creased from folding, and the first title lacks its staples; "East Coker" is slightly spotted; otherwise the pair is in very good condition. \$1000.00

29 (FAULKNER, William. *Light In August*. 8vo, original cloth, dust jacket designed by Arthur Hawkins, outer glassine dust jacket. (N. Y.): Harrison Smith & Robert Haas, (1932). First edition of one of Faulkner's greatest novels. One of 8500 copies printed. Peterson A13a. Massey 103. Half-inch closed tear at top of front panel of jacket, severe offsetting from newspaper clipping at pp. 110-111, otherwise a very fine, bright copy in both printed and glassine dust jackets. \$6500.00

- 30 FROST, Robert. *A Boy's Will*. Small 8vo, original bronze cloth. London: David Nutt, 1913. First edition of Frost's first book, first issue. Presentation copy, inscribed by the author on the front free endpaper to "Eleanor Farjeon from Robert Frost." A fine association copy, from two of the "elected friends" of the English poet Edward Thomas, of whom Frost wrote: "Edward Thomas was the only brother I ever had." Farjeon was one of Thomas's closest friends during the last four years of his life, perhaps second only to Frost, who met Thomas in the spring of 1914. Indeed, apart from Helen, Thomas's wife, Thomas had no more devoted friends than Farjeon and Frost, and it is this bond between them that this copy represents. Farjeon was the first to suggest to Thomas that he write poetry, and Frost was the one who, more than any other, encouraged and inspired Thomas to become a poet. Thomas reviewed Frost's first two books, and gave his second review copy of *North of Boston* to Farjeon. In one of his last letters to her, Thomas asked her to "make sure that the dedication TO ROBERT FROST doesn't get left out" of Thomas's forthcoming first book of poetry, which Thomas did not live to see. Thomas was killed at the battle of Arras in April 1917. Four decades later, in 1957, when Frost was invited to receive honorary degrees from Cambridge and Oxford, the two people whom Frost wished especially to see, and see beyond the reach of the public, were Eleanor Farjeon and Helen Thomas. The author of numerous books, including *Edward Thomas: The Last Four Years*, an account of her friendship with Edward Thomas, Farjeon wrote the introduction to the English edition of *You Come Too* (1959), a selection of his own poems that Frost put together for young readers. Farjeon is perhaps best known for her oft-anthologized poem "Morning Has Broken." Covers very slightly soiled, otherwise a fine copy. \$30,000.00

- 31 FROST, Robert. *Selected Poems*. 8vo, dark green cloth-backed patterned boards, dust jacket. N. Y.: Henry Holt, 1923. First edition. One of 1025 copies printed. Crane A5. Presentation copy, inscribed "For Llewellyn Jones from his friend Robert Frost". Jones was a prominent Chicago man of letters, a friend of Margaret Anderson's, and poetry editor of *The Chicago Literary Times*. Along with Louis Untermeyer, Jones dedicated an entire issue of the *Chicago Evening Post* literary supplement to Frost's work, giving the poet much needed exposure & recognition early in his career. Frost acknowledges as much in a letter to Jones: "You'll wonder how, when I say your letter gave me as much pleasure as the great spread you and Untermeyer made of me in *The Post*, I haven't answered it sooner. I'm glad you gave the small book [*A Boy's Will*] its share of notice. The two are the same thing at the source". A beautiful copy, virtually as new in the rare dust jacket, in a half-morocco slipcase. \$7500.00
- 32 FROST, Robert. *Selected Poems*. 8vo, original cloth-backed boards, dust jacket. N. Y.: Henry Holt, (1928). First expanded edition. Originally published in 1923, this edition contains poems from *A Boy's Will*, *North of Boston*, *Mountain Interval* and *New Hampshire*. One of 3475 copies printed. Crane A9. Signed by the poet: "Robert Frost / Middletown / 1929". A fine copy in very slightly worn and torn dust jacket. \$2500.00
- 33 GALSWORTHY, John. *Beyond*. 8vo, original red cloth, dust jacket. London: William Heinemann, (1917). First edition. One of 6900 copies printed. Marrott pp. 25-26. Laid in are two holograph letters, the first dated Nov. 4, 1910, to "My dear Payne", concerning "my ideas of the staging of 'The Little Dream'", and specifying the actors whom he wants to perform in the roles; the second dated Jan 30, 1917 and written from a hospital in France, to J. G. MacPeake, concerning *Beyond*: "If I am to waive that point about the resumes of '*Beyond*' I must ask you to be kind enough to supply Pinker with

a proof of them the moment you get them that he may send them to me for correction, or rewriting as the case may be. Yours truly, John Galsworthy. I may say however that *Scribners* and ‘*The Atlantic Monthly*’ never printed resumes in serializing novels of mine. I never heard any complaint, though presumably they also got fresh readers every month. JG.” Galsworthy substantially revised *Beyond* before its republication in 1923. A very fine, virtually mint copy, in the rare dust jacket, enclosed in a cloth folding box. \$1500.00

- 34 GARCIA MARQUEZ, Gabriel. *La Mala Hora* (In An Evil Hour). (Premio Literario Esso 1961). 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 mint copy. \$8500.00

- 35 [GOGMAGOG PRESS]. COX, Morris. *Blind Drawings*: examples of an exercise investigating the objective/subjective principle of graphic art. With an Introduction by Colin Franklin. 4to, original full gilt-decorated vellum with ribbon ties. London: Gogmamog Private Press, 1978. First edition. One of three copies specially bound in full decorated vellum by Gemma O’Connor out of a total edition of 75 copies; like the other copies in the edition of 75, the book is printed on Hosho and coloured Japanese paper, with an original blind-drawn frontispiece, and signed by Cox, Franklin and O’Connor. The rest of the edition was bound in quarter vellum and Japanese patterned paper boards. “For many years he [Cox] had practised shutting his eyes, concen-

trating, drawing. . . . All sorts of effects were achieved in blind drawings, a whirling ballet in line on white. Each was signed, dated and given a BD stamp of affirmation in red”. Chambers, Franklin & Tucker 30, pp. 156-158. The present book represents some of Cox’s finest achievements using this idiosyncratic mode of drawing. Far from a mere curiosity, Cox’s blind drawings clearly reflect a spiritual accomplishment of a high order; though the result of an unconventional discipline, the drawings are marked with the elegance of line and subtlety of feeling that come only from long submission to the constraint of technique. A very fine copy. \$2500.00

## WITH A POEM IN MANUSCRIPT

- 36 GRAVES, Robert. *Goliath And David*. Small 8vo, original plain red wrappers. (London: Chiswick Press, 1916). First edition of Graves’ rare second book, a collection of war poems, including “Escape” and “The Dead Boche”. One of 200 copies privately printed. Although not called for, this copy is signed by Graves on the title-page. In addition, on the verso of the last leaf, Graves has written out and signed his poem “Pinch of Salt” (sic). “A Pinch of Salt” is the third poem in the book. At the top of the page, Graves notes that the poem was “Written Aug 20th in Red Cross Hospital, Highgate, 1916”. *Goliath And David* was in part distributed by Siegfried Sassoon, who served with Graves in the Royal Welsh Fusiliers. Higginson & Williams A2. Very faint offsetting to title-page, wrappers a bit faded at spine, otherwise a very good copy. \$7500.00
- 37 HARDY, Thomas. *Satires of Circumstance*. Lyrics and Reveries, With Miscellaneous Pieces. 8vo, original green cloth, dust jacket. London: Macmillan and Co., Limited, 1914. First edition. One of 2000 copies printed. Purdy pp. 160-172. The usual offsetting to endpapers, otherwise a fine copy in the rare dust jacket, which is lightly worn and nicked at the extremities, with two narrow holes at the front and back folds of the jacket where there has been some abrasion. \$1250.00

- 38 **HARDY, Thomas.** *Late Lyrics and earlier* with many other verses. 8vo, original green cloth. London: Macmillan & Co, 1922. First edition. One of 3250 copies printed. Purdy pp. 214-227. Presentation copy, inscribed on the front free endpaper by Hardy to the poet and memoirist Siegfried Sassoon: "(For / Siegfried Sassoon) / Thomas Hardy". With Sassoon's ownership signature, dated May 2, 1922, and his annotations on the front end-sheet: on the rear end-paper, Sassoon has indicated twenty poems that are (in Hardy's term) "condensed tales", each with a note about its form; he has also marked 28 poems in the table of contents and his other notes and markings appear throughout the book. Michael Millgate, Hardy's biographer, notes that while Hardy was preparing this volume for publication his wife Florence "came upon him one day talking to himself about the iniquities of critics, until he suddenly burst out with 'I wrote my poems for men like Siegfried Sassoon'". Shortly after receiving the book on June 6th, Sassoon wrote Hardy that he was trying to review it, but found it difficult to express his admiration coherently. (Sassoon, *Letters*, Vol. 6, p. 82.) *Late Lyrics and Earlier* includes a number of poems inspired by the Great War. A clipping of Walter de la Mare's review of the book is tipped to the rear endpaper and a photograph of Hardy is tipped to the verso of the half-title page. A fine copy, in a full green morocco pull-off box. \$25,000.00
- 39 [HARLEM]. **McKAY, Claude.** *Harlem: Negro Metropolis.* Illustrated with Photographs. Tall 8vo, original brown cloth, pictorial dust jacket with bird's-eye view of Harlem. N. Y.: E. P. Dutton and Company, Inc., (1940). First edition of McKay's last book, a series of essays on Harlem, including chapters on God in Harlem: Father Divine, Marcus Garvey, "Occultists" and "Cultists", the Harlem Businessman, The Business of Numbers, The Business of Amusements, the Harlem Politican, Sufi Abdul Hamid and Organized Labor. In the last chapter, McKay draws upon his dis-

illusionment with communism to exhort his people to "save themselves from becoming the black butt of communism". Apart from occasional foxing, a very fine copy in the rare dust jacket, which is brilliant, completely unfaded, and virtually as new. \$3750.00

- 40 **HEANEY, Seamus.** *Eleven Poems.* Small 8vo, original decorated printed white wrappers. Belfast: Festival Publications, (1965). First edition of Heaney's first book, the rare first issue with the red-violet sun symbol on the front cover. Pearson A1a. A fine copy. \$7500.00
- 41 **HEANEY, Seamus.** *Death of a Naturalist.* 8vo, cloth, dust jacket. London: Faber & Faber, (1966). First edition of Heaney's first regularly published book. Signed and inscribed with a verse on the title page by the poet: "Between my finger & my thumb / The squat pen rests. Seamus Heaney. Harvard". Aside from some very slight fading to the pink portion of the spine of the dust jacket, as new. \$7500.00
- 42 **HEANEY, Seamus.** *Bog Poems.* Illustrated by Barrie Cooke. Small 4to, original 3/4 maroon morocco & marbled paper onlays, t.e.g., by Sangorski & Sutcliffe, slipcase. (London): Rainbow Press, 1975. First edition. One of 150 numbered copies signed by Heaney. Pearson A14. Fine copy. \$7500.00
- 43 **HEANEY, Seamus.** *North.* 8vo, original cloth, dust jacket. London: Faber & Faber, (1975). First edition. Signed by Heaney on the title-page. Front endsheets darkened as usual, otherwise a fine copy in very slightly faded dust jacket. \$1500.00
- 44 **HEANEY, Seamus.** *Ugolino.* 4to, illustrated with 2 lithographs by Louis Le Broquy, original limp black goatskin, slipcase. Dublin: Dolmen Press, 1979. First edition. One of only 30 copies for sale out of a total edition of 125 copies printed, signed by the poet, the artist, and the designer and publisher, Andrew Carpenter. Fine copy of one of Heaney's rarest books. \$14,500.00

