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[ANTHOLOGY] JOYCE, James. **Contact Collection of Contemporary Writers. (Edited by Robert McAlmon)**. 8vo, original printed wrappers. (Paris: Contact Editions Three Mountains Press, 1925). First edition, published jointly by McAlmon's *Contact Editions* and William Bird's *Three Mountains Press*. One of 300 copies printed in Dijon by Darantiere, who printed Joyce's *Ulysses*. Slocum & Cahoon B7. With contributions by Djuna Barnes, Bryher, Mary Butts, Norman Douglas, Havelock Ellis, Ford Madox Ford, Wallace Gould, Ernest Hemingway, Marsden Hartley, H. D., John Herrman, Joyce, Mina Loy, Robert McAlmon, Ezra Pound, Dorothy Richardson, May Sinclair, Edith Sitwell, Gertrude Stein and William Carlos Williams. Includes Joyce's "Work In Progress" from *Finnegans Wake*; Hemingway's "Soldiers Home", which first appeared in the American edition of *In Our Time*, Hanneman B3; and William Carlos Williams' essay on Marianne Moore, Wallace B8. Front outer hinge cleanly split half-way up the book, not affecting integrity of the binding; bottom of spine slightly chipped, otherwise a bright clean copy. \$2,250.00

BERRIGAN, Ted. **The Sonnets**. 4to, original pictorial wrappers, rebound in navy blue cloth with a red plastic title-label on spine. N. Y.: Published by Lorenz & Ellen Gude, 1964. First edition. Limited to 300 copies. A curious copy, one of Berrigan's retained copies, presumably bound at his direction, and originally intended for Berrigan's close friend and editor of this book, the poet Ron Padgett. The title-page is signed by Berrigan below his printed name, and embellished in characteristic fashion by him: at the top of the page, surrounding the title, Berrigan has drawn Kilroy, one of his favorite cartoon characters; each of the printed sections of the title-page is also either boxed or circled by a figure resembling an apple. The title-page bears Berrigan's inscription "For Ron" and a few inches below, his note "Never sent it." [Ron Padgett suggests that he (Padgett) may have been out of town at the time of Berrigan's original intention.] On the next page, the dedication page, around the printed dedication to Joe Brainard, Berrigan has drawn a cross carried on a truck; and at the top of the page, there is an "Ouch" glyph drawn by Ed Sanders who is known for such drawings. Berrigan has corrected the text in four places, and he has annotated the biographical information on the colophon page: changing his birthday to December 7th, 1941, the day Japan attacked Pearl Harbor – "a day that will live in infamy"; he has crossed through the word "serving" in the sentence "In 1954, he entered the U. S. Army, serving until 1957", and put the word serving in quotation marks; in the sentence, "He now lives in New York city with his wife and son . . ." he has added the words "& Daughter & Ed Sanders". In addition, in the margin, Berrigan has added notes on a number of subsequent works, including *The Sonnets* (Grove Press, 1967); *Bean Spasms* (Kulchur, 1967), a collaboration with Ron Padgett, and another collaboration with Padgett that was never published, "The Furtive Days (A Novel)", among others. In the colophon, where this copy's number is to be specified, Berrigan has written "800". Finally, on the verso of the dedication page, Berrigan has pasted a photostatic reproduction of a collage of photographs of himself. A row of the page numbers in the book is written on the rear endpaper, perhaps by the binder. A few small and shallow stains on the fore edges of the pages, offsetting from the frontispiece, corners very slightly rubbed. \$4,500.00

BLUNDEN, Edmund. **De Bello Germanico. A Fragment of Trench History Written in 1918 by the Author of Undertones of War.** Small 8vo, original printed boards with printed label on spine. Hawstead: G. A. Blunden, 1930. First edition. Limited to 250 copies. Kirkpatrick A33a. Inscribed by the author on the front free endpaper: "With Edmund Blunden's respects." A contemporaneous account of Blunden's experience at the Front, a scarce pendant to Blunden's memoir of the Great War, *Undertones of War*, which was published in 1928. Head of spine very slightly rubbed, otherwise a fine copy, in a cloth slipcase. \$1,500.00

ELIOT, T. S. **An extensive collection of first editions of Eliot's work, approximately 150 books and periodicals**, including the following: the first appearance of "The Love Song of J. Alfred Prufrock" in *Poetry* (June 1915); a very good copy of *Ara Vos Prec* (Ovid Press, 1920); the first appearance of "The Waste Land" in *The Dial* (November 1922); the first copyright issue of *Journey of the Magi* (Rudge, 1927); limited signed editions of *A Song for Simeon* (1928), *Animula* (1929), *Marina* (1930) and *Triumphal March* (1931), as well as the limited signed edition of *Ash Wednesday* (1930); a near fine copy in dust jacket of the first edition of *Old Possum's Book of Practical Cats* (Faber, 1939); the original appearance of "East Coker" as a supplement to *The New English Weekly*, (Easter Number, 1940), two variant issues, with the second edition of the poem in *The New English Weekly*; a complete run of the first separate editions of *East Coker* (1940), *Burnt Norton* (1941), *The Dry Salvages* (1941), and *Little Gidding* (1942), with the first appearances of "The Dry Salvages" in *The New English Weekly* (February 27, 1941) and "Little Gidding" in *The New English Weekly* (October 15, 1942); the first impression of the first American (first book edition) of *Four Quartets* (1943); the limited signed edition of *Four Quartets* printed by the Officina Bodoni (1960); the limited signed edition of *Religious Drama: Mediaeval and Modern* (House of Books, 1954); numerous periodical appearances, and four vinyl recordings of Eliot reading his poems. Although lacking the most expensive of Eliot's first editions, the collection represents a substantial and bibliographically significant selection of the poet's publications. The majority of books are in very good condition. A detailed list is available. \$52,500.00

GRAVES, Robert. **Goliath And David.** Small 8vo, original plain red wrappers. (London: Chiswick Press, 1916). First edition of Graves's rare second book, a collection of war poems, including "Escape" & "The Dead Boche". One of 200 copies privately printed. In part distributed by his fellow-poet and Royal Welsh Fusilier, Siegfried Sassoon. Higginson & Williams A2. Signed by Graves on the title-page. A fine copy, preserved in a cloth folding box. \$5,000.00

LORCA, Federico Garcia. **Impresiones y Paisajes.** 8vo, original wrappers, the upper cover illustrated with a design by Ismael (González de la Serna). Granada: P.V. Traveset, (1918). First edition of Lorca's rare first book, printed at the expense of the young poet's father. According to Carlos Morál Lynch's *En España con Federico García Lorca*, Lorca was so disillusioned with the poor sales of the book that he burned the unsold balance of the edition. *Impresiones y paisajes* is a collection of lyrical prose pieces written during a school trip through through Castile, León and Galicia in 1916 and 1917, with Martín Domínguez Berrueta, Lorca's professor and a number of fellow students at the University of Granada. It was Berrueta who encouraged Lorca to publish his impressions. The book is dedicated to Lorca's friend and mentor, the composer, Manuel de Falla. A publisher's advertisement at the end of the book announces as "en prensa" several works in preparation, including one *Elogios y canciones*, but none of these works was ever published. A fine copy, untrimmed and unopened, with a small chip at bottom of spine. \$22,500.00

[PHOTOGRAPHY – CAMERA WORK] [STRAND, Paul and Alfred STEIGLITZ]. **Camera Work. Numbers 48 & 49/50. Edited by Alfred Stieglitz.** 2 volumes, small folio, illustrated with 9 and 11 original photogravures respectively, original printed wrappers. New York: 1916 & 1917. The final two issues of Alfred Stieglitz's monumental photographic periodical, *Camera Work*, including, in number 48,

the earliest appearance in print of the work of Paul Strand, and in number 50, an issue entirely dedicated to the work of Strand. Limited to 500 copies printed. "The work of Paul Strand was the first photography to excite Stieglitz in a long time. He saw Strand as practicing a truly photographic version of the kind of forceful representation he found in painters like Picasso and Matisse, and he presented Strand's work as a clean break, even changing the time-tested production methods of *Camera Work*, Strand's photogravures were printed on thicker paper and with different inks." – Roth *101*, pp. 42-43. Issue No. 48 includes six photographs by Strand, six halftones by Steiglitz of installations at his gallery 291, and single photographs by Frank Eugene, Arthur Allen Lewis and Francis Bruguiere. Issue No. 49/50 includes eleven original photogravures, all after work by Strand, among them "The White Fence", "Abstraction Porch Shadows", and "Abstraction Bowls". One cannot overestimate the importance of these two issues of *Camera Work*. As Milton Brown has noted, the appearance of Strand's portrait series herein "was a revelation. Even today they are strikingly powerful images; they were then a new stage in photographic realism. The close-up views and cropping of negatives cut off the subjects from their environment, sometimes even breaking the frame and riveting attention entirely on the physiognomic and psychological revelation of individuality, character, and social condition. . . . Strand's experiments with abstraction and the machine were his unwitting contribution to the history of photography: the portraits, basic to the rest of his development, are the first clear expression of his own aesthetic philosophy." – Milton W. Brown, "The Three Roads", in *Paul Strand: Essays on His Life and Work. Edited by Maren Stange*. (Aperture, 1990), p. 29. Among the most sought-after issues of *Camera Work*, these two numbers are complete and in remarkable condition. The plates are clean, free of foxing and creasing. The text blocks are clean, bright, and sound, largely unopened. A bit of offsetting from plates to the facing pages as usual, somewhat more pronounced in No. 49/50, but not affecting the images themselves. Wrappers are clean, with only very light wear; the hinges are firm, and there is no creasing or darkening of the spines. Overall both issues are in near fine, and extremely scarce thus. Although not noted in the volumes, these two issues of *Camera Work* came from the collection of James Johnson Sweeney, at various times the Curator of Painting and Sculpture at MOMA, the second Director of the Guggenheim Museum, and the Director of the Museum of Fine Arts Houston. \$60,000.00

SMITH, Patti. **Kodak**. 8vo, original pictorial wrappers reproducing a photograph of the poet by Robert Mapplethorpe. (Philadelphia, PA: Middle Earth Books, 1972). First edition of the poet/singer/songwriter's first book. Limited to 100 copies signed by Smith; this copy being number 18. Published as the third in a series of Middle Earth Pamphlets. The wrappers are printed in black, in silhouette, boldly setting off the Mapplethorpe image of Smith. Despite the ample limitation, *Kodak* is extremely rare. Wrappers very slightly rubbed at extremities, with a faint half-inch stain on the image, otherwise a very good copy. \$5,000.00

STEIN, Gertrude. **Before The Flowers of Friendship Faded Friendship Faded. Written On A Poem By Georges Hugnet**. 4to, original coarse brown rag paper wrappers. Paris: Plain Edition, (1931). First edition. Limited to 100 numbered copies signed by Stein out of a total edition of 120 copies printed by Durand of Chartres; this being copy no. 34. Wilson A16a. *Before the Flowers of Friendship Faded Friendship Faded* was Stein's "translation" of Georges Hugnet's poetic autobiography *Enfances*. Hugnet had translated Stein's *The Making of Americans* into French, and in return Stein offered to translate Hugnet's poem into English. However, Stein's translation, Hugnet said, bore no relation to anything he had written; this, added to Stein's demand that, when the translation was printed in book form, her name should appear first, led to a falling out between the two friends. Ulla Dydo notes that "Stein, who described her poems as reflections (reflets) on "Enfances" rather than translations, considered them original poems, not English copies of Hugnet's French originals. As a result, she insisted that her name was equal to his in importance and should be printed in the same size. The title was Alice B. Toklas's idea. However, when Stein's translation or reflections were published in *Pagany*, Vol. II, No. 1 (Winter 1931), with Hugnet's poem facing, it bore the "spitting" title "Poem Pritten on Pfances of Georges Hugnet". Wilson C89. Ulla Dydo, *Gertrude Stein: The Language That Rises, 1923-1934*. Evanston, IL:

Northwestern University Press, 2003), pp. 301-302. Wrappers evenly toned as usual, otherwise a fine copy in a folding cloth chemise. \$4,500.00

STEVENSON, Robert Louis. **Original holograph manuscript in pencil of his poem "To Will H. Low"**, 3 pages on lined paper (the original sheet was evidently cut into three pieces for the purpose of binding), several small marginal printer's notations in ink in another hand noting directions for leading, this manuscript fair copy presumably prepared for the printer of *Underwoods* where the poem first appeared in 1887. "To Will H. Low" was published as the 11th poem in Stevenson's book *Underwoods*, and there are several notations at the head of the first sheet, likely in Stevenson's hand, that designate the poem variously as IX, 9 and XI. Another note in ink in the margin of the third sheet, clearly in Stevenson's hand, notes "XII is wanting," referring to the next poem in the sequence, which was Stevenson's companion poem "To Mrs. Will H. Low". "To Will H. Low" was written in France, therefore likely composed in 1886 or 1887. Stevenson traveled to the Continent during the 1870s-1880s to relieve the symptoms of tuberculosis from which he suffered, and eventually died. He met Will Hickok Low, an American artist, there and often stayed with him in Paris and Grez-sur-Loing near Barbizon. Low was also a friend of Augustus Saint-Gaudens, who also befriended Stevenson during these years. Low published an endearing book of his reminiscences of his associations with Stevenson and Saint-Gaudens, *A Chronicle of Friendships, 1873-1900* in 1908. The manuscript leaves are elaborately housed in a red three-quarter morocco and cloth book-like case with marbled end leaves, 7 7/8 x 10 1/2 inches, the binding including a photogravure frontispiece portrait of Stevenson, followed by three reproductions of paintings by Will H. Low, and a printed text of the poem presented as three stanzas. All of the contents are inlaid to the page size. Covers detached, light wear to the binding, the manuscript showing finger-soiling but generally sound. There is a recess on the inside of the rear cover that apparently contained a related item, but it is no longer present. One of Stevenson's best-known poems, a brisk meditation on life's inevitable well-worn ways: "In wet wood and miry lane, / Still we pant and pound in vain; / Still with leaden foot we chace / Waning pinion, fainting face; / Still with grey hair we stumble on, / Till, behold, the vision gone! / Where hath fleeting beauty led? / To the doorway of the dead. / Life is over, life was gay: / We have come the primrose way." \$10,000.00

GUY DAVENPORT

[DAVENPORT, Guy] AGASSIZ, Louis. **The Intelligence of Louis Agassiz: A Specimen Book of Scientific Writings. Selected, with an introduction and notes, by Guy Davenport. Foreword by Alfred S. Romer.** 8vo, illustrated, original cloth-backed boards, dust jacket. Boston: Beacon Press, (1963). First edition of Davenport's first book. One of about 400 copies printed. Crane A1. Presentation copy, inscribed on the title-page "For R. Buckminster Fuller with admiration – 13 October 65 Lexington, Kentucky, Guy Davenport." With Fuller's ownership signature at the bottom of the title-page. Fine copy in lightly worn dust jacket. \$1,000.00

DAVENPORT, Guy. **Cydonia Florentia.** Thin 8vo, original wrappers. Cambridge, MA: (Lowell-Adams House Printers, 1966). First edition. One of 65 copies "printed on a hand-press by The Lowell-Adams House Printers, Harvard Yard, January 1966." This copy is stamped 21. Crane A4. Presentation copy, inscribed on the inside of the front wrapper "For Ronald, some more leaves, a few flowers, and a silent antique fish, Guy, Lexington 11 February 66." A fine association, inscribed to the poet Ronald Johnson, at the time of the inscription Jonathan Williams' partner. Davenport's inscription alludes to Davenport's book *Flowers and Leaves*, which Williams published the same year. A fine copy of one of Davenport's rarest publications. \$1,500.00

DAVENPORT, Guy. **Do You Have a Poem Book on E.E. Cummings?** Thin 8vo, illustration by Davenport, wrappers. Penland, NC: Jargon Society, 1969. First edition. One of 1000 copies printed by A.

D. Moore of The Finial Press & R. E. Chapdu of The Moneytree Press. Crane A8. Published as Jargon 67. Signed by Davenport. Wrappers lightly faded, otherwise a very good copy. \$150.00

DAVENPORT, Guy. **Tatlin!** 8vo, original cloth, dust jacket. N. Y.: Scribner's, (1974). First edition. One of 1500 copies printed. Crane A10. Signed by Davenport. Fine copy. \$350.00

DAVENPORT, Guy. **Eclogues, Eight Stories: The Trees at Lystra, The Death of Picasso, The Daimon of Sokrates, Christ Preaching at the Henley Regatta, Mesoroposthonippidon, Lo Splendore della Luce a Bologna, Idyll, & On Some Lines of Virgil.** 8vo, illustrated by the author, original cloth, dust jacket. San Francisco: North Point Press, 1981. First edition. Crane A14.a1. One of 2054 copies hardbound. Presentation copy, inscribed several times by those associated with this publication on the front free endpaper: "8/11/81 The Village Pub, Woodside, CA, For Joan Crane, an inscription not from the author but from the publisher, Being Number 2. We try harder. With love, Wm. [Turnbill]"; "For Joan Crane, an inscription from the author, and from our friend for whom the book was written, Guy Davenport, Thanksgiving 1983"; "Bonnie Jean Cox, Thanksgiving 1983". The book is dedicated to Davenport's partner, Ms. Cox, the "friend for whom the book was written". Joan Crane was the beloved Curator of the American Literature Collection at the University of Virginia and Davenport's bibliographer. Foxing to endpapers, dust jacket faded at spine, otherwise a very good copy. \$750.00

DAVENPORT, Guy. **The Resurrection in Cookham Churchyard.** Small 8vo, original half-purple morocco & boards, dust jacket. N. Y.: Jordan Davies, 1982. First edition of this long poem. One of 22 lettered copies printed on Peshurst paper and specially bound, signed by Davenport; the colophon calls for 25 special copies, but only 22 were done; the entire edition consisted of 252 copies. Mint copy. \$750.00

DAVENPORT, Guy. **The Bowmen of Shu.** 4to, with 12 illustrations by the author and five reproductions of drawings by Gaudier-Brzeska, original quarter green morocco and illustrated paper over boards. (N. Y.): The Grenfell Press, (1983). First edition of this story about Henri Gaudier-Brzeska, with title adapted from Ezra Pound. One of 115 numbered copies dated and signed by Davenport out of a total edition of 125 copies. Crane A22. In his Introduction to *50 Drawings* (N.Y.: Dim Gray Bar Press, 1996), Davenport writes of *The Bowmen*, "There are printers and designers who see what I'm up to, and Leslie Miller's beautiful edition of *The Bowmen of Shu* is a perfect, and beautiful, example of realizing a text that is both writing and drawing..." As new. Accompanied by the publisher's prospectus. \$1,750.00

DAVENPORT, Guy. **The Art of Lafcadio Hearn. Lafcadio Hearn (by) Guy Davenport. On Collecting Lafcadio Hearn (by) Clifton Waller Barrett.** Oblong 12mo, illustrated, original pictorial wrappers. (Charlottesville, VA): University of Virginia, 1983. First edition. One of 1500 copies. Crane D102. With a foreword by Joan Crane, Davenport's bibliographer. One of 1500 copies printed. Signed by Davenport. Fine copy of this exhibition catalogue. \$150.00

DAVENPORT, Guy. **The Bicycle Rider.** Narrow 8vo, title-page printed in black, red, blue, and yellow, marginal section numbers printed in red, original cloth and paper over boards. New York: Red Ozier Press, 1985. First edition, board bound issue. One of 30 numbered copies signed and dated by Davenport (out of an entire edition of 150). Crane & Noble A25. Very fine copy without dust jacket, as issued. \$1,000.00

[DAVENPORT, Guy] WILLIAMS, Jonathan & Guy DAVENPORT. **Sharp Tools For Catullan Gardens. Poems by Jonathan Williams. With 10 Lithographs by James McGarrell. Preface by Guy Davenport.** Large folio, loose sheets in fabricoid portfolio. Bloomington, Indiana: Fine Arts Department

University of Indiana, 1968. First edition. One of only 36 copies (the entire edition) signed by Williams and McGarrell, with each lithograph individually signed by the artist. Crane D44. Fine copy.
\$5,000.00

DAVENPORT, Guy & Jonathan WILLIAMS. **A Garden Carried In A Pocket: Letters 1964-1968. Edited by Thomas Meyer.** 8vo, illustrated, pictorial wrappers. Haverford: Green Shade, 2004. First edition. One of 400 copies in wrappers (out of a total edition of 526 copies printed). Designed by The Grenfell Press & printed by Trifolio, Verona, Italy. "We are not celebrities. No one has known quite what to make of a patrician satirist and lyric poet from Highlands, North Carolina, or of an essayist and short story writer from Anderson, South Carolina." - Guy Davenport. "It is clear that G. Davenport and J. Williams write their letters in the fresh of the morning, when the Wheaties have kicked in, in GD's case, and the peanut-butter-and-mayonnaise sandwich and Coke, in JW's case." - Jonathan Williams. "Here we have two men the perfection of whose craft has been wrought through the practice of letter-writing. ... What we have here in particular is onset and blossoming, one of the most distinguished exchanges imaginable unfolding." - Thomas Meyer. As new. \$39.50

DAVENPORT, Guy & Jonathan WILLIAMS. **A Garden Carried In A Pocket: Letters 1964-1968. Edited by Thomas Meyer.** 8vo, illustrated, original pictorial wrappers. Haverford: Green Shade, 2004. First edition. One of 100 numbered copies signed by Davenport and Williams out of a total edition of 526 copies printed. As new. \$150.00

[DAVENPORT, Guy] CRANE, Joan. **Guy Davenport: A Descriptive Bibliography 1947-1995. Compiled by Joan Crane with the assistance of Richard Noble. Introduction by Hugh Kenner.** 8vo, with illustrations by Davenport, cloth, dust jacket. Haverford: Green Shade, 1996. First edition. As new. \$50.00

[DAVENPORT, Guy] CRANE, Joan. **Guy Davenport: A Descriptive Bibliography 1947-1995. Compiled by Joan Crane with the assistance of Richard Noble. Introduction by Hugh Kenner.** 8vo, illustrated, original cloth, dust jacket. Haverford, PA: Green Shade, 1996. First edition. One of 100 numbered copies signed by Davenport out of a total edition of 550 copies. The definitive bibliography of Davenport's work to date. As new. \$100.00

[DAVENPORT, Guy] JAFFE, James S. **Jonathan Williams: A Bibliographical Checklist of His Writings, 1950-1988. Compiled by James S. Jaffe. With an Introduction by Guy Davenport.** Thin 8vo, plain wrappers, pictorial dust jacket. Haverford, PA: (James S. Jaffe Rare Books), 1989. First edition. Limited to 150 copies signed by Williams & Davenport. As new. \$75.00

ARCHIVES & COLLECTIONS

[ARCHIVES & COLLECTIONS] **Bisbee Poetry Festival Archive (1979-1985).** In 1979, Jon Friedman founded the annual Bisbee Poetry Festival in the historic mining town of Bisbee, AZ, a picturesque town on the Mexican border that had become a vibrant center of creative activity for musicians, writers, and artists. Every year for the next seven years Friedman invited six of the best contemporary poets to Bisbee during the third week of August to read their poetry to audiences that usually exceeded 500 avid fans from around the country. The readings, which might more accurately be described as performances, varied from an hour to an hour and a half, and these readings, along with the interviews, workshops, press conferences and informal social events that surrounded the readings, were all professionally videotaped, thereby capturing some of the most riveting live poetry readings of the period, readings that, it must be emphasized, were enhanced by their non-academic environment. In all forty-four poets participated in the personalized week-long residences that the Bisbee Poetry Festival offered them, including Kathy Acker,

Helen Adam, Ai, David Antin, John Ashbery, Amiri Baraka, Ted Berrigan, Gregory Corso, Jayne Cortez, Robert Creeley, Ed Dorn, Robert Duncan, William Everson, Lawrence Ferlinghetti, Allen Ginsberg, Susan Griffin, Bobbie Louise Hawkins, Juan Felipe Herrera, Galway Kinnell, Carolyn Kizer, Joanne Kyger, Phillip Lamantia, Philip Levine, Jackson MacLow, Michael McClure, Alice Notley, Rochelle Owens, Robert Pack, Margaret Randall, Jerome Rothenberg, Ed Sanders, May Swenson, Diane Wakoski, Anne Waldman, Philip Whalen, among others. The Bisbee Poetry Festival video archive comprises approximately 120 hours of broadcast quality footage consisting of 126 tapes recorded on Sony videocassette KCA60 (Broadcast quality – 3/4 inch – usually one hour each, some are 2 hours each); 20 tapes of Sony KCS20 (Broadcast quality – 3/4 inch – 20 minutes each); 8 reel-to-reel audio tapes, Crescendo Medallion Series, Magnetic recording tape, 2400 feet per reel, 7 inch reels, 1/4 inch silicone coated Mylar, 1/2 mil, 2 hours each; 9 compact audio cassettes, 1 hour each. The tapes are generally in fine condition, and suitable for digitization. Please inquire.

[ARCHIVES & COLLECTIONS] (BURDEKIN, Katharine) **Swastika Night. By Murray Constantine.** 8vo, original blue cloth, dust jacket. London: Victor Gollancz Ltd., 1937. First edition of this extraordinarily prescient dystopian novel, with the author's and publisher's file of correspondence relating to the publication of the book. The file consists of 15 typed letters signed, 12 typed letters (unsigned), and 7 autograph letters signed, between Burdekin, her literary agent, and the publishers. The file includes the original reader's report on the novel, the signed contract for the book, and a few letters from the Ministry of Information concerning the possibility of using the book as propaganda. The documents date from 1937 – 1940, with later correspondence regarding subsequent rights and publications up to 1984, including a few letters from Daphne Patai. Katharine Burdekin [1896-1963] was an English feminist, lesbian, and anti-Fascist who adopted the pseudonym Murray Constantine in 1934, prior to the publication of her novel *Proud Man*, in part to protect her family from potential political reprisal. *Swastika Night* is based on the terrifying premise, not so far-fetched in 1937, that Hitler would win the war that was clearly coming in 1937. Burdekin's novel, which is set seven hundred years into the future – Hitler's Thousand Year Reich – after Nazi Germany and Imperial Japan have taken over the world, elucidates the relationship between Fascism and “the cult of masculinity”, with its need to subjugate and “reduce” women, and reveals the brutality and sterility of systemic misogyny, which, for Burdekin, was evident throughout society. Burdekin's authorship of the novel was not revealed until the feminist scholar Daphne Patai discovered the truth in the 1980s. A complete list of the archive is available. \$15,000.00

[ARCHIVES & COLLECTIONS] **Center for Book Arts Letterpress Poetry Chapbook Competition Archive, 1996-2017.** The archive comprises all of the chapbooks in the series, more than forty in all, including the works of the judges and the winners of the competitions for each year, all hand-printed by various fine printers and book artists, as well as an extensive collection of the poetry broadsides produced during these years, each broadside individually designed and signed by the poets. The collection also includes several deluxe or special editions produced by the Center for Book Arts. In addition, the archive includes the correspondences between Sharon Dolin, the editor of the series, and the individual judges and competitors, with original manuscripts, working proofs, publicity materials, and ephemera. Correspondents include William Matthews, Mark Doty, Judith Vollmer, Gerald Stern, Eavan Boland, Rachel Hadas, Billy Collins, C. K. Williams, Albert Goldbarth, Jane Hirshfield, Kim Addonizio, Kimiko Hahn, David St. John, Cornelius Eady, and many others. An excellent archive documenting the entire history of this splendid project. A detailed list is available. \$35,000.00

[ARCHIVES & COLLECTIONS] COWLEY, Malcolm & Muriel. **38 typed letters, 6 holograph postcards, with several miscellaneous items, 56 pages, mostly 4to, various places (Palo Alto, CA; Rome; Hollins College) but primarily Sherman, CT., to their son Robert and his wives, first Blair, and then Susan (Cheever), Nov. 30, 1957 – Sept. 17, 1970.** Of the correspondence, 23 letters and the 6 post cards are by Muriel, and 15 are by Malcolm Cowley, although almost all of the letters are written as

from both parents. An extensive, widely informative and expressive series of letters from the Cowleys to their son and daughters-in-law concerning their daily lives, their extended family, their literary friends and academic associates. There are numerous passing references to friends of the Cowleys, especially literary friends like Allen Tate, Conrad Aiken, Glenway Wescott, Van Wyck Brooks, James Thurber, Robert Coates, Mark Van Doren, Wallace and Mary Stegner, Josephine Miles, Ramon Guthrie, Kenneth Burke, Joseph Campbell, Alexander (Sandy) Calder, among many others, with, not surprisingly, news of the vicissitudes of this aging and ailing generation of writers. Robert Cowley, an editor and a military historian, married Susan Liley Cheever, the daughter of John Cheever, in May of 1967; they divorced in 1975. Muriel's letters to Robert, which understandably make up the larger portion of the correspondence, are often concerned about domestic or family matters but encompass the Cowley's personal and academic lives together, and often refer to their friends and acquaintances, while her husband's letters are more often concerned about his own literary life, and comments on the world at large. \$15,000.00

[ARCHIVES & COLLECTIONS] FORD, Mark. **The archive of the distinguished contemporary English poet and scholar Mark Ford [1962 –]**. Of Ford's *Selected Poems*, Helen Vendler commented: He has been a Harvard Fellow, and last year he was awarded a Leverhulme Research Fellowship. Apart from manuscripts of Ford's poetry, prose, and translations, the archive is especially important owing to his correspondence with John Ashbery, far and away the most voluminous and free-ranging correspondence of Ashbery's life. A list is available. Please inquire.

[ARCHIVES & COLLECTIONS] HINTON, DAVID. **The archive of David Hinton, poet and preeminent translator of classical Chinese poetry into English in the world today**. The archive, which is in excellent order, spans Hinton's entire prolific career, and documents in the greatest detail his ground-breaking translations as well as his studies in ancient Chinese and Ch'an philosophy. Hinton has published twelve books of translations of classical Chinese poetry, seven translations of Chinese philosophy, and five books of his own poetry and criticism. Hinton is also the editor of two major anthologies of Chinese poetry: *The New Directions Anthology of Chinese Poetry* (2003) and *Classical Chinese Poetry: An Anthology* (Farrar, Straus & Giroux, 2008), the poems in which he also translated. Hinton has translated *I Ching* (2015), *Mountain Home: The Wilderness Poetry of Ancient China* (2005), *The Analects of Confucius* (1998), *Chuang Tzu: Inner Chapters* (1997), *Bei Dao: Landscape Over Zero* (1996) and *Forms of Distance* by Bei Dao (1994), as well as translations of Lao-tzu, Mencius, Li Po, T'ao Ch'ien, Wang An-Shih, Po Chu-I, Wang Wei and Tu Fu. He is the author of *Awakened Cosmos: The Mind of Classical Chinese Poetry* (2019), *No-Gate Gateway: The Original Wu-Men Kuan* (2018), *The Wilds of Poetry: Adventures in Mind and Landscape* (2017); *Desert: Poems* (2018), *Existence: A Story* (2016), *Hunger Mountain: A Field Guide to Mind and Landscape* (2012), and *Fossil Sky* (2004). Two new books are forthcoming: *China Root: Taoism, Ch'an, and Original Zen* (2020), and *Source Book: Readings in Original Zen* (2022).

The importance of classical Chinese Poetry, and classical Chinese poetry in translation, cannot be exaggerated; they have been transformative of modern English and American poetry. In his translations, Hinton has created a new literary tradition in English. And he has gone beyond that, to a kind of cultural translation that has become an original cultural and philosophical project. In addition to the translations, he has developed this project in numerous books of essays and poetry. A recent review in *The New York Review of Books* suggests much of this when it says: "Hinton's translations have always gone against the grain. He has been building, translation by translation, an English language for a Chinese conceptual world . . . In the twentieth century, Chinese poetry was translated into the American idiom by modernists like Ezra Pound and later poets including Kenneth Rexroth and Gary Snyder with a lightness of touch, a beguiling simplicity. Hinton is after the opposite: depth and boundlessness." Owing to the complexities of translating Chinese poetry, David Hinton's archive is invaluable in the detail in which it reveals the full scope of the myriad possibilities from which a translator must choose the words that will most faithfully convey the letter and spirit as well as the underlying philosophical intent of the original poems. The exactitude of Hinton's approach to the translation of classical Chinese poetry, and his original

exploration of the philosophical ideas that infuse that poetry, provide an extraordinary, perhaps a unique, opportunity to study the interpretation and translation of this most difficult poetry by a modern master. Please inquire.

[ARCHIVES & COLLECTIONS] McHUGH, Heather. **The archive of the poet Heather McHugh**, recipient of a MacArthur Foundation “Genius Grant” in 2009, and used the proceeds to found CareGifted, a non-profit organization whose mission is to provide respite and tribute to long-term caregivers of the severely disabled and chronically ill, in 2011-2012. McHugh is the author of approximately ten books of poetry, the most recent being *Muddy Matterhorn* (Copper Canyon Press, 2020), a book of essays, *Broken English: Poetry and Partiality* (1993), and several books of translations, including the poems of Paul Celan. In her review of *Muddy Matterhorn* in the *New York Times*, Sandra Simonds wrote: Unwilling to offer up clichéd ideas about anything (“my calling’s / doubt; my idea of a curse / is certainty”), McHugh invites us to question what we think we know; her poems teach us to look again and beckon us to find the enigmatic wisdom in the messy highs and lows of living. “Seeing isn’t believing,” she said in a 2005 interview with Matthea Harvey, “seeing is registering the unbelievable — which is everywhere. And so words fail us; just exactly how and when and where they do is dazzling evidence.” Please inquire.

[ARCHIVES & COLLECTIONS] PATCHEN, Kenneth. **A comprehensive collection of the works of Kenneth Patchen**, one of America’s most iconic poets, the collection, totaling 95 items, comprises most of his published books, including his unique painted books, as well as original paintings, in addition to letters of Kenneth and Miriam Patchen. Offered for sale only as a collection. A printed catalogue, illustrated in color, is available upon request.

[ARCHIVES & COLLECTIONS] **Twentieth Century Literary Travel and Autobiography**. A collection of approximately 375 first editions of Twentieth Century literary travel and autobiography. The inspiration for this collection came from Paul Fussell’s *Abroad: British Literary Traveling Between the Wars* (Oxford: Oxford University Press, 1979), and the initial impetus was to collect all of the important English literary travel writings in superb condition. That objective mostly met, the collection was subsequently expanded to include literary autobiography and travel writings by other English and American writers. The collection includes the travel writings of W. H. Auden, Robert Byron, Bruce Chatwin, Norman Douglas, Patrick Leigh Fermor, Ford Madox Ford, Graham Greene, Aldous Huxley, Christopher Isherwood, Pico Iyer, D. H. Lawrence, Norman Lewis, Beryl Markham, Thomas Merton, George Orwell, V. S. Pritchett, Vita Sackville-West, Siegfried Sassoon, Paul Theroux, Evelyn Waugh, and the autobiographies and memoirs of Edmund Blunden, Mary Butts, Cyril Connolly, Robert Graves, James Hanley, Zora Neale Hurston, Laurie Lee, Wyndham Lewis, Mabel Dodge Luhan, Robert McAlmon, Mary McCarthy, A. A. Milne, Sean O’Casey, Osbert Sitwell, Gertrude Stein, Leonard Woolf, among many others. The vast majority of the books in the collection are in exceptionally fine condition in dust jackets. A list is available. Please inquire.

[ARCHIVES & COLLECTIONS] PATTERSON, Tom. **The archive of Tom Patterson, former director of the Jargon Society and authority on Southern Visionary Folk Art**. Tom Patterson (b. 1952) has been writing about contemporary folk, visionary, and outsider art for thirty years, and he has established a reputation as an independently authoritative, critical voice in the field. He is most widely known for his lavishly color-illustrated biographies of Georgia visionaries Howard Finster and Eddie Owens Martin (*Howard Finster: Stranger from Another World*, Abbeville Press; and *St. EOM in The Land of Pasaquan*, Jargon Society), both published in the late 1980s, and since then he has written extensively on the lives and work of other artists operating with relative autonomy on the margins of the academic art system. He is also the author of *Contemporary Folk Art: Treasures from the Smithsonian American Art Museum* (Watson-Guptill Publications, New York, 2001). Since the early 1980s his writings on contemporary art and artists – both self-taught and academically trained – have appeared in national and international art magazines including *afterimage*, *American Ceramics*, *American Craft*,

ARTnews, *Art Papers*, *BOMB*, *Folk Art*, *New Art Examiner*, *Public Art Review* and *Raw Vision*. Patterson studied creative writing and modern poetry at St. Andrews College, a small liberal-arts school in eastern North Carolina with a nationally acclaimed writing program. In late 1977 he settled in Atlanta, where he made a name for himself as a magazine journalist and began writing about contemporary art. He was a staff writer and editorial associate for the monthly regional travel and culture magazine *Brown's Guide to Georgia* from 1978 until it ceased publication in 1982. From 1978 to 1984 he was also the director of Pynyon Press, a non-profit publishing house that issued several small-edition books of work by contemporary poets and visual artists. During that same period he began investigating and extensively researching the work of self-taught artists and builders, including Georgia visionaries Howard Finster and Eddie Owens Martin (aka St. EOM). In 1984 he left Atlanta for Winston-Salem, North Carolina, where he became the executive director and principal folk-art researcher for the Jargon Society, the small press founded more than thirty years earlier by poet/photographer Jonathan Williams. Over the next three years he worked closely with Williams and folklorist/photographer Roger Manley to document and promote the work of visionary folk artists in the American South – endeavors that led to his first curatorial projects as well as his first two books. After leaving the Jargon Society in 1987, he served in succession with several regional art publications – as North Carolina editor for Atlanta-based *Art Papers*, principal editor of the Asheville-based *Arts Journal*, and editor of the Winston-Salem-based *ARTVU*. He also began writing regularly about visual art for the *Winston-Salem Journal*, and later served for six years as visual-art critic/columnist for the *Charlotte Observer*. An important archive: few other critical writers have written so extensively about contemporary art in the Southeastern United States over the last twenty-five years. A detailed inventory is available. Please inquire.

[ARCHIVES & COLLECTIONS] SOBELMAN, Annah. **The archive of the poet Annah Sobelman [1954-2017]**. Sobelman was the author of two books of poetry, *The Tulip Sacrament* (Wesleyan University Press, 1995) and *The Bee Latitudes* (University of California Press, 2012). She was also editor of *The Taos Review*. Among the friends and poets to whom Sobelman expressed her gratitude in her first book were Toi Derricotte, Jorie Graham, Robert Hass, Galway Kinnell, Sharon Olds and Brenda Hillman. In addition to Sobelman's manuscripts, the archive includes her voluminous notebooks, a few hundred of them, which constitute Sobelman's diaries and are filled with her dazzling drawings and paintings. An inventory is available. A brilliant and significant archive. Please inquire.

[ARCHIVES & COLLECTIONS] WILLIAMS, Jonathan & JARGON SOCIETY]. **A collection of approximately 120 publications by Jonathan Williams (75) and his independent press the Jargon Society (45)**. A majority of Williams's books and pamphlets are inscribed to Herbert Liebowitz, publisher and editor of *Parnassus*, and many of the publications by the Jargon Society are also inscribed by their authors. Among the latter are books by Bill Anthony, Jeffrey Beam, Lyle Bonge, Richard Emil Braun, James Broughton, Bob Brown, Thomas A. Clark, Robert Creeley, Simon Cutts, Guy Davenport, Robert Duncan, Russell Edson, Ross Feld, Buckminster Fuller, Alfred Starr Hamilton, Lou Harrison, Peyton Houston, Ronald Johnson, Irving Layton, Elizabeth Matheson, Michael McClure, Ralph Eugene Meatyard, Paul Metcalf (five books inscribed to Liebowitz), Thomas Meyer, Ernest Matthew Mickler, Henry Miller, Lorine Niedecker, Harold Norse, Joel Oppenheimer, Kenneth Patchen, Tom Patterson, Gilbert Sorrentino, David Spear, Douglas Woolf, Peter Yates, and Louis Zukofsky. There are a few unusual bibliographical variants (or oddities) in the collection: a copy of the Author's Edition of Joel Oppenheimer's *The Dutiful Son* (1956), one of 30 copies with a special lithographed cover by Joseph Fiore; however, this copy is not signed by either author or artist; and a copy of Kenneth Patchen's *Fables* (1953), one of the rare Author's Edition, limited to 50 copies with hand-painted covers by Patchen; however, this copy is not signed. Most of the books are in very good condition. A list is available. \$15,000.00