

Albondocani Press | Joe Brainard | Tom Clark | Anvil Press | Eugenia Butler | Leonard Baskin | Wallace Berman | Ray Johnson | Isamu Noguchi | Robert Rauschenberg | Sarah Plimpton | [James S. Jaffe](#) | John Ashbery | Trevor Winkfield | Miguel Angel Asturias | W. H. Auden | Sabine Baring-Gould | Ted Berrigan | Frank Bidart | Elizabeth Bishop | Bob Brown | Vanessa Bell | Stan Brakhage | Joseph Brodsky | John Cage | Italo Calvino | Kate Chopin | Circle Press | John Clare | Peter Cole | Joseph Conrad | Irma S. Rombauer | e.e. cummings | Guy Davenport | Walter de la Mare | Charles Dickens | Robert Duncan | Umberto Eco | Lawrence Ferlinghetti | Finial Press | Robert Frost | William Gaddis | Thomas Hardy | Seamus Heaney | Ted Hughes | Samuel Johnson | Patrick Kavanagh | John Keats | Weldon Kees | Jack Kerouac | Kenneth Koch | Lapis Press | Philip Larkin | F. R. Leavis | Stéphane Mallarmé | Thomas Merton | Marianne Moore | William Morris | Frank O'Hara | [Rare Books, Manuscripts & Literary Art](#) | Charles Olson | Wilfred Owen | Ron Padgett | Perishable Press | Pied Oxen Press | Plain Wrapper Press | Sylvia Plath | Ezra Pound | Yannis Ritsos | Isaac Rosenberg | Edmond Rostand | James Schuyler | Gary Snyder | Gertrude Stein | Wallace Stevens | Edward Thomas | Turkey Press | Anne Waldman | Lynd Ward | Walt Whitman | Jonathan Williams | Tennessee Williams | W. B. Yeats | [New York City](#)



*James S. Jaffe*  
*Rare Books*

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Manuscripts

New York

2013

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## Rare Books · First Editions · Fine Printing

1. [ALBONDOCANI PRESS] *A complete run of the Albondocani Press publications*

60 volumes, 8vos, plus occasional poem-cards. (N.Y.: Albondocani Press, 1968–1991). First editions. A complete run of the publications of George Bixby's superb private press, including holiday greeting cards, from 1968 to 1991, all numbered 52 and many signed by the authors, who include Denise Levertov, Gertrude Stein, Joyce Carol Oates, Reynolds Price, Edward Gorey, Marianne Moore, Eudora Welty, Thom Gunn, John Updike, E. M. Forster, Saul Bellow, William Styron, Flannery O'Connor, Richard Wilbur, Alfred Corn, Tennessee Williams, David Plante, Ellen Gilchrist, among many others. All of the books are in very fine condition, preserved together in three custom-made green quarter morocco and cloth slipcases. \$12,500.00

2. [ANTHOLOGY] BERRIGAN, Ted, & Joe BRAINARD, Tom CLARK, Kenward ELMSLIE, Ron PADGETT & James SCHUYLER *Wild Oats*

Large prose and poetry broadsides, 19 sheets plus a title sheet measuring 14 x 22 inches, on thick paper, loose as issued. (N. Y.: Privately printed, 1966). First edition. One of 10 sets, each contribution signed at the end by its author, in one case, by both of its authors, Clark and Padgett. The set includes the following: "Marge" by Joe Brainard, 3 sheets; "The Lake" by Tom Clark, 2 sheets; "Hornets" by Kenward Elmslie, 5 sheets"; "A Careless Ape" by Ron Padgett, 6 sheets; "Anti-War Poem" by Ron Padgett and Tom Clark, 2 sheets; and "3-23-66" by James Schuyler, 1 sheet. Some discoloration at the margins of the sheets, lower corner of title sheet bent, otherwise a very good set. Certainly among the rarest publications of any of these poets. \$3,500.00