- 20 45 HEANEY, Seamus. *Poems & A Memoir*. Selected & Illustrated by Henry Pearson with an Introduction by Thomas Flanagan & a Preface by Seamus Heaney. 4to, original full embossed calf, slipcase. (N. Y.): Limited Editions Club, (1982). First edition. Limited to 2000 numbered copies signed by Heaney, Pearson and Flanagan. A touch of rubbing to spine, otherwise a fine unfaded copy of this handsome book. \$750.00
- 46 HEANEY, Seamus. *Beowulf*. Translated by Seamus Heaney. 8vo, boards, dust jacket. (London): Faber & Faber, (1999). First edition. Winner of the Whitbread Award. Signed by Heaney on the title-page. A very fine copy. \$450.00
- 47 HEANEY, Seamus. *District and Circle*. 8vo, original cloth-backed boards, matching cloth-tipped slipcase. (London): Faber & Faber, (2006). First edition. Limited to 325 copies signed by Heaney. As new. \$875.00
- 48 HOPKINS, Gerard Manley. *Poems of Gerard Manley Hopkins now first published*. Edited with notes by Robert Bridges, Poet Laureate. Small 8vo, illustrated with photogravure portraits by Emery Walker & facsimiles, original holland-backed blue boards with printed label on spine. London: Humphrey Milford, (1918). First edition of Hopkins' first book. One of 750 copies printed. Dunne A38. *Connolly 100*, 33. Spine label slightly darkened, otherwise a fine copy. \$5000.00
- 49 HUGHES, Ted. *Crow*. From the *Life and Songs of the Crow*. 8vo, original black cloth in pictorial dustwrapper by Leonard Baskin. London: Faber & Faber, (1970). First edition of Hughes' best-known work. One of 4000 copies printed. Sagar & Tabor A25a. Presentation copy, inscribed by the author to his friend, the poet Leonard Clark, "To Leonard - a friend in need - from Ted 12th Jan 1971". A fine copy in a near fine dust jacket. \$3500.00

- 21 50 JAMES, Henry. *The Novels and Tales of Henry James*. 26 volumes, large 8vo, illustrated with original photogravure frontispieces by Alvin Langdon Coburn, original cream half buckram & Italian handmade paper boards, with leather spine labels. N. Y.: Scribner's, 1907-1918. First edition, limited deluxe issue, of the great New York Edition of James' work. One of 156 large paper sets printed on Ruisdael handmade paper. Edel & Laurence A64b. Although not issued with it, an original autographed letter from James to Alexander Jessup (Lamb House, Sussex, November 8th, 190?) has been tipped in Volume I. No mere reprint of previous publications, the text of the New York Edition incorporates extensive revisions by the author, who wrote new prefaces for 18 of his novels & tales. The two final volumes, *The Ivory Tower* & *The Sense of the Past*, were issued in 1918 and are invariably lacking from the set; indeed, this is the first set of the large-paper edition which we have found which includes them. Front inner hinge in a few volumes starting, otherwise a very fine set, with many of the original (unrecorded) glassine dust jackets present. Rare in this condition, and complete with all twenty-six volumes. \$17,500.00
- 51 KEATS, John. *The Poetical and Other Writings of John Keats*. Edited with Notes and Appendices by H. Buxton Forman. Revised with Additions by Maurice Buxton Forman. With an Introduction by John Masefield. 8 vols, 8vo, illustrated, embossed buckram, t.e.g., slipcases. N. Y.: Charles Scribner's Sons, 1938-1939. Hampstead edition, long considered the best edition of Keats' work. One of 1050 sets signed by John Masefield and Maurice Buxton Forman. A very fine set in lightly faded slipcases. \$1250.00
- 52 KEES, Weldon. *Poems 1947-1954*. Tall 8vo, original cloth-backed paste-paper boards with printed label on spine, printed wraparound band. San Francisco: Adrian Wilson, 1954. First edition, limited issue of 25 copies containing an original calligraphic drawing/painting, signed and dated by Kees, tipped in be-

fore the half-title page. The oversize wraparound band bears comments by Malcolm Cowley, Allen Tate, Vincent McHugh, and William Poster. A bit of tape residue from previous dust jacket protector on endsheets, otherwise a fine copy of this beautiful book, in its rarest form, with the publisher's prospectus laid in. \$4000.00

- 53 KUNITZ, Stanley J. *Intellectual Things*. Small 8vo, original cloth with printed label on the spine, dust jacket. Garden City, NY: Doubleday, Doran & Co., 1930. First edition of Kunitz's first book. Presentation copy, inscribed many years later to one of his closest friends, the poet Theodore Roethke: "To Ted, whose feelings for these poems helped sustain me - Stanley 1960". There are a number of pencil marks – checks and brackets – by a number of poems in the book, marks which may be in Roethke's hand. While a contemporary presentation inscription might be preferred by some, the essence of this inscription, upon which it would be impossible to improve, lies in its touching retrospective simplicity. As Kunitz has written, "The poet of my generation who meant most to me, in his person and his art, was Theodore Roethke. . . . Some seven decades have passed since he blew into my life like the 'big wind' of one of his poems. In the mid-thirties, I was living in an old stone country house in New Hope, Pennsylvania. He came unannounced, downriver from Lafayette College, where he was instructor in English and—more satisfying to his pride—tennis coach. Only a few of his poems had yet appeared in print. My recollection is of a traditionally battered jalopy from which a perfectly tremendous raccoon coat emerged, with my first book of poems, *Intellectual Things*, tucked under its left paw. The introductory mumble that followed could be construed as a compliment. Then he stood, embarrassed and inarticulate, in my doorway, waiting to gauge the extent of my hospitality. The image that never left me was of a blond, smooth, shambling giant, irrevocably Teutonic, whose even-featured countenance seemed ready to be touched by time, waiting to be transfigured, with a few subtle lines, into a trag-

ic mask. He had come to talk about poetry, and talk we did, over a jug, grandly and vehemently all through the night. There were occasions in the years that followed when I could swear that I hadn't been to bed since we first met. Our evenings seemed to move inexorably toward a moment of trial for both of us when he would fumble for the crinkled manuscript in his pocket and present it for approval. During the reading of his poem he waited in an attitude of excruciating tension and suspicion. If the response failed to meet his expectation, he would lurch into a corner, ask for another drink, and put his head down, breathing heavily." It was Kunitz who christened Roethke's first book, *Open House*; and some years later, when Roethke was being asked to leave Bennington owing to manic-depression, he refused to leave unless Kunitz was hired to take his place on the faculty. It is plausible that Roethke never asked Kunitz to sign that copy of *Intellectual Things* that Roethke carried under his arm at their first meeting, and that decades later Kunitz gave Roethke this inscribed copy to commemorate their long relationship. Kunitz devoted one of his last evenings at the Fine Arts Work Center in Provincetown, which he helped to found, wholly to Roethke. A marvelous association copy. A few short closed tears in the jacket, some light foxing, otherwise a fine copy. \$4500.00

- 54 LARKIN, Philip. *XX Poems*. 8vo, original printed white wrappers. (No place: Privately Printed), 1951. First edition of Larkin's rarest book. Privately printed for the author in an edition of 100 copies. Signed by Larkin on the first page. Most of the copies were sent by the author to prominent literary figures who generally did not acknowledge receipt; and owing to the fact that insufficient postage had been put on the envelopes because the rates had just been raised, many copies may not have been delivered and were subsequently destroyed. Bloomfield A4. Includes "Wedding-wind", "Modesties", "Always too eager for the future", "Even so distant, I can taste the grief", "Latest face, so effortless", "Arrival:

Morning”, “Since the majority of me”, “Spring: Green-shadowed people sit”, “Waiting for breakfast, while she brushed her hair”, “Two portraits of sex”, “2 Etchings: Endlessly, time-honoured irritant”, “On longer evenings”, “Since we agreed to let the road between us”, “If my darling were once to decide”, “Who called love conquering”, “The wildest prairies have electric fences”, “The dedicated: Some must employ the scythe”, “Wants: Beyond all this, the wish to be alone”, “There is an evening coming in”, and “At grass”. A minor wrinkle in margin, otherwise a fine copy, with none of the discoloration typical of the paper used to bind this publication, in a half-morocco slipcase. \$12,500.00

55 LARKIN, Philip. *The Fantasy Poets*. Number Twenty One. 8vo, original wrappers. Swinford: The Fantasy Press, 1954. First edition. Approximately 300 copies were printed. Bloomfield A5. Signed by Larkin on the front cover. Includes five poems: “Lines on a Young Lady’s Photograph Album”, “Whatever Happened?”, “If, My Darling”, “Arrivals, Departures” and “At Grass”. A very fine copy, preserved in a half-morocco slipcase. \$4500.00

56 LARKIN, Philip. *High Windows*. 8vo, original cloth, dust jacket. London: Faber, (1974). First edition. One of 6000 copies. Bloomfield A10. Signed by Larkin on the title-page. Review copy, with publisher’s slip laid in. A very fine copy. \$4500.00

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

58 LAWRENCE, D. H. *The Rainbow*. 8vo, original cloth, pictorial dust jacket. London: Methuen & Co., 1915. First edition, with the publishers’ four-page catalogue dated Autumn 1915 at the rear. One of 2500 copies printed, of which 1250 were bound for

the domestic (English) market. However, after the book was seized by the police in November 1915 and the publishers were prosecuted for obscenity, the book was withdrawn from sale and copies were confiscated and destroyed. Roberts calculates that, finally, only 821 copies were distributed in England. Roberts A7. Some very slight straining of the rear inner hinge, otherwise a spectacular copy in the rare pictorial dust jacket, enclosed in a custom-made half-leather folding box. \$50,000.00

INSCRIBED TO KATHARINE MANSFIELD

59 LAWRENCE, D. H. *Amores*. Poems. Small 8vo, original dark blue cloth. London: Duckworth and Company, (1916). First edition, first issue (variant 1 with untrimmed fore and bottom edges, probably one of an unspecified number of advance copies), with the publisher’s 16-page catalogue bound in at the end. One of 900 copies printed. Roberts A9a. Presentation copy, inscribed at the top of the title-page: “To Katharine Mansfield from D. H. Lawrence”. A highly important association copy: Lawrence modeled the character of Gudrun Brangwen in *Women in Love* on Mansfield. More to the point, in Chapter 28, “Gudrun in the Pom-podour”, Lawrence adapted a dramatic incident that took place at the Café Royal on August 30, 1916 in which Mansfield, upset that some acquaintances of hers were disparaging the poems in *Amores*, appropriated their copy and walked off with it. In the novel, Lawrence substituted a letter from Rupert Birkin, Lawrence’s persona in the book, for the copy of *Amores*. Mansfield died of tuberculosis in 1923 at the age of 34, and this copy of *Amores* passed to her husband, John Middleton Murry, who in turn gave it to Millar Darroch Dunning, who assisted with Mansfield’s funeral arrangements in France. There are quotations from Lawrence’s *Fantasia of the Unconscious* (1922) in pencil on the prelims, probably in the hand of Middleton Murry, who published *Son of Woman: The Story of D. H. Lawrence* in 1931. Spine slightly darkened, covers a bit worn, otherwise a very good copy. \$25,000.00

26 60 LAWRENCE, D. H. ALS, 2 pages, 4to, to his publisher Thomas Seltzer, Del Monte Ranch, Questa, New Mexico, February 7, 1923. A long and important letter in which Lawrence comments on his literary agent and many of his publications. Lawrence informs Seltzer first that he has written to his literary agent, Robert Mountsier, "telling him I wished him to be no longer my agent. He has not answered, though I hear he is yet in Taos, and he has an idea of remaining there even a couple of months longer. We are going in tomorrow, and I may see him. If so I will have it out with him. I wish finally to be rid of him." Lawrence then continues: "I sent you the article on the future of the novel, which you telegraphed for. I hope you have everything safely. I enclose in this letter the two poems which were omitted from *Look We Have Come Through!* And which I would like included in any other future editions. Don't lose them. [The poems are not present.] I am sending by this mail the proofs of *Captain's Doll* and *Fox*: with a very few corrections. Let me have proof of *Ladybird* as soon as possible. By the way, did you cable Curtis Brown? I hear from him Secker is doing *Sea & Sardinia* by himself in England. I also send by this post a complete MS. of *Birds Beasts & Flowers*. When you have time to read it you will agree it is a remarkable collection. I wish you would have fair-type copies made, unless you are sending it to print at once. I want Curtis Brown to have a complete copy. . . . I feel rather strongly about this book of verse: feel it is really my best. If you think there is anything needs modifying – you might, in the Goat poems – let me know. I want very much to see a perfect MS. or else complete proofs of these poems, before I leave America. And I want to leave soon. For the moment I have had enough. It has been ugly enough, M. Sterne and Mountsier. Feel I must go now. Want to go down to Mexico City via El Paso. I am in no state to come to New York yet. I want to leave here in about a month's time. Then probably come up to New York by sea, at the end of May. But I must go out of the USA now. Can't stand any more." Lawrence concludes the letter with a discussion of the terms of his contract with Seltzer, noting that "If you make new contracts in place of those Mountsier sent, I should

like you to keep in the clause reserving copyright to me, and the clause allowing me to annul the contract in seven years. . . . Don't be offended by the seven years. I only feel now, after a long course of bad experience, I had best keep control of my things as far as possible. I shall feel easiest so. But as long as you are faithful to me, I shall remain with you. Mountsier didn't believe in me, he was against me inwardly. So I will have no more of him. . . . D. H. Lawrence" The letter has been published in *The Letters of D. H. Lawrence*. Vol. IV: June 1921 – March 1924. Edited by Warren Roberts, James T. Boulton & Elizabeth Mansfield. (Cambridge: Cambridge University Press, 1987), pp. 377-379. The letter is written on two sides of a single sheet of acidic paper, which has chipped at one corner, and there are marginal tape mends at the edges of the folds. The original envelope is included.

\$2750.00

61 LAWRENCE, D. H. ALS, 2 pages, small 8vo, to Richard Aldington, Hampstead, 24 September 1926. A congenial letter to one of Lawrence's close friends and critic/biographer/editor. Lawrence informs Aldington of his travel plans and extends an open invitation: "We are leaving here for Paris next Tuesday, 28th – so I expect we shall be at the Villa Mirinda by October 2nd, as we have cut out Baden. The end of the month is near, so perhaps you will be in Rome when this letter gets there. Come & see us whenever you will, you and Arabella [Dorothy (Arabella) Yorke], at the Mirinda, and stay as long as you like. It is rather rough living, but you won't mind much, & we shall be pleased to see you. . . . A rivederci, D. H. Lawrence." According to a scholarly note that accompanies this letter, Aldington and Dorothy Yorke arrived in at the Villa Mirinda on October 6th and stayed until October 11th. The letter has been published in *The Letters of D. H. Lawrence*. Vol. V: March 1924 – March 1927. Edited by James T. Boulton & Lindeth Vasey. (Cambridge: Cambridge University Press, 1989), pp. 542-543. The letter, on two sides of a small sheet of notepaper, is in fine condition.

\$2500.00

- 28 62 [LAWRENCE, D. H.]. FOWLER, H. W. & F. G. FOWLER. *The Concise Oxford Dictionary of Current English*. Adapted by H. W. Fowler and F. G. Fowler . . . from *The Oxford Dictionary*. Thick 8vo, original red pictorial cloth. Oxford: Clarendon Press, 1926. D. H. Lawrence's copy, with his ownership signature on the front free endpaper. Very good copy in custom red cloth folder & quarter morocco & marbled boards slipcase. \$1250.00
- 63 LEVERTOV, Denise. *Poems By Denise 1977*. Original manuscript book, written in a small 8vo, Japanese-style accordion-fold note-book of yellow silk boards with hand-written label on front cover. (No place: no publisher), 1977. A unique manuscript book of poems by Levertov, written in blue ink in a simple Japanese accordion-fold book as a gift for her friend & publisher, James Laughlin & Ann, his wife. Inscribed on the first page: "A Few Poems from 1975 + 1976 Written out for Jay and Ann with love from Denise, New Year's 1977". There are four poems: "Artist to Intellectual (Poet to Explainer)", "From Metamorphic Journal (excerpts)", "What My House Would Be Like If It Were A Person" & "Alongside". Levertov's prefatory note explains: "The first (3-part) poem was written in exasperated reaction to the terms & concepts that were being batted like ping-pong balls over the conference-table at a symposium of writers and medical scientists". One of the poems is illustrated with a delicate drawing of three leaves. The note-book is in excellent condition. \$2500.00
- 64 LIEBLING, A. J. *Normandy Revisited*. 8vo, original cloth, dust jacket. N. Y.: Simon & Schuster, 1958. First edition. Presentation copy, inscribed on the front free endpaper "For Daise Terry, Joe Liebling, Sept. 2, 1958". Terry was the office manager for the *New Yorker*, for which Liebling wrote and where much of this book first appeared in print. Jacket slightly rubbed, otherwise a fine copy with a rare inscription: one of the very few examples of a book inscribed by Liebling that we have encountered. \$2500.00

- 65 LOWELL, Robert. *For The Union Dead*. 12mo, single leaf folded once, printed on four sides, issued without wrappers. (London: Poetry Book Society, 1960). First separate edition. One of approximately 50 copies specially printed for Lowell as a holiday card. After its huge success at the Boston Arts Festival where Lowell read it for the first time, *For The Union Dead* first appeared in the Atlantic. Donald Davie included it in the Poetry Book Society's annual Christmas supplement and at Lowell's request, had this separate issue specially printed. A photocopy of Davie's request to the printer is laid in. The last line of type reads: "Printed for Mr. Lowell". One of the major poems of its generation, in fine condition, accompanied by a copy of the Poetry Supplement. Rare. \$1750.00
- 66 MANNING, Frederic. *Eidola*. Small 8vo, original cloth. London: John Murray, 1917. First edition of Manning's volume of war poetry. Presentation copy, inscribed on the half-title "To Mrs. Taffy with love 3.IV.1917. Frederic Manning". "Mrs. Taffy" was Eva Fowler; her husband, Alfred (Taffy) Fowler's bookplate is on the front endsheet. The poem, "To A Girl," which appears on p. 50, is dedicated disingenuously to "(Miss E. F.)" Eva Fowler was Manning's "most loyal and generous friend. Except for his mother, [Manning] spoke of no one else with such active affection. It was 'Mrs. Taffy' who really mattered, who read his work with 'a delicate sensibility,' who devoted many hours to typing his poems and stories, and who was always concerned with his well-being." The wife of a wealthy Leeds businessman, Mrs. Fowler was a society hostess, opening her houses in London and Kent to artists and writers, including Yeats, Pound and Olivia Shakespear, who considered her "the most fascinating woman" she had ever met. Manning regarded Eva Fowler as the person "to whom I owed most in England"; her sudden death in 1921 "seemed almost to empty [Manning's] life of meaning." When Manning died in 1935, he was buried in St. Mary's churchyard, "one grave away from where the Fowlers lay." With regard to *Eidola* itself, Eva Fowler served as

Manning's "literary godmother", handling the multifarious chores of publication with patience and tact." She acted as intermediary between the publisher, Murray, and Manning, who was serving in the army. Although this volume, particularly its war poems, was praised upon publication, it sold poorly and was largely forgotten after the War. It finally fell victim to the paper shortage during the Second World War; according to the files of John Murray, on 8 May 1941, all remaining copies were "wasted." – Jonathan Marwill, *Frederic Manning* (Duke University Press, 1988). A fine copy, lacking the rare dust jacket. \$1500.00

67 MERRILL, James. *Jim's Book*. A Collection of Poems and Short Stories. 8vo, original cloth-backed boards. N. Y.: Privately Printed, 1942. First edition of Merrill's rare first book, privately printed by his father while Merrill was a sixteen year old student at Lawrenceville Academy in Princeton. No firm figures for the size of the edition exist, but the most plausible estimate seems to be about 200 copies. Hagstrom & Bixby A1. Spine very slightly faded, otherwise a fine copy. \$4500.00

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

69 NABOKOV, Vladimir. *Lolita*. 2 volumes, small 8vo, original green & white wrappers. Paris: Olympia Press, (1955). First edition, first issue, of Nabokov's most famous work. One of an edition estimated at 5000 copies. Field 0793. Juliar 428. A very fine bright copy, virtually new, preserved in a full linen folding box. \$15,000.00

70 NIEDECKER, Lorine. *New Goose*. 12mo, original cloth, dust jacket. Prairie City, Illinois: The Press of James A. Decker, (1946). First edition of Niedecker's rare first book, published by the same press and in the same year and format as Louis Zukofsky's third book *Anew*; in 1941, Decker had published Zukofsky's second book, *55 Poems*. *New Goose* was an inconspicuous debut by a brilliant poet who spent most of her life on Black Hawk Island on the shores of Lake Koshkonong near Fort Atkinson, Wisconsin and kept in touch with the world at large through correspondence with friends and mentors such as Louis Zukofsky, Cid Corman, and Jonathan Williams, who published two major collections of her poetry. Basil Bunting once called Niedecker the best living poetess, adding: "No one is so subtle with so few words." A superb copy, virtually as new, and extremely rare in the dust jacket. \$5000.00

71 NIEDECKER, Lorine. *My Friend Tree*. Poems. (Introduction by Edward Dorn). Linocuts by Walter Miller. Oblong 8vo, original wrappers, dust jacket. Edinburgh: Wild Hawthorn Press, 1961. First edition of Niedecker's second book, published by the press of the Scottish concrete poet and gardener extraordinaire Ian Hamilton Finlay, with the introduction by Dorn on a separate sheet laid into the book. Inscribed on the inside front wrapper to her later publisher, Jonathan Williams: "Jonathan: My best book so far (Sept. 3, '69). So good of you to keep it on hand. Best wishes, Lorine". In 1968, Williams' Jargon Society published Niedecker's *Tenderness & Gristle: The Collected Poems* (1936-1966) and in 1985, *From This Condensery: The Complete Writings of Lorine Niedecker*. Inscribed books by the sibylline poet from Black Hawk Island on the shores of Lake Koshkonong, Wisconsin, are extremely rare. A fine association copy. \$6500.00

72 NIEDECKER, Lorine. *My Life by Water*. Collected Poems 1936-1968. 8vo, original black cloth, acetate dust jacket. (London): Fulcrum Press, (1970). First edition. One of 100

copies printed on Glastonbury antique laid paper and signed by Niedecker. A fine copy. \$750.00

INSCRIBED TO JAMES SCHUYLER

- 73 O'HARA, Frank. *Meditations In An Emergency*. Small 8vo, original green cloth, glassine dust jacket. N. Y.: Grove Press, (1957). First edition. One of an unknown number of unnumbered hardbound copies. Lepper p. 343. [There was a total edition of only 90 hardbound copies, with 15 containing original drawings by Grace Hartigan.] There were also an additional 900 paperbound copies. Presentation copy, inscribed by O'Hara to the poet James Schuyler: "For Jimmy and Alfred and Guinevere with love, Frank". Alfred and Guinevere are the eponymous heroes of Schuyler's novel, *Alfred and Guinevere* (N. Y.: Harcourt Brace, 1958). In 1955, O'Hara had submitted the manuscript which subsequently became *Meditations In An Emergency* for the Yale Younger Poets Prize, which it failed to win (Ashbery's *Some Trees* won). O'Hara spent two more years reconsidering and revising the poems, with suggestions from Schuyler and Koch, until it was finally published by Barney Rosset of Grove Press as an Evergreen Book of Poetry. A wonderful association copy, in very fine condition. \$7500.00
- 74 O'HARA, Frank. *Love Poems (Tentative Title)*. Square 8vo, original wrappers. N. Y.: Tibor De Nagy Editions, 1965. First edition. Limited to 500 copies. Lepper p. 345. Presentation copy, inscribed on the top of the title-page "for Ted (Berrigan), The Courageous Captain - Frank". A marvelous association copy, linking the founder of the New York School of poetry to his principal disciple, the center of what has been called the second generation of the New York School. In a memorial essay, Anne Waldman identified the qualities that O'Hara must have been thinking of when he called Berrigan the "Courageous Captain": "He often seemed to know and care more about his friends and colleagues than they did about themselves. . . . He was a father-confessor, elder-poet-teacher,

the one to whom younger writes wanted to show their new work. . . . If Ted's disciples were serious about making poems and interested in artistic 'community,' they invariably arrived on the Lower East Side where Ted held court, monitoring the cultural, aesthetic and social affairs of the day. . . . Ted's opinions, his 'takes,' rippled out into the community and carried a political influence within this extended family. His teaching was personal and absolute, tough and tender and full of zest for life and literature. He told his Naropa students to read a book a day, at least." For his part, Berrigan found his greatest inspiration in O'Hara, telling Joe Brainard in a letter that "odd as it is to say, I don't think I'm being influenced by poetry so much anymore, as by where I'm living, climate, feeling of place, blue sky, my body, my feelings, memory and dreams. Only Frank's poems still send me right to the typewriter or the notebook." Covers lightly soiled, but a very good copy, enclosed in a half-leather & marbled board clamshell box. \$5000.00

- 75 [PHOTOGRAPHY]. DOISNEAU, Robert. *La Banlieue de Paris*. Texte de Blaise Cendrars sur 130 photos de Robert Doisneau. Tall 8vo, illustrated with photographs, original cream printed boards with photographic endpapers. Paris: Pierre Seghers, Editeur, (1949). First edition of Doisneau's first book, which Cendrars described as a "congenial collaboration". The half-title page is signed by Doisneau with his characteristic flower incorporated into his signature, and inscribed by Cendrars: "a Mme. Lou Noirel homage de Blaise Cendrars." Doisneau had grown up in the Paris suburb of Gentilly and "saw his pictures of the banlieue as 'self-portraits, the reflection of this absurd scenery [he] detested' yet viewed with genuine understanding and unsentimental warmth". Roth, *The Book of 101 Books*, pp. 132-3. Parr & Badger, *The Photobook*, Vol 1, p. 201. *La Banlieue de Paris* was issued with and without dust jacket; the present copy is one of the latter. A very fine copy, rarely found signed by both "auteurs". \$7500.00

34 76 [PHOTOGRAPHY]. EVANS, Walker. *American Photographs*. With an Essay by Lincoln Kirstein. Square 8vo, illustrated, black cloth with printed spine label, dust jacket. (N. Y.): Museum of Modern Art, (1938). First edition. One of 5000 copies printed. *American Photographs* immediately established Evans as a major artist. At the time, this exhibition was the first one man show devoted to a photographer's work at the Museum of Modern Art. "*American Photographs* revealed the terrible gulf between what Americans tell themselves they are and what they know they are, and at the same time opened a fissure within photography between 'artistic' and documentary practice." Roth, *The Book of 101 Books*, pp. 98-99. A fine copy in dust jacket. \$6500.00

77 [PHOTOGRAPHY]. LEIBOVITZ, Annie. *Photographs 1970-1990*. Folio, illustrated, original cloth, cloth slipcase. (N. Y.): HarperCollins, (1991). First edition. One of 300 specially bound and slipcased copies signed by Leibovitz. As new. \$1500.00

78 [PHOTOGRAPHY]. SPEAR, David. *Visible Spirits: No Es Nada Como Parece*. [Nothing is Ever as It Seems]. Photographs of Mexico. 4to, illustrated, original cloth, matching cloth slipcase. (Frankfort, Kentucky): Gnomon Press, (2006). First edition, limited issue, one of 50 numbered copies signed by the photographer and with an original signed and numbered print ["Juana Paloma, 1998"] enclosed in a separate envelope and laid in. By the author of *The Neugents* (Jargon Society, 1993). As new. \$250.00

79 [PHOTOGRAPHY]. VAN DER ZEE, James. *James Van Der Zee*. Edited by Liliane De Cock and Reginald McGhee. Introduction by Regina A. Perry. 4to, illustrated, original cloth, dust jacket. (Dobbs Ferry, N.Y.): A Morgan & Morgan Monograph, (1973). First edition. Presentation copy, inscribed on the half-title to the jazz trumpeter and Mingus sideman, Gene

(Clarence) Shaw: "To Gene Shaw with Best Wishes, James Van Der Zee, 1886-1900-1978. NYC." A fine copy in a lightly soiled dust jacket. \$1250.00

INSCRIBED TO THEODORE ROETHKE

80 PLATH, Sylvia. *The Colossus*. Poems. 8vo, original green cloth, dust jacket. London: Heinemann, (1960). First edition of Plath's first regularly published book. Presentation copy, inscribed by Plath to the poet Theodore Roethke on the front free endpaper: "For Theodore Roethke with much love and immense admiration, Sylvia Plath, April 13, 1961". Theodore Roethke was the most important of Plath's literary influences, the mentor through whose example she found her own voice. "Plath had begun reading the poetry of Theodore Roethke, whose poetry collection *Words for the Wind* contained a sequence of experimental poems in which he attempted to reproduce the imagery of mental breakdown. Roethke's poetry excited Plath to attempt a similar sequence of 'mad' poems. 'I have experienced love, sorrow, madness, and if I cannot make these experiences meaningful, no new experience will help me,' she mused in her journal. Roethke's example would show her how to use these experiences in her art, and 'be true to my own weirdness.' The result was 'Poem for a Birthday', which Ted Hughes admired very much and regarded as Plath's breakthrough into the subject of her mature style . . . it was Roethke's artistic originality that stirred her to emulation. Roethke's poems contained no explanations; they presented an eddying flow of associations from which a reader could fetch themes but no reasons. Adopting Roethke's techniques, at Yaddo Plath experimented for the first time with finding subjective images for the experience of shock therapy. . . . Words poured from her during those six weeks: a third of the poems that made it into her first published book, *The Colossus and Other Poems*, were written at Yaddo." [Diane Middleton, *Her Husband: Hughes and Plath - A Marriage* (N. Y.: Viking, 2003), pp. 109-110.] Plath met Roethke while the latter was in

England during the winter of 1960-61, and her inscription in this copy of *The Colossus* (which she must have sent him after he returned to America in March 1961) testifies to the profound bond she felt she shared with him. One of the finest association copies imaginable of the only book of Plath's poetry published during her lifetime. A fine copy in dust jacket. \$50,000.00

81 POUND, Ezra. *Personae. The Collected Poems of Ezra Pound*. Including *Ripostes, Lustra, Homage To Sextus Propertius*, H. S. Mauberley. 8vo, frontispiece by Henri Gaudier-Brzeska, illustrated, original blue cloth, dust jacket. N. Y.: Boni & Liveright, 1926. First edition of this selection of all of Ezra Pound's poems to date except the unfinished *Cantos*. Gallup A27a. A fine copy in dust jacket and rare thus. \$3500.00

82 POUND, Ezra. *Selected Poems*. Edited With An Introduction By T. S. Eliot. 8vo, original parchment-backed boards. London: Faber & Gwyer, (1928). First edition. One of 100 copies printed on English handmade paper and signed by Pound. Gallup A30b. In light of Pound's almost exclusive subsequent preoccupation with his *Cantos* – the first collected volume of which was published in 1930 – this selection represents both a summation and valediction to Pound's early poetry. Faint offsetting to free endpapers, otherwise a very fine copy, preserved in a black half-morocco slipcase. \$5000.00

83 POUND, Ezra. *Opere Scelte*. A cura di Mary de Rachewiltz. Introduzione di Aldo Tagliaferri. Small thick 8vo, original navy blue leather, acetate dust jacket, in publisher's pictorial paper slipcase. (Milano): Arnoldo Mondadori Editore, (1970). First edition of these selected works, edited by Pound's daughter. Gallup D81h. Inscribed, and signed twice, by Pound to "John Skelton" in a fragile hand on the half-title at Spoleto in July 1971. This 1466-page "Selected Works" is divided into three parts: poetry, translations, and criticism and non-fiction. In the first section, Pound's poems are

printed in English with facing Italian translations. Many of the translations were done by Pound himself, while others were done by such important Italian poets as Salvatore Quasimodo and Giuseppe Ungaretti. Mary de Rachewiltz contributed a chronology of Pound's life and the notes and bibliography at the end of the volume. A very fine copy; extremely unusual in signed state. \$3500.00

84 POWELL, Anthony. *What's Become Of Waring?* 8vo, original terra-cotta cloth, dust jacket. London: Cassell & Co, (1939). First edition of Powell's rarest book. Lilley A.6(a). The title for Powell's comic novel comes from Robert Browning's poem "Waring": "What's become of Waring / Since he gave us all the slip, / Chose land-travel or seafaring, / Boots and chest or staff and scrip, / Rather than pace up and down / Any longer London-town?" The novel concerns T. T. Waring, a celebrated travel-writer, who lives in the South of France under various pseudonyms, who has never been to any of the exotic places about which he writes, and who cribs his romantic travelogues from guide books in local libraries. Very light offsetting to endpapers and faint foxing to top and fore-edges, otherwise a fine copy in slightly rubbed and dusty jacket, with a faint stain on the front panel, a small nick at the base of the back panel, and a few tiny closed tears. Notwithstanding these flaws, this is a remarkably fine copy of a title widely acknowledged to be unobtainable in dust jacket; in fact, this is the first copy of *What's Become of Waring?* in dust jacket that we have seen offered for sale in over twenty years. \$25,000.00

85 RÉAGE, Pauline [Pseudonym of Anne Desclos]. *Histoire D'O* par Pauline Réage. Avec Une Preface de Jean Paulhan. Small 8vo, illustrated with a title-page vignette by Hans Belmer, original paper and glassine wrappers. A Sceaux: Chez Jean-Jacques Pauvert, 1954. First edition of this celebrated erotic novel which won the Prix des Deux Magots in 1955. One of approximately 100 copies impressed with the erotic Belmer etching on the title-page out of a total edition of 600 copies printed. Pauline Réage

was the pseudonym of Dominique Aury, which was in turn the professional pen name of Anne Desclos. Desclos joined the publishing firm of Gallimard as an editorial secretary after completing her studies at the Sorbonne. An avid reader of English and American literature, she was a translator and a highly respected critic who served on the juries for several prominent literary awards. Jean Paulhan, her employer and lover, remarked to her that a female was not capable of writing an erotic novel, so to prove him wrong she wrote *Histoire D'O*, a graphic sadomasochistic novel that was published under the pseudonym "Pauline Réage" (a pen name that she did not reveal until a few years before her death) in June of 1954. The French government, scandalized by the novel, brought obscenity charges against the publisher and the author, but the case was eventually thrown out in 1959, although the court restricted sales of the book to minors and instituted a ban on publicity, which was finally lifted in 1967. Fore-edge of several pages at the back of the book very slightly marked, otherwise a very good copy in slightly rubbed original glassine of this rare issue. Publisher's flyer laid in. \$2500.00

86 RICH, Adrienne. *Focus*. 8vo, original wrappers. Cambridge, Massachusetts: (Lowell-Adams House Printers, 1966). First edition. One of only 100 copies printed and signed by the poet. A fine copy. \$450.00

87 RIDING, Laura. *Experts Are Puzzled*. 8vo, original cloth, dust jacket. London: Jonathan Cape, (1930). First edition of this idiosyncratic collection of essays, including the autobiographical "Obsession". As Riding prefaces her book, "I am not an expert, I am not puzzled. If you are in search of information you must listen to your own young familiar voice singing and scratch your own young familiar breast where it itches. I am only a poor stranger of a fixed old age and not at all puzzled." Dust jacket very slightly foxed, otherwise a fine copy. Rare, especially in this condition. \$750.00

88 SASSOON, Siegfried. *Sonnets*. 4to, original cloth-backed blue boards. [N.p.]: 'privately printed' [for the author], 1909. First edition. One of approximately 50 copies printed. Keynes A4. The present edition was based on *Sonnets and Verses*, which had been printed for Sassoon earlier in the year in an edition of approximately 35 ordinary and 3 special copies, but which he had destroyed "in a fit of self-criticism" (Keynes A3); only one copy of the ordinary issue remains, and it is at the Humanities Research Center, University of Texas at Austin. Eleven of the poems from *Sonnets and Verses* were "drastically revised and rather sumptuously reprinted from the destroyed edition" (*The Weald of Youth*, London: 1942, p. 87), and these, together with six new poems, make up *Sonnets*. The present copy is annotated and amended in pencil by Sassoon, who has added a title in pencil reading *Sonnets*. By Lord Simon Snooks. Nine of the seventeen poems have been corrected in pencil, some lightly, but in "Perilous Music", Sassoon has virtually rewritten the octave. Five of the poems are annotated with the date on which they were published in the magazine *Academy*. Although the copy which Keynes describes is similarly amended and annotated (as are others that have been offered at auction), no other copy appears to bear a manuscript title incorporating the pseudonym of "Lord Simon Snooks". Keynes A4. Covers lightly rubbed, otherwise a very good copy of one of Sassoon's rarest books. \$7500.00

89 SASSOON, Siegfried. *The War Poems Of Siegfried Sassoon*. 12mo, original red cloth with printed labels, dust jacket. London: Heinemann, 1919. First edition of one of Sassoon's most important collections of poetry. One of 2000 copies printed. Keynes A20. A fine copy in the rare dust jacket which is very slightly worn and faded at the spine. \$2250.00

90 SASSOON, Siegfried. *Memoirs Of A Fox-Hunting Man*. With Illustrations By William Nicholson. 8vo, illustrated, original decorated vellum, t.e.g. London: Faber & Faber, (1929). First illustrated edition of Sassoon's classic autobiographical novel of Eng-

land before the Great War. Limited to 300 numbered copies printed on English hand-made paper at the Chiswick Press and signed by Sassoon & Nicholson. Keynes A30d. Covers lightly dust-soiled, otherwise a fine copy, lacking the dust jacket which, judging by its scarcity, seems not to have been issued with every copy. \$1250.00

INSCRIBED TO TED BERRIGAN

- 91 SCHUYLER, James. *The Morning of the Poem*. 8vo, original cloth-backed boards, dust jacket. N. Y.: Farrar Straus & Giroux, (1980). First edition of Schuyler's Pulitzer Prize-winning collection. Presentation copy, inscribed on the front free endpaper by Schuyler to a fellow New York School poet: "for Ted [Berrigan] - love & admiration - Jimmy, Aug 80". *The Morning of the Poem*, which won the Pulitzer Prize in 1981 in part owing to the advocacy of John Ashbery, one of the judges, earned Schuyler a wider and more appreciative audience. Berrigan's admiration for Schuyler is well-documented. In a letter dated January 30, 1964, Berrigan, who was editing "C" Magazine at the time, wrote to Schuyler, whom he had yet to meet: "I'm putting together "C" number 7 now, and hope to get it out in three weeks. I'm tremendously impressed with it so far, and 'The Home Book' is the prize piece among poems by Frank O'Hara and Kenneth Koch . . . What a good writer you are! . . . I'm just dazzled by the graceful quality of your writing! . . . whenever your name comes up everyone has lots of things of yours in mind that they think are great and should be published immediately! Your work makes up an 'underground movement' all by itself!" Five years later, in a letter to Joe Brainard, Berrigan said, "I always want to read Jimmy." Michael Skolnick remembered his last meeting with Berrigan, and how Berrigan "had just completed on tape a scholarly and no doubt ardent interview with James Schuyler and, unrestrained, he proclaimed this fact joyously." - Anne Waldman, ed., *Nice To See You* (Minneapolis: Coffee House Press, 1991), p. 7-8, p. 43, p. 162. Berrigan died on July 4, 1983. A wonderful association copy, in fine condition. \$2500.00

- 92 SEBALD, W. G. "Unerzählt." 33 Miniaturen. Small 4to, original half morocco & gray cloth, silk ribbon marker, in matching original cloth and cardstock slipcase. Munchen: Carl Hanser Verlag, 2002. First edition. One of only 33 numbered copies signed by Hans Magnus Enzensberger, who contributes the prefatory poem "Abschied von Max Sebald." A long collaboration between Sebald and Tripp that was left almost-completed at the time of Sebald's sudden death, the book is unfortunately not signed by Sebald. The book consists of 33 original signed prints by Tripp depicting pairs of eyes, each image being accompanied by a "miniature" poem by Sebald, as well as Tripp's signed frontispiece portrait etching of Sebald. Among the subjects whose eyes are depicted are William Burroughs, Truman Capote, Samuel Beckett, Marcel Proust, Francis Bacon, Jasper Johns, Robert Ryman, Barnett Newman, Andre Masson, Michael Hamburger, Rembrandt, Richard Hamilton, Anna and W. G. Sebald. This beautiful and severely limited edition preceded the trade edition by several months and was quickly sold out. As new, with acid-free box and publisher's shipping carton. \$3750.00
- 93 SNYDER, Gary. *The Blue Sky*. Oblong 12mo, original white printed wrappers. N. Y.: Phoenix Book Shop, 1969. First edition. One of only 26 lettered hors commerce copies, of which this is copy "S", presumably intended for the author, who in turn gave it back to his publisher, James Laughlin of New Directions. On the colophon page, Snyder has inscribed the book "for James Laughlin, 26.xi.40069". Very fine copy, in the original envelope. \$1500.00
- 94 SPENDER, Stephen. "Virginia Woolf: A Tribute." Corrected typescript, 2 pages, 4to, (No place; no date). Corrected typescript of Spender's sensitive memorial essay on Virginia Woolf, which begins "In these dark times, the death of Virginia Woolf cannot strike her circle of friends and admirers except as a light which has gone out. Whatever its significance, her loss is irreparable. Her

strength – and perhaps also her weakness – lay in her rare mind and personality. Moreover, the quality of what she created had the undiluted purity of one of those essentially uncorrupted natures which seem set aside from the world for a special task by the strangest conjunction of fortune and misfortune.” Spender’s corrections are few, and incidental, and the typescript is unsigned. \$1500.00

INSCRIBED TO NATALIE BARNEY

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

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

- 96 STEINBECK, John. *The Grapes of Wrath*. 8vo, original cloth, dust jacket designed by Elmer Hader. N. Y.: The Viking Press, (1939). First edition of Steinbeck’s masterpiece. Goldstone A12. Winner of the Pulitzer Prize in 1940. A brilliant copy, as new, preserved in a half-morocco slipcase. \$15,000.00
- 97 STEVENS, Wallace. *Ideas of Order*. 8vo, original paper & glassine wrappers. N. Y.: Alcestis Press, 1935. First edition of the author’s second book. One of 135 numbered copies printed on Strathmore paper signed by Stevens (out of a total edition of 165 copies). Edelstein A2a. Glassine dust jacket lightly chipped, otherwise a fine copy. \$6500.00
- 98 STEVENS, Wallace. *A Primitive like an Orb*, a poem by Wallace Stevens with drawings by Kurt Seligmann. 8vo, original orange paper wrappers. (N. Y.): Banyan Press, 1948. First edition. Limited to 500 copies. Edelstein A13. Although not called for, this copy is signed by Stevens. A fine copy, rarely found signed by the poet. \$2500.00

- 44 99 STEVENS, Wallace. *The Relations Between Poetry and Painting*. Small 4to, pamphlet with printed self-wrappers. N. Y.: Museum of Modern Art, (1951). First edition. Edelstein A15. Signed by Stevens. Wrappers slightly soiled, otherwise a fine copy. \$1500.00
- 100 STEVENS, Wallace. *The Collected Poems*. Thick 8vo, frontispiece, original cloth, dust jacket. N. Y.: Knopf, 1954. First edition of the poet's last work, winner of the Pulitzer Prize. One of 2500 numbered copies. Edelstein A23. Presentation copy, inscribed near the time of publication on the half-title: "For Doc, Wallace Stevens, Oct. 4, 1954". The recipient was Ivan ("Doc") Daugherty, one of Stevens' closest friends and associates at the Hartford Insurance Company and one of the pall-bearers at the poet's funeral. [See Peter Brazeau, *Parts of a World: Wallace Stevens Remembered* (N. Y.: Random House, 1983)]. The poet was diagnosed with stomach cancer not long after publication of *The Collected Poems*, the last book published during his lifetime. He died in 1955. Books signed by Stevens are uncommon, but signed copies of his *Collected Poems* are especially scarce; and genuine association copies of Stevens' books are extremely rare. A fine copy in very slightly faded dust jacket. \$12,500.00
- 101 STEVENS, Wallace. *The Collected Poems*. Thick 8vo, frontispiece, original cloth, dust jacket. N. Y.: Knopf, 1954. First edition of the poet's last work, winner of the Pulitzer Prize. One of 2500 numbered copies. Edelstein A23. A fine copy in dust jacket, which is lightly soiled on the back panel. \$1500.00
- 102 TATE, James. *If It Would All Please Hurry*. A Poem. Etchings & Engravings by Stephen Riley. Folio, with original prints, loose sheets in folding box. Amherst: Shanachie Press, 1980. First edition. One of only 10 lettered copies reserved for the author and artist (this being copy "J") out of a total edition of 35

copies produced, of which 25 roman-numeraled copies were for sale; all copies were signed by the poet and the artist, with each of the original prints also numbered and signed in the margin by the artist. Presentation copy, inscribed by both Tate and Riley to Stanley Wiater, the man who brought the poet and artist together. Riley's inscription reads "For my friend Stan - fellow bibliophile, confidant, taster of the fantastic and esoteric, to whom in large part the very existence of this suite is due. With thanks - Stephen Riley / 1 September 1980." Tate's inscription reads: "For Stan, without whom it wouldn't have . . . because of whom it has. Horror of horror - with friendship, Jim Tate." Stephen Riley, who illustrated and published *If It Would All Please Hurry* was a young artist in his twenties, who died not long after the portfolio was published. Stanley Wiater is a writer of horror fiction, who attended the University of Massachusetts at Amherst in the Seventies. According to Wiater, the edition fell short of its stated limitation, which would account for its rarity on the market. Portfolio lightly soiled, otherwise a very fine copy, perhaps the most desirable copy, of this publication. \$6500.00

- 103 THOMAS, Dylan. *The Map Of Love*. Verse And Prose. 8vo, frontispiece portrait, original mauve cloth, dust jacket. London: J. M. Dent & Sons Ltd., (1939). First edition, first binding. One of 1000 copies of this issue out of a total edition of 2000 copies. Rolph B4. Includes "When all my Five and Country Senses see", "After the Funeral (In memory of Ann Jones)", "The Tombstone told when she died", and "Twenty-four Years remind the Tears of my Eyes", among other poems. Light foxing as usual, otherwise a fine copy in lightly foxed dust jacket. Very scarce in this condition. \$2000.00
- 104 THOMAS, Dylan. *Deaths And Entrances*. Poems. 12mo, original orange cloth, dust jacket. London: J. M. Dent & Sons Ltd., (1946). First edition. Signed and dated "1952" by Thomas on

the front free endpaper. One of 3000 copies printed. Rolph B10. *Connolly 100*, 96a. Includes "A Refusal to Mourn the Death, By Fire, of a Child in London", "Poem in October (It was my thirtieth year to heaven)", "In my craft or Sullen Art", and "Fern Hill", among other wonderful poems. Very fine copy, in a custom-made cloth chemise and quarter morocco and cloth slipcase. \$5000.00

ONE OF TEN COPIES ON JAPAN VELLUM,  
INSCRIBED TO CAITLIN

- 105 THOMAS, Dylan. *Twenty-six Poems*. 4to, original quarter vellum & boards, slipcase. (No place: James Laughlin & J. M. Dent & Sons Ltd., 1949). First edition, deluxe issue. 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; the present copy being copy number three. The bibliographer notes that evidence suggests that "the vellum copies preceded the hand-made paper issue by about two days." Rolph B13. Presentation copy from the poet to his wife, inscribed on the colophon page: "for my dear Caitlin from Dylan." Dylan Thomas and Caitlin MacNamara's marriage was legendary, as much for its love as its volatility. "He said he loved me; that I was the only woman for him; and, whatever the evidence to the contrary, I believed him, and still do; and I am grateful for that important bit of faith. There is, happily, no limit to the faith of human nature in believing what it wants to believe." – Caitlin Thomas, *Left Over Life To Kill* (London: Putnam, 1957), pp. 11-12. Dylan Thomas died in 1953, and when Caitlin Thomas died forty-one years later, in 1994, she was buried beside her husband in Laugharne. *Twenty-Six Poems* is a selection of Thomas' best poems, including "I see the boys of summer", "After the funeral", "The hand that 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 magical association copy of Thomas's most beautiful book. \$75,000.00

- 106 THOMAS, Dylan. *Collected Poems. 1934-1952*. 8vo, frontispiece, blue cloth, dust jacket. London: J. M. Dent, (1952). First edition. One of 4760 copies printed. Rolph B16. Presentation copy, inscribed by the poet to his literary agent at David Higham Ltd. on the front free endpaper: "to Jean Le Roy from Dylan Thomas, gratefully. 1953". A fine copy in slightly dust-soiled jacket with very light wear to extremities. \$6500.00
- 107 THOMAS, Dylan. Original holograph manuscript of his poem "A Refusal to Mourn the Death, By Fire, of a Child In London". 8vo, 2 pages, on lined notebook paper, written on rectos only. (No place: no date). A fine authorial manuscript of Thomas's magnificent anti-elegy for a child killed in the Blitz, the most remarkable English poem of World War II. One of Thomas's most resonant poems, "A Refusal To Mourn" attains an Old Testament rhetorical grandeur as it rises to its famous climax: "I shall not murder / The mankind of her going with a grave truth / Nor blaspheme down the stations of the breath / With any further / Elegy of innocence and youth. / Deep with the first dead lies London's daughter, / Robed in the long friends, / The grains beyond age, the dark veins of her mother, / Secret by the unmourning water / Of the riding Thames. / After the first death, there is no other". Complete manuscripts of important poems by Dylan Thomas are rare. The present manuscript is written on the small, lined notebook paper that Thomas used for many of his manuscript notes and drafts. Some light soiling, otherwise in fine condition, preserved in chemise and full black morocco folding box. \$30,000.00
- 108 THOMAS, Dylan. Original holograph manuscript draft of the poem "In The White Giant's Thigh", 2 pages on a single leaf, 4to, with an additional, smaller piece of paper, on which are written further lines of the poem. (No place: no date). An early draft of one of Thomas's late poems, which first appeared in the Princess Marguerite Caetani's *Botteghe Oscure*, No.

VI, in November 1950, and then in *In Country Sleep*, with the last twelve lines rewritten. Thomas revised the poem further before it appeared in his *Collected Poems*. Rolph A108. A roman numeral “I” at the beginning of the poem, below the title, suggests that Thomas conceived of the poem initially as comprising the first part of a longer poem, and that this page represents his draft of a hypothetical first part of that poem. However, it is not entirely clear whether this roman numeral was meant to indicate that Thomas calculated that this particular poem was to be divided into distinct parts, or whether the annotation refers to the fact that Thomas conceived “In The White Giant’s Thigh” to be the first part of a long poem or sequence of poems, collectively called “In Country Heaven”, of which “In The White Giant’s Thigh” was to form the first part. The long poem was left unfinished at his death. [*Dylan Thomas: The Poems*. Ed. By Daniel Jones. London: Dent, 1971), pp. 275-277]. As Rolph notes, however, the poem was “grouped not in ‘verses’ in the strict sense but freely according to the pulse of the poem. That Thomas did not build the poem round a rigid preconceived framework is indicated by the rearrangement of the second version.” – Rolph A108. The draft manuscript comprises 38 lines, of which only the first 16 lines remain in their present order in the published version; the remaining 22 lines, which show signs of considerable further revision, were either abandoned, reworked, or placed in a different order in the poem. On the verso, Thomas has made isolated notes, specifically jotting down various rhymes, and reworking a few lines, only a few words of which appear in the finished poem. In the poem, Thomas employs the phrase “moonshade petticoats galed high”, whereas in his scattered notes, the picture is rather more brazen: “Their moonshine petticoats over their heads”. Not that what Thomas has in mind is not clear. Although the manuscript does not represent a complete version of the poem as we know it, it does not appear to be a fragment, but rather a preliminary phase of composition showing, essentially, the basic themes and structure of the poem, which Thomas elaborated,

eventually expanding the poem to its full length of 60 lines. In the process, lines and phrases which appear in this draft are transformed and re-arranged. On the smaller piece of paper, there are twelve lines of poetry, which represent a later, but still very unfinished, version of lines 17-26 of the poem. Here, Thomas appears to have continued working on the poem, and has put the notation “2/” at the top of the manuscript, as if to suggest that this would be the second section of the poem. However, the first four lines of this portion of manuscript represent Thomas’s revision of lines 17 – 20 of the published poem, specifically that part where “moonshine petticoats over their heads” becomes “moonshade / Petticoats galed high.” However, here, the line continues: “or shy with the bobtail boys”, which Thomas afterwards changes to its final form: “or why with the rough riding boys”. In the margin of this fragment, Thomas has indicated the sense he was trying to achieve, noting the words “headlong, riding, bobtail, leaping”. Of the remaining lines on this sheet, a few are retained in the final version of the poem, but the majority of lines are rejected. On the verso of this sheet, there is part of a prose composition concerning Welsh artists who live and work in Wales, as contrasted to Welsh artists who live elsewhere. The paragraph begins: “Five artists – if you will excuse us – of Wales are all living and working in Wales, four of us in Swansea.” The fact that “In The White Giant’s Thigh” was conceived as part of the sequence of poems called “In Country Heaven” may explain the roman numeral at the top of this manuscript. According to Caitlin Thomas, “Dylan would spend a long time thinking about a new poem before starting to write . . . The structure of the poem and its meaning were clear in his mind before he began, even though it then might take him months and months of work to find the words and the images, the rhythms and the rhymes that he later built around this structure. . . . Sometimes Dylan would work through hundreds – yes, hundreds – of different work-sheets, changing a word here or a comma there, until he was satisfied.” After a fight, Caitlin Thomas tore the final version of “In

The White Giant's Thigh" into pieces and threw them out of the window of the Boat House; then, in a fit of remorse, she went out in the pre-dawn hours to gather up the fragments and give them back to her husband. *Caitlin: A Warring Absence*. By Caitlin Thomas with George Tremlett. (London: Secker & Warburg, 1986), pp. 125-126. 147. Both leaves are in fine condition. \$9500.00

- 109 THOMAS, Dylan. Original holograph manuscript draft of "Lament", 1 page, 4to, on lined notebook paper. (No place: no date). An early draft of one of Thomas's late poems, which was first published in *Botteghe Oscure*, No. VIII, in November 1951, and then in *In Country Sleep*. Rolph A110. The draft comprises two twelve-line stanzas resembling the first two stanzas of the published poem. However, in this version, only the first three lines of the first stanza appear as they are in the final version; the remaining nine lines are for the most part abandoned. In the second stanza, the first three lines are again the same as in the finished version, while the rest of the lines have been substantially rewritten, with more phrases retained than in the case of the previous stanza. For example, in this draft, Thomas has written: "I whistled all night in the sizzling flues, / Midwives grew where I hung my breeches . . ."; he has then circled the word "sizzling" which he replaced with the word "twisted". In the published version, these lines read as follows: "I whistled all night in the twisted flues, / Midwives grew in the midnight ditches". In the draft version, the last three lines are: "Whatsoever I did in the coal - / Black night, I left my fiery prints . . . But I never gave mind to my soul." Thomas dropped the last line of the second stanza in this draft, rejecting the rather obvious statement. In the published version, the last two lines read: "Whatsoever I did in the coal - / Black night, I left my quivering prints." Right-hand margin of leaf roughly torn, evidently where it was torn from a notebook; otherwise the manuscript is in fine condition. \$7500.00

- 110 (THOMAS, Edward). *Six Poems by Edward East-away*. 4to, illustrated by James Guthrie, original gray wrappers with printed label. Flansham, Sussex: 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; 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 fourteen leaves, as called for in the first state; but these leaves are handmade paper, as called for in the second state, 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. 7 rather than on p. 9; and as in the first state, there is no 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, and this copy is annotated on the colophon page in Guthrie's hand: "Of 100 copies, no. 73". Although Eckert also notes that "Each copy is signed by James Guthrie", this copy is not so signed. Of special interest is the fact that the book is preserved in a grey cloth folding box, which bears labels printed at the Pear Tree Press. On the cover is the half-title label, which is also used on the front wrapper of the book; and on the inside of the box is another, larger label which notes: "The book is printed for subscribers from the plates: plain 10/6 each, or coloured, on larger paper, One Guinea." According to Eckert, the

first issue of the book was published at 21s (1916-1921), and the second issue at £2 2s. Both the book itself, and the protective box, are in mint condition. A superb copy of Thomas' rarest book, far and away the finest copy we have seen, from the library of Simon Nowell-Smith, with a card with his annotations laid in, preserved in a green half-morocco slipcase.

\$15,000.00

- 111 THOMAS, Edward. *Collected Poems*. With A Foreword By Walter De La Mare. 8vo, frontispiece photograph portrait by F. H. Evans, original holland-backed boards with printed label on spine. London: Selwyn & Blount, 1920. First edition. One of 100 numbered copies printed on Japon vellum. Eckert pp. 246-247. The Great War slaughtered more men than poets, but of the poets whom it killed, perhaps none held more promise than Thomas (born 1878), who was killed at Arras in April 1917 not long after arriving at the Front. He was 39, but he had not been writing poetry long, only a few years since Robert Frost converted him from the popular nature writings by which he had made his living. Although its mastery of the pastoral and romantic elements characteristic of Georgian poetry is pronounced, Thomas' poetry transcends the constraints of its historical and literary contexts. The poems for which he is best known, and which prefigured his future greatness, are notable for their clarity, brooding melancholy, and remorseless honesty. Thomas' best known poems include "Tears", "Tall Nettles", "February Afternoon", "The Parting", "The Owl", "The New House", "Rain", "I never saw that land before", "The Trumpet", "Lights Out", and "Out in the Dark". Only twenty-seven of his poems had appeared in print during his lifetime; 144 poems make up the definitive edition of his *Collected Poems* (1978). A very fine copy, preserved in a green half-morocco slipcase. \$5000.00

- 112 [THOMAS, Edward]. *An Annual of New Poetry 1917*. 8vo, original pale gray boards, dust jacket. London: Constable and Company Ltd., (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 rare dust jacket is chipped at the head of the spine and shows some minor wear at the corners, otherwise a fine copy of this important war-time anthology. \$2250.00
- 113 TOMLINSON, H. M. *All Our Yesterdays*. With A Portrait Frontispiece From A Drawing By Percy Smith. Tall 8vo, original cloth, t.e.g., ribbon bookmark, glassine dust jacket, cloth slipcase. London: William Heinemann Ltd., 1930. First edition of this World War I novel. Limited to 1025 numbered copies signed by Tomlinson. Dedication copy, inscribed by the author to his daughter Dorothy, who was one of the dedicatees of the book: "Dorothy's copy of some of our yesterdays. / from Daddy / Ridgewood 1931". The printed dedication to Tomlinson's children reads: "To Dorothy, Margery and Charley". During the war, Tomlinson was an official correspondent for the British Army in France, but in 1917 he resigned that job out of hatred for the war, and returned to England to work with H. W. Massingham on *The Nation*, which opposed the war. Primarily an expository writer, H. M. Tomlinson is best known for his travel book *The Sea And The Jungle*. *All Our Yesterdays* is one of the better novels of the Great War. Some light foxing, otherwise a fine copy in worn glassine & slightly dust-soiled slipcase. \$1250.00
- 114 VALERY, Paul. *An Evening With Mr. Teste*. Translated by Ronald Davis. Avec Une Preface Intedite de L'Auteur. Small 8vo, full red crushed morocco, a.e.g., with the original wrappers bound in by Huber. Paris: Ronald Davis, 1925. First edition in Eng-

lish of *La Soiree avec Monsieur Teste*, which was originally published in 1919. Valery's nine page preface, in French, is published here for the first time. Limited to 208 copies printed by Louis Kaldor, of which this is one of 200 on verge Rives Paper. Presentation copy, inscribed by Valery and the publisher/translator to the latter's wife, for whom this copy was press-numbered "No. 1" and designated "Printed for Mrs. Ronald Davis" on the colophon page. On the front free endpaper, Ronald Davis has inscribed the book "To my darling wife with fondest love this first copy of our child, Ronald Davis". Above Davis's inscription, Valery has written: "Exemplaire de Madame Ronald Davis avec les hommages de Paul Valery." Ronald Davis published a number of books in the early 1920s, including editions of Valery's *Poesies de la Conque* in 1925 and *Le cimetière marin* and *Lettre à un ami* in 1926. A very fine copy. \$1250.00

#### DEDICATION COPY

- 115 WELTY, Eudora. *The Ponder Heart*. Drawings by Joe Krush. 8vo, original cloth-backed boards, dust jacket. N. Y.: Harcourt Brace & Co., (1954). First edition. Polk A9.1. The Dedication Copy, inscribed by Welty to Mary Lou Aswell: "For Mary Lou with my love, Eudora, New Year's Day 1954". Welty dedicated *The Ponder Heart* to two friends and editors: William Maxwell, her editor at *The New Yorker*, and Mary Lou Aswell, her editor at *Harper's Bazaar*. Covers slightly worn at extremities, otherwise a fine copy in dust jacket, with invitations to the premier performance of the play version of *The Ponder Heart* and the private party afterwards, each in its original envelope, laid in. \$7500.00
- 116 WELTY, Eudora. *One Writer's Beginnings*. 8vo, illustrated, original cloth, dust jacket. Cambridge: Harvard University Press, 1984. First edition of Welty's autobiography. Presentation copy, inscribed by Welty to one of her best friends and her editor at *Harper's Bazaar*, Mary Lou Aswell: "For dearest Mary Lou who already knows the story, with my love always, Eudora, February 1984".

Top corner bumped, otherwise a fine copy in lightly worn jacket. Significant association copies of Welty's books are rare. \$2500.00

- 117 WHARTON, Edith. *Italian Villas And Their Gardens*. Illustrated With Pictures By Maxfield Parrish And By Photographs. 4to, illustrated, original cloth. N. Y.: The Century Co., 1904. First edition. Garrison A10.1.a. Faint spotting to front cover, very slight rubbing at extremities, otherwise an unusually fine, bright copy of this beautiful book, far superior to the majority of copies of the first edition one sees (often erroneously catalogued). \$2500.00
- 118 WILLIAMS, C. K. *Creatures*. Small 4to, original quarter black morocco & hand-made paste-paper over boards, paper slip-case, by Claudia Cohen. Haverford, PA.: Green Shade, 2006. First edition, deluxe issue, of this collection of recent poems, preceding their appearance in Williams' *Collected Poems* (2006). One of 26 lettered copies printed on Twinrocker handmade paper at The Grenfell Press, specially bound, and signed by the poet. As new, at publication price. \$850.00
- 119 WILLIAMS, C. K. *Creatures*. Small 4to, original hand-made paper wrappers by Claudia Cohen. Haverford, PA.: Green Shade, 2006. First edition of this collection of recent poems, preceding their appearance in Williams' *Collected Poems* (2006). One of 150 numbered copies designed by Leslie Miller and printed by hand at The Grenfell Press and signed by the poet. As new, at publication price. \$150.00
- 120 WILLIAMS, Jonathan. *Four Jargonelles from The Herbalist's Notebook*. 8vo, wrappers. (Cambridge, MA: Lowell House Printers, 1966). First edition. One of only 60 copies printed, signed by the poet. Jaffe A38. Fine copy. Rare. 450.00
- 121 WILLIAMS, Tennessee. *A Streetcar Named Desire*. 8vo, original decorated pink boards, dust jacket. New York: New

Directions, (1947). First edition. Signed in full by Williams on the front free endpaper. A spectacular copy of this perishable book, virtually as new in bright, unfaded dust jacket. \$25,000.00

122 WILLIAMS, Tennessee. *The Theatre of Tennessee Williams*. Volume I: *Battle of Angels, The Glass Menagerie, A Streetcar Named Desire*. Volume II: *The Eccentricities of a Nightingale, Summer and Smoke, The Rose Tattoo, Camino Real*. Volume III: *Cat on a Hot Tin Roof, Orpheus Descending, Suddenly Last Summer*. Volume IV: *Sweet Bird of Youth, Period of Adjustment, The Night of the Iguana*. Volume V: *The Milk Train Doesn't Stop Here Anymore, Kingdom of Earth, Small Craft Warnings, The Two-Character Play*. Volume VI: *27 Wagons Full of Cotton and Other Short Plays*. Volume VII: *In the Bar of a Tokyo Hotel and Other Plays*. Volume VIII: *Vieux Carré, A Lovely Sunday for Creve Coeur, Clothes for a Summer Hotel, The Red Devil Battery Sign*. 8 volumes, 8vo, cloth, dust jackets. (N. Y.): New Directions, (1971-1992). First editions, complete set. Volumes I-III: one of 3000 copies printed. Volume IV: one of 2000 copies printed. Volume V: 3120 copies. Volume VI: 3000 copies. Volume VII: 3044 copies. Volume VIII: one of 1000 hardbound copies. Crandell AA13. Except for the last one, each volume signed by Williams. Dust jackets a little sunned, otherwise a fine set. \$3000.00

123 WILLIAMS, William Carlos. *I Wanted to Write a Poem*. *The Autobiography of the Works of a Poet*. Reported and Edited by Edith Heal. 8vo, original cloth, dust jacket. Boston: Beacon Press, (1958). First edition. One of 3543 copies printed. Wallace A43a. Presentation copy, signed by Williams on the front free endpaper and inscribed by the editor, Edith Heal, beneath: "and the interviewer (who learned all about literature - if not life - from that brilliant young fellow - Albert Kornfeld) As always, the not-so-shrinking violet, Edith". A fine copy in lightly soiled and worn dust jacket, preserved in a half-morocco slipcase. \$500.00

124 WOOLF, Virginia. *A Room Of One's Own*. 8vo, original red cloth. N. Y.: The Fountain Press; London: The Hogarth Press, 1929. First edition of Woolf's prose masterpiece. Limited to 492 copies signed by the author in her characteristic purple ink. Kirkpatrick A12a. *A Room Of One's Own* is a beautiful evocation of why a woman must have money and a room of her own if she is to write fiction. Now a feminist classic, *A Room of One's Own* was based on two shorter lectures Woolf delivered on the specified topic of women and fiction at Newnham and Girton Colleges, Cambridge in 1928. It may be necessary to remind the historically challenged that at the time she prescribed these two seemingly simple requirements, neither money nor a room of one's own were within the foreseeable reach of most women in the world. For those who feel that Virginia Woolf's genius found its fullest expression in her numerous occasional essays, it is not surprising that so many of her admirers should give this discourse pride of place among her works. A very fine copy without printed jacket as issued, preserved in a half-morocco folding box. \$12,500.00

ONE OF TWELVE COPIES BOUND IN FULL VELLUM

125 YEATS, W. B. *The Wind Among the Reeds*. Small 8vo, original full vellum, decorated in gilt after a Celtic design by Althea Gyles. London: Elkin Mathews, 1899. First edition, the rare issue in vellum binding: "An unspecified number of copies of *The Wind Among the Reeds* were issued in full vellum binding with the design stamped in gold." The present copy includes the errata slip, which was tipped-in some copies. Wade 27. According to Charles Ricketts, who suggested the deluxe binding to Yeats, only 12 copies of the first edition were bound in this fashion. "Mathews and Yeats has been at odds over the binding for *The Wind* for some time before its publication . . . Yeats envisioned his new book of poems with an appropriate cover design and a frontispiece. For these he chose an artist close to the Celtic movement, Althea Gyles, who had done the cover design for *The Secret Rose*." At Yeats's insistence, Mathews

finally adopted Gyles' design, and agreed to print the cover of the ordinary edition of the book in gilt. "It was probably after this debate over the binding for the ordinary issue of the first printing of *The Wind* that Charles Ricketts . . . suggested to Yeats that *The Wind* also be issued in deluxe form in full vellum with Gyles's design in gilt. . . . According to Ricketts, only 12 full vellum copies of the deluxe edition were bound out of the 500 copies" of the first edition. *The Wind Among the Reeds* was "the finest volume of poetry produced by the Celtic movement" and the "culminating achievement of the Symbolist movement in the nineties." In the opinion of Richard Ellmann, it "set the method for the modern movement, as in 1798 Wordsworth's and Coleridge's *Lyrical Ballads* shaped the Romantic Movement." [James G. Nelson, *Elkin Mathews: Publisher to Yeats, Joyce, Pound* (Madison: University of Wisconsin Press, 1989), pp. 77-85] Of this, his most beautiful book, Yeats observed rather majestically that "the binding of this book pleases me well." Not surprisingly, Oxford University Press adopted Althea Gyles's design for *The Wind Among the Reeds* as the background design for the dust jackets of Roy Foster's definitive two-volume biography of the poet. The present copy is in superb condition, as new, preserved in a dark green half-morocco slipcase. \$27,500.00

126 (YEATS, W. B.). *Is the Order of R.R. & A.C. to remain a Magical Order?* Written in March, 1901, and Given to the Adepts of the Order of R.R. & A.C. in April, 1901. 16mo, original printed brown wrappers. (NP: NP), 1901. First edition of one of Yeats' rarest publications. The statement, "This Essay must not be given to any but Adepts of the Order of R.R. & A.C.," printed on the front cover. "The Order Rubidae Rosae & Aureae Crucis was apparently a section of the Order of the Golden Dawn, the mystical society to which Yeats belonged. Each member adopted a motto, usually in Latin, and was known in the Order by the initials of the motto; Yeats was D aemon E st D eus I nversus." The essay is signed on the last page using Yeats' society nickname, D.E.D.I., which trans-

lates as "a demon is an inverted god". Wade 33. *Is the Order of R.R. & A.C. to remain a Magical Order?* was written for the Golden Dawn, and published secretly. It consists of "a wide-ranging consideration of the position of magic in the cosmic order. It holds, therefore, an important place in WBY's canon; but it was written for adepts, probably with the conscious intention of asserting the Christian, Cabbalistic and Rosicrucian traditions of the Golden Dawn against the Egyptological deviations of Farr and her friends. WBY argued that symbols and evocations could work only in the Order's traditional system of carefully observed degrees . . . he presented a Blakean (or Neo-Platonic) view of the 'real' world as merely a symbolic image of the invisible order . . . WBY also preached the actual results of spiritual concentration . . . he stressed that the 'Magic of Power' could bring about real changes in the circumstances of everyday life, if formulated strongly enough in the imagination. This was the belief that had sustained him through the struggles of his own life. . . . Above all, he reiterated a strong argument against supposed 'freedom'." - R. F. Foster, *W. B. Yeats: A Life* (Oxford University Press, 1997), pp. 243-244. Very fine, unopened copy, with the bookplate of John Quinn tipped-onto verso of front cover, preserved in custom-made marbled board chemise and matching quarter morocco and marbled board folding box. \$7500.00

127 YEATS, William Butler. *Synge and the Ireland of his Time*. With a note concerning a walk through Connemara with him by Jack Butler Yeats. 8vo, original canvas-backed boards. Dublin: The Cuala Press, 1911. First edition, variant binding of publisher's canvas backed boards, lettered in black on the front, and on gilt on the spine, which is flat; possibly a trial binding, or a special copy for the author; normal copies have a slightly rounded and unlettered spine. Presentation copy, inscribed by Yeats to "Edmund Gosse from his friend W.B. Yeats" and dated by Gosse "Christmas day 1911". In 1910, Gosse was instrumental in obtaining for Yeats a Civil List pension, which provided him with a guaranteed income at

a time when he was much in need. The same year Gosse included Yeats among the original group of members of the Academic Committee of English Letters. “*J.M. Synge and the Ireland of his Time* is not only a crystallization of WBY’s thoughts on art and nationalism in 1910, but a powerful implicit statement of autobiography. . . . [Its] publication history was . . . complex. . . . In July Cuala published the essay as one of their beautiful – and expensive – little books; it was out of print by September.” Foster, *W. B. Yeats: A Life* (Oxford University Press, 1997). A fine copy. \$8,500.00

- 128 YEATS, W. B. *The Wild Swans At Coole, Other Verses And A Play In Verse*. 8vo, original linen-backed boards with printed label on spine, plain unprinted dust jacket. Churchtown, Dundrum: Cuala Press, 1917. First edition. Limited to 400 copies printed. Wade 118. The first appearance in book form of the title poem, one of Yeats’ most memorable lyrics, *The Wild Swans At Coole* also includes “The Collar Bone of a Hare”, “Lines Written in Dejection”, and the long poem, “Upon A Dying Lady”. Plain dust jacket somewhat chipped, otherwise a very fine copy. \$3500.00
- 129 YEATS, W. B. *Michael Robartes And The Dancer*. 8vo, original holland-backed boards with printed paper label on the spine. Dublin: Cuala Press, 1920. First edition. Limited to 400 copies printed. Wade 127. Includes the first book appearance of “The Second Coming”, “A Prayer for My Daughter”, and “A Meditation in Time of War”, among other poems such as “Easter, 1916”. Spine label sunned, otherwise a fine copy of one of Yeats’ more elusive books. \$2500.00
- 130 YEATS, W. B. *The Winding Stair and Other Poems*. 8vo, original gilt & blind-stamped pictorial olive green cloth & pictorial dust jacket by Sturge Moore. London: Macmillan, 1933. First edition of this great collection of poetry from Yeats’ later years, second only to *The Tower*. One of 2000 copies printed. Wade 169. Connolly 100, 56D. *The Winding Stair* contains “A Dialogue of Self

and Soul”, “Coole Park”, “1929”, “Coole Park and Ballylee”, “1931”, “For Anne Gregory”, “Byzantium”, “Vacillation” and the Crazy Jane poems. A different collection under the same title was published in a limited edition by the Fountain Press in New York in 1929, but that collection did not include most of the poems cited above. A very fine copy, virtually as new. \$3500.00

- 131 YEATS, W. B. *The Collected Poems*. 8vo, original red cloth, t.e.g., dust jacket. London: Macmillan, 1933. [with:] *The Collected Plays*. 8vo, original red cloth, t.e.g., dust jacket. London: Macmillan, 1934. First English editions of both volumes, which form a companionable set, preceded by the American editions. One of 2040 and 2000 copies respectively. Wade 173 & 177. Fore-edge of second volume lightly foxed, otherwise both volumes are in very fine condition. \$1500.00
- 132 YEATS, W. B. *New Poems*. 8vo, cloth-backed boards, printed spine label. Dublin: Cuala Press, 1938. First edition. One of 450 copies. Wade 197. *New Poems* includes the first book appearance of “Lapis Lazuli”. The collection also includes “The Municipal Gallery Re-Visited”, “An Acre of Grass”, among others. Very fine bright copy. \$850.00
- 133 (YEATS, W. B.). *The Book of the Rhymers’ Club*. Small 8vo, original dark yellow cloth with printed label on the spine, plain unprinted dust jacket. London: Elkin Mathews, 1892. First edition of the most famous poetry anthology of the 1890s, including the first book appearance of one of Yeats’ best-loved poems, “The Lake Isle of Innisfree”. One of 450 copies printed. Wade 291. The first of two issues of this anthology, *The Book of the Rhymers’ Club*, includes the first book appearances of six poems by Yeats: “A Man who dreamed of Fairyland”, “Father Gilligan”, “Dedication of ‘Irish Tales’”, “A Fairy Song”, “The Lake Isle of Innisfree”, and “An Epitaph”. In addition to those by Yeats, the anthology includes poems by Lionel Johnson, Ernest Dowson, Richard Le Gallienne,

Arthur Symons, Ernest Rhys, Victor Plarr, T. W. Rolleston, John Todhunter, among others. With the exception of some faint discoloration of the endpapers, a pristine copy, unopened, in the original plain unprinted dust wrapper which is lightly darkened along spine, with one short closed tear to the front panel. A matchless copy; the only copy we have seen in the dust jacket. \$1750.00

INSCRIBED TO FERNAND LEGER

- 134 ZUKOFSKY, Louis, editor. *An Objectivists Anthology*. Edited By Louis Zukofsky. 8vo, original printed buff wrappers. (Le Beausset, Var, France): To, Publishers, 1932. First edition of this landmark anthology which prints the work of Pound, Williams, T. S. Eliot, Bunting, Rexroth, Reznikoff, Oppen, Rakosi, McAlmon, Zukofsky, among others. Gallup (Pound) B29. Wallace (William Carlos Williams) B29. Presentation copy, inscribed on the front free endpaper by Zukofsky to the French artist, Fernand Leger: "a Fernand Leger cordialement Louis Zukofsky, 3 Sept. 1933, Paris". With two corrections by Zukofsky on pp. 25 & 153. The number of copies printed is unknown, but it was probably no more than 300. This copy lacks the sheet of errata which was "laid into later copies" (Gallup). Wrappers very slightly rubbed and soiled, but a very good, unopened copy of this rare anthology. \$3500.00

- 135 [ZUKOFSKY, Louis]. WILLIAMS, William Carlos. *A Voyage To Pagany*. 8vo, original cloth. N. Y.: The Macaulay Company, 1928. First edition of Williams' first serious novel, an autobiographical recreation of an American's first trip to Europe, dedicated to Ezra Pound: "To the first of us all, my old friend . . ." Wallace A10. Louis Zukofsky's copy, with his ownership signature on the front free endpaper, dated 1928. In 1932, Zukofsky, along with other Objectivist poets including Ezra Pound, formed To Publishers, which published Williams' *A Novellette And Other Prose* (1921-1931). With the publisher's promotional flyer laid in. A very good copy, in a full cloth slipcase with leather label on the spine. \$650.00

DESIGN AND TYPOGRAPHY BY JERRY KELLY

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JAMES S. JAFFE RARE BOOKS