3. [ANVIL PRESS] RACINE, Jean *Andromache: A Tragedy*  
*Freely Translated into English in 1674 from Jean Racine's 'Andromaque' by*  
*a Young Gentleman & John Crowne. With a Foreword by Desmond Flower*  
*and Illustrations by Fritz Kredel.* 4to, original cloth-backed boards with  
printed spine label, dust jacket. Lexington, KY: Anvil Press, 1986.  
Limited to 100 numbered copies printed by Carolyn Hammer and  
W. Gay Reading at the Anvil Press in Victor Hammer's American and  
Andromaque Uncial types. A very fine copy of a beautiful book, in a  
custom-made slipcase. \$850.00

4. [ART] BUTLER, Eugenia, et al. *The Book of Lies Project.*  
*Volumes I, II & III* (all published)  
Quartos, three original portfolios of 81 works of art, (created out  
of incised and collaged lead, oil paint on vellum, original pencil  
drawings, a photograph on platinum paper, polaroid photographs,  
cyanotypes, ashes of love letters, hand-embroidery, and holograph  
and mechanically reproduced images and texts), with interleaved  
translucent sheets noting the artist, loose as issued, inserted in a paper  
chemise and cardboard folder, or in an individual folder, and laid  
into a clamshell box, accompanied by a spiral bound commentary  
volume in original printed wrappers printed by Carolee Campbell  
of the Ninja Press. Fullerton, CA and Los Angeles: Fullerton College  
Art Gallery / The Artists' (Floating, Invisible) Museum of Actual  
Art / Public Access Press of the Southern California Institute of  
Architecture, (1996–2004). First editions of three, in a projected series  
of four, portfolios, of which only these three were published, the series  
cut short by Eugenia Butler's untimely death of a brain hemorrhage  
in 2008. One of 80 numbered copies (the entire edition) produced,  
numbered and signed in the artist's or poet's studio. At the time of the  
exhibition of *The Book of Lies* at the 18 Arts Gallery in Santa Monica in  
2007, Eugenia Butler wrote: "Sixteen years after the *Book of Lies* project  
began, the first three of its four volumes are finished. The entirety

of the work has taken on form and content far beyond any original imaginings. It has become a rounded voice coming from many voices, a discourse about truth in the territory of the unknowable. Its power derives from the strength and integrity of the individual pieces, from the communal voice, and in single, intimate interactions. Each volume is a work of art unto itself that developed from the process of creating it, from the individual works themselves and from the relationships between the parts and the whole. At a certain point a bigger vision broke through – something beyond previous understandings – surpassing the initial ideas to become a singular artwork consisting of discrete and powerful works of art. Its subject matter is truth, lies, and the intimate power of a true work of art.” The works of art include pieces by artists and writers Georganne Deen, Kim Jones, Julia Lohmann, John O’Brien, Edgar Arceneaux, Sally Elesby, George Evans, Joan Jonas, Barry Sanders, Arthur Sze, Matthew Thomas, Kim Abeles, Lynn Aldrich, Carolee Campbell, Steve DeGroot, Janet Fitch, Tom Marioni, Kim McCarty, Michael C. McMillen, John Outterbridge, Mary Rakow, and Madam X. Carolee Campbell of the Ninja Press designed the box, brass, and enclosures for Vol. III. Images and additional information on *The Book of Lies* may be found at: [http://www.curatorial.com/exhibitions\\_current/exhib-BookofLies.html](http://www.curatorial.com/exhibitions_current/exhib-BookofLies.html). Bookplate in two portfolios, with small adhesive shelf labels on each portfolio, otherwise the set is in fine condition. Complete sets are rare on the market. \$17,500.00

5. [ART - BASKIN] BASKIN, Leonard *Ram*

Original bronze relief sculpture of a ram in profile, approximately 10¼ x 13½ inches, signed “Baskin” and dated 1983. One of the richest and most ancient of symbols, the ram – symbol of Aries in the Zodiac – represented power and authority, as well as fertility, creativity and rebirth. The ram that Abraham found trapped in a thicket on Mount Moriah and that he sacrificed in place of his son Isaac later came to symbolize Jesus Christ, and remains perhaps the



most famous ram in literature; and the ram's horn, the shofar, is an important part of Jewish history and ritual. A beautiful bronze, in fine condition. \$7,500.00

6. [ART - BERMAN] BERMAN, Wallace *Radio/Aether Series* 1966/1974

A portfolio of 13 two-color offset lithographs, each photographed from an original verifax collage, and printed on star-white cover mounted on Gemini rag-board, in original screen-printed fabric-covered box. Los Angeles: Gemini G.E.L., 1974. First edition. Limited to 50 copies, with 10 artist's proofs, signed by Berman on the title-page. "Berman's most important and compelling works, and the ones that secure his reputation as an artist of lasting significance, are the so-called Verifax collages. The Verifax was an early form of copier machine, developed by Kodak from research begun in the 1940s. It employed a wet-print process of making copies, using a disposable negative and treated paper. The Verifax was technologically out-dated



when Berman began to use it to make art in 1964. It is worth pointing out that, while many since the 1960s have tried and many have failed, Berman is to date the only artist to have used a copy machine to make substantial and unequivocally successful works of art. The Verifax was an ideal medium for his developed aesthetic. . . . The principal image in Berman's Verifax collages is almost always the same: a right hand holds up an AM-FM transistor radio, which is about the size of a cigarette pack. The face of the radio is flat, coincident to the surface of the collage, and a photograph has been inserted in the place where its speaker would be. . . . the Verifax collages have the feel of being instant artifacts (some are even embellished with Hebrew letters). But there is a difference. These are not artifacts from history . . . but artifacts from the immediate present, as copy machines, transistor radios, and the encyclopedic list of pictures makes plain. Their form and content are seamless: mechanically made pictures (the Verifax copies) of an electronic machine (the transistor radio) that transmits machine-made pictures (the internal photographs). . . . As with his earlier attempts to create visual equivalents of jazz, sounds are transformed into pictures by the depiction of a transistor radio pulling visual images from the aether and broadcasting them to viewers. The Verifax collages comprise a body of work extraordinary for its dense cohesion and its resonant simplicity. . . In Berman's oeuvre, the tradition of the artist-as-copyist finds its most sophisticated pronouncement in the Verifax collages, works of art made with a copy machine." – Christopher Knight, in *Support The Revolution: Wallace Berman* (Amsterdam: Institute of Contemporary Art, 1992), pp. 42-47.

A very fine copy of this portfolio. \$10,000.00

7. [ART - JOHNSON] JOHNSON, Ray 2 *Autograph Letters Signed*, 3 *Autograph Postcards Signed*, 1 *handmade New Year's Greeting*, and 1 *original graphite & ink drawing by Johnson*  
5 pages, New York City and Brooklyn, NY, August 23, 1949 – April 17, 1953, to Black Mountain College photographer Hazel Larsen

Archer. Johnson met Larsen Archer at Black Mountain College where he studied from 1946 to 1948. Hazel Larsen Archer was at BMC for nearly 10 years, first as a student in 1944 and then as an instructor in photography. Johnson's first letter, undated and written in a 2¼ inch-wide band along the short side of an 8½ x 11 inch sheet of graph paper in his characteristic miniscule hand, reads, in part: "Someday I must go to the Princeton Art Library to see the Durer books. In the Philadelphia Museum is the tiny Van Eyck St. Francis. You would enjoy seeing the vertical line patterns the snow fences make in the flat landscape. I hear from Ruth that you are doing color photography... I am now working as a model in Trenton and soon start at the Academy in Philadelphia. John Urbain is now working at *The Ladies Home Journal* and Hazel you know I could never do commercial work like that. I had a terrible dream about Albers last night. He was scolding me for the way I got things done. Richard has your door photo here that you gave to him and Louise. I enjoy your photo so. Everything there is doing something." Beneath his column of text Johnson has onlaid a 2<sup>1</sup>/<sub>8</sub> x 1<sup>7</sup>/<sub>8</sub> inch of blue paper. The text of Johnson's second letter, from 326 Monroe Street, NYC and probably dated by Larsen Archer "8/24/52" upon receipt, reads: "Sunday / hazel: / someone is flying a kite: / Ray" and bears Johnson's tiny pencil drawing of a kite on a string. Johnson's three Autograph Postcards to Larsen Archer bear Johnson's distinctive calligraphic address in black ink and an original pen & ink or black marker drawing accompanied by a brief text on the reverse: October 25, 1952: "happy, happy, happy 1952 / hallowe'en to hazel l. / from ray johnson" is written above a cloud of stars and circles in which Johnson has drawn a half-profile view of a Halloween reveller in a tall, pointed hat; the postcard of October 27, 1952 reads "happy hallowe'en 1952" written around a comic figure in a top-hat surrounded by a burst of circles, stars and the letters "r", "a", and "y"; Johnson's April 17, 1953 postcard reads "Happy Spring," with each letter of each word written onto a human figure with outstretched arms and legs. Johnson's handmade New Year's Greeting on a 7¾ x



4<sup>3</sup>/<sub>8</sub> inch slip of paper, presumably dated “1/2/52” by Larsen Archer upon receipt, reads: “happy new year / to Hazel from / RAY” and is embellished by ornaments and stylized devices in black ink or marker. Johnson’s original 3<sup>5</sup>/<sub>8</sub> x 8<sup>7</sup>/<sub>16</sub> inch drawing, graphite and pen & ink with colored paper onlays against a black background, is of a female figure in a fancy skirt and blouse on whose left sock is written: “Made in Occupied Japan”. The letters are folded from mailing (that on graph paper is neatly split at two places along the same fold; each split is about an inch in length), two of the postcards are creased and wrinkled, and both the New Year’s Greeting and the drawing bear adhesive offset, otherwise the group is in very good condition. \$7,500.00

8. [ART - NOGUCHI] FORD, Charles Henri *Om Krishna III: Secret Haiku. Drawings by Isamu Noguchi*  
8vo, original iridescent gold linen. (N.Y.): Red Ozier Press, (1982). First edition. One of 155 copies signed by Ford & Noguchi. Peich 42. As new. \$1,250.00

9. [ART - RAUSCHENBERG] RAUSCHENBERG  
 Robert 4 *Autograph Postcards Signed*, an announcement for  
 Rauschenberg's 1953 exhibition at Galleria dell' Obelisco, and a  
 Season's Greetings card from the Weil family

4 pages, New York City and Rome, February 27, 1951–November 2, 1952, to Black Mountain College photographer Hazel Larsen Archer. Rauschenberg studied painting with Josef Albers at Black Mountain College in 1948–9 and again over the summers of 1951 and 1952 during which time he likely met Hazel Larsen Archer who was also at Black Mountain, first as a student in 1944 and then as an instructor in photography, for nearly ten years. The text of the first autograph postcard, From NYC dated February 27, 1951, is continued on the second posted the same day: "I'm to have a show and have done beautiful paintings since I've seen you. In April or June at Betty Parsons. LIFE [Magazine, presumably] spent most of last week with us taking hundreds of pictures of our working with blueprints then



took them all to their studio to be printed in color and black and white. Article to be finished in a week. All are excited. Photographer is Wallace Kirkland. Baby is due in July. Sue [Weil, Rauschenberg's wife] is in excellent condition. . . ." Writing from Rome, the postcard of November 2 reads, in part: "Think of you too often not to drop a line. Have been down on the edge of the Sahara in Ourzazate and Marrakesh. Quit a 400.00 a month job in Casablanca after 2½ weeks. The job was running away with me. It had a kind of deadening effect, which allowed after working for 10 hours and 2 hours commuting the desire for only sleep. I will go up to Tangiers tomorrow. Cy [presumably Rauschenberg refers to Cy Twombly] and I will then start back to Rome by way of Spain. I'm afraid I'm not a very good traveling photographer. I can't seem to make my camera steal from and involve people's lives. . ." Rauschenberg's last postcard in this group, sent from Rome, simply reads "Love Bob / American Express / Rome Italy" and is written on the reverse of a full-length portrait photograph, in black and white, of an Italian actress or singer performing in Ponchielli's *La Gioconda*. Rauschenberg mailed Larsen Archer this copy of the printed announcement for his first exhibition outside the United States, "Bob Rauschenberg: Scatole e feticci personali" at the Galleria dell'Obelisco in Rome, opening on March 3, 1953 (8<sup>5</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>8</sub> inches). The Season's Greetings card (8½ x 11 inches, mechanically reproduced) is a pen & ink drawing of a house with a porch and a balcony on which are arranged a family of 6 and a few pets which reads: "Season's Greetings from The Weils of Prospect Hill Stony Creek, Connecticut". Rauschenberg met his wife Sue Weil, herself an artist, during their stay at Black Mountain College in 1948–49. The Season's Greetings card is folded from mailing, otherwise the postcards, exhibition announcement, and card are in fine condition.

\$8,500.00

10. [ARTISTS' BOOKS] PLIMPTON, Sarah *The Every Day* 8vo, illustrated with 3 original prints by the author, loose sheets in printed light gray paper folder. (N.Y.: Sarah Plimpton at the Center for

Book Arts and the Manhattan Graphics Center, 1987). First edition of Plimpton's first book. One of only 15 numbered copies (the entire edition) hand-printed in Monotype Garamont on Rives BFK paper and signed by Plimpton. Fine copy. \$1,500.00

11. ASHBERY, John & James SCHUYLER *A Nest of Ninnies*  
8vo, original cloth-backed boards, dust jacket. N.Y.: Dutton, 1969. First edition of this collaborative novel. One of 6000 copies printed. Kermani A14. Presentation copy from James Schuyler to the artist Trevor Winkfield, with a fair copy of a portion of the text: "Somehow, Fabia was saying to Claire, 'I had not expected Paris to be quite so much like Florida.' page 93, for Trevor Winkfield with my best - Jimmy Schuyler, 3/11/69." Trevor Winkfield would later edit James Schuyler's *The Home Book* (1977), design the dust jacket for Ashbery's *Flow Chart* (1991), illustrate his *Novel* (1998), and collaborate on *Faster Than Birds Can Fly* (2009). Small spot of damp-staining at head of spine, spine a little cocked, otherwise a fine copy in slightly dust-soiled and nicked jacket with one tiny closed tear and a bit of wear to the head of the spine. \$1,750.00
12. ASHBERY, John & WINKFIELD, Trevor *Faster Than Birds Can Fly*  
Large, oblong 4to, full-page illustrations in colors by Trevor Winkfield, original cloth over boards, color onlay on both covers, publisher's acetate dust jacket. New York: Granary Books, 2009. First edition. One of 40 numbered copies signed by Ashbery and Winkfield (the entire edition). "Though it may have ended up looking like a child's coloring book (albeit one that's already been colored using Technicolor crayons), my original intention was to produce an updated *Codex Amiatinus* painted by Northumberland monks in the seventh century, not far from where I grew up in the North of England. So much for intentions. . . . though Ashbery's poem has long struck me as liturgical. Is that bowler-hatted bird actually Thomas Traherne? And can that pretty butterfly really be the soul escaping from the body? I've tried to

leave my images open to as many interpretations as every single one of Ashbery's words." – Trevor Winkfield. As new. \$2,500.00

13. [ASHBERY, John] WINKFIELD, Trevor (illustrator)  
*The original art work for Faster Than Birds Can Fly*

A collaboration between the artist and John Ashbery, including 12 original collages of acrylic on paper, colored papers and onlays of printed text, 18 x 16 inches, and 12 original acrylic paintings for the book, 18 x 16 inches, on larger sheets of heavy card stock, accompanied by 5 pages of the artist's manuscript notes for the project. *Faster Than Birds Can Fly*, a poem by John Ashbery with illustrations by Trevor Winkfield was published by Granary Books in 2009 in an edition of 40 copies. Winkfield designed the ten-page book and the front and back cover. "Though it may have ended up looking like a child's coloring book (albeit one that's already been colored using Technicolor crayons), my original intention was to produce an updated Codex Amiatinus painted by Northumberland monks in the seventh century, not far from where I grew up in the North of England. So much for intentions... though Ashbery's poem has long struck me as liturgical. Is that bowler-hatted bird actually Thomas Traherne? And can that pretty butterfly really be the soul escaping from the body? I've tried to leave my images

open to as many interpretations as every single one of Ashbery's words." – Trevor Winkfield. Each of the collages and paintings are signed by the artist, and are in fine condition.

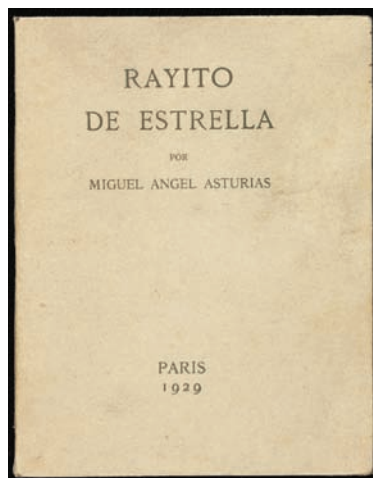
\$17,500.00



14. (ASHBERY, John) *Trevor Winkfield's Pageant*  
*Text by Jed Perl. Introduction by John Ashbery.* Oblong 4to, illustrated in color, original pictorial wrappers. West Stockbridge, MA: Hard Press Inc., 1997. First edition. One of 100 copies signed by the artist & Ashbery. "If all art aspires toward the condition of music, as Pater wrote, Trevor Winkfield must be counted among the most successful artists of all time." – from Ashbery's Introduction. As new. \$250.00
15. [ASHBERY, John *et al*] *The Dial-A-Poem Poets. Sugar, Alcohol, & Meat*  
 Two 33<sup>1</sup>/<sub>3</sub> rpm LPs (GPS 018-019), a double-album, with 7 photographic portraits of poets by Mapplethorpe, featuring portraits in color of Ashbery, Burroughs, and John Giorno on the front and back panels of the sleeves. New York City: Giorno Poetry Systems Records, 1980. First edition of this omnium-gatherum of spoken word recordings, nearly all recorded in NYC venues, ca. 1979–1980. The poets recorded include Ashbery (from "Litany", w/ Ann Lauterbach), Berrigan ("To Jack Kerouac"), Ron Padgett ("Zzzzz"), Eileen Myles ("Lorna & Vicki"), Paul Violi ("Whalefeathers"), John Cage, Burroughs (from *Nova Express*), Patti Smith ("Parade"), Ginsberg ("C.I.A. Dope Calypso"), Kathy Acker (from "The Adult Life of Toulouse Lautrec"), and Steve McCaffery ("Viking Log Part 2"), among others. Fine condition. \$1,250.00
16. ASTURIAS, Miguel Angel *Rayito de Estrella*  
 12mo, original pale green printed paper boards. Paris: [Imprimerie Française de l'Édition], 1929. First edition of Asturias's extremely rare first literary work, privately printed by the author in an edition of 10 copies on papier hollande. Written in 1925, *Rayito de Estrella* was preceded only by Asturias's undergraduate thesis, *Sociología guatemalteca: El problema social del indio* (Guatamala City, 1923) and some periodical appearances. A Fantomima in three acts, with only three characters – 'Rayito de Estrella', 'Don Yugo' and 'Torogil' – *Rayito de Estrella* was a strange, original and



unclassifiable modernist work when it was first published. Diminutive in format, it was reviewed early in 1930 by Carlos Samayoa Aguilar who described it as ‘un librito microscópico’. Asturias moved to Paris in 1923 and studied anthropology at the Sorbonne from 1923–1928, particularly Mayan culture under the tutelage of Georges Raynaud, the French translator of *The Popol-Vuh*, which Asturias subsequently



translated from French into Spanish. It was in Paris that Asturias embarked upon his literary career under the influence of André Breton, and founded a literary magazine called *Tiempos Nuevos*. He returned to Guatemala in 1933. A prolific writer, Asturias is perhaps best known for his novels, *El Señor Presidente* (1946), *Hombres de maíz* (1949), and his trilogy of novels about the exploitation of Latin America by American business, *Viento fuerte* (1950), *El Papa verde* (1954), and *Los Ojos de los enterrados* (1960). Only the second Latin American writer to win the Nobel Prize in Literature in 1967, Asturias was an early precursor of magical realism. Provenance: the present copy of *Rayito de Estrella* was given by Asturias to one of his nephews, and subsequently purchased directly from the latter in Guatemala City in 1950 by the grandfather of the previous owner. The justification de tirage states: ‘De este libro se tiraron 10 ejemplares en papel de Holanda’, and in a presentation given at the University of Dankook in South Korea in 2000 the Guatemalan ambassador Giovanni Castillo described an ‘edición personal del autor de 10 ejemplares en papel de Holanda 1929’ (see *Revista Asia y America*, University of Dankook, 2000). Although mentioned in bibliographical checklists of Asturias’s works, *Rayito de Estrella* is recorded by only a handful of institutions — always in the issue of ten copies.

\$12,500.00

17. AUDEN, W. H. *Poems*  
 8vo, original pale blue printed wrappers. London: Faber, (1930).  
 First edition of Auden's first regularly published book. One of 1000  
 copies printed. Bloomfield & Mendelson A2a. Apart from a hairline  
 split about an inch long at the base of the spine along the rear outer  
 hinge and a minute amount of wear at the corners, a very fine clean  
 copy – one of the finest copies we have seen – with the publisher's  
 advertisement flyer laid in. \$2,500.00
18. BARING-GOULD, Sabine *Original manuscript fair copy,  
 signed, of one of his most popular hymns, "Now the Day Is  
 Over"*  
 Eight 4-line stanzas on an unlined 4to sheet. (No place; no date).  
 Baring-Gould (1834–1924) was an Anglican priest and a prolific writer  
 in many genres, including novels, ghost stories, and a 16-volume  
 The Lives of the Saints, as well as a collector of folk songs. He is best  
 remembered for his hymns, the most famous of which is "Onward,  
 Christian Soldiers", though "Now the Day Is Over" (1867) was  
 scarcely less popular and is a fine example of Victorian religious  
 expression. Folded perhaps from mailing, the manuscript is in fine  
 condition. Framed and glazed. \$1,750.00
19. BERRIGAN, Ted *Train Ride (February 18th, 1971) for Joe*  
 12mo, original red cloth with front cover illustration by Joe Brainard  
 tipped-on. (N.Y.: Vehicle Editions, 1978). First edition, hardcover issue.  
 One of 26 lettered copies. Fischer, p. 54. Although the hardcover issue  
 is assumed to be signed by Berrigan because the colophon calls for it to  
 be signed, it absolutely is not: it bears only the same facsimile signature  
 at the end of the poem as the paperback issue; however it is lettered on  
 the colophon page. A fine copy, the cover design being, in our opinion,  
 one of Joe Brainard's minor masterpieces. \$750.00

20. BIDART, Frank *The Book of the Body*  
 8vo, original cloth, dust jacket. N.Y.: Farrar, Straus and Giroux, (1977).  
 First edition of Bidart's second book. Presentation copy, inscribed  
 on the front free endpaper to Howard Moss, the poetry editor of  
*The New Yorker* magazine: "For Howard Moss, with admiration and  
 affection - Frank, May 20, 1977." A fine copy. \$450.00

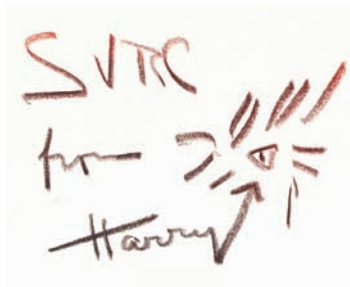
21. BISHOP, Elizabeth *Devil's Paintbrush*

An original gouache and  
 graphite on paper by Bishop, 6  
 1/8" wide x 9 7/8" high. Benton  
 79. One of Bishop's last  
 paintings, a picture of Devil's  
 Paintbrush, the name given  
 to Orange Hawkweed by  
 New England farmers. The  
 wildflower is common to the  
 Northern United States and  
 Canada, and to North Haven,  
 Maine where Bishop spent  
 the last four summers of her  
 life. Bishop and Frank Bidart  
 first rented a house together  
 there in 1974, and Bishop  
 insisted upon taking him on



nature walks and teaching him the wildflowers of Maine. In "North  
 Haven", Bishop's elegy to Robert Lowell, she described their favorite  
 island: "This month, our favorite one is full of flowers: / Buttercups,  
 Red Clover, Purple Vetch, / Hawkweed still burning, Daisies pied,  
 Eyebright, / the Fragrant Bedstraw's incandescent stars, / and more,  
 returned, to paint the meadows with delight." \$25,000.00

22. [BLACK SUN PRESS - Harry CROSBY] BROWN, Bob  
*1450-1950*



8vo, original printed wrappers, publisher's glassine dust jacket, publisher's foil folder. Paris: Black Sun Press, 1929. First edition. One of 150 copies printed. Minkoff A25. Presentation copy, inscribed by the publisher, Harry Crosby, to his father: "SVRC [Stephen Van Rensselaer

Crosby] from Harry", with an accompanying sketch of his personalized sun symbol and the Black Sun Press emblem. "In August Harry (Crosby) delivered one hundred and fifty copies of *1450-1950* to Brown, who quickly sent most of them on to publishers and friends, sixty of whom he listed opposite the title page under the heading "Free Copies." In return, Brown hoped for a few kind words that might be useful in reviving a writing career that had been quiescent for close to fifteen years. *1450-1950* is an amusing mixture of ideography and calligraphy, examples of which Brown had been amassing – with obvious pleasure – for many years. "I like looking back / at the / Illuminated manuscripts of / 1450 / And forward / to the / more Illuminations / Movie Scripts of / 1950 I like to see / Fly Specks / on yellowed pages / I like too / Leaving my own on / New ones / My Fly Speck." In his dedication to "all monks, all early oriental artists . . ." Brown playfully attempted to locate his work in the history of innovative printing and himself among those authors celebrated as much for their matter as for their manner of expression. By early fall, he had gathered a garland of testimonials from, among others, Gertrude Stein, H. L. Mencken, and William Carlos Williams." Harry Crosby was found dead in his New York studio on December 10<sup>th</sup>, 1929, evidently a casualty of a suicide pact: in one hand he held a pistol, and in his other arm, his twenty year old lover, Josephine Noyes Rotch Bigelow, also dead of a bullet to the temple. –

Hugh Ford, *Published In Paris* (N.Y.: Macmillan, 1975), pp. 200–210. On the same day, Crosby had made his last entry in his diary: “One is not in love unless one desires to die with one’s beloved. There is only one happiness it is to love and to be loved.” When Jonathan Williams reissued *1450–1950* as Jargon 29 in 1959, the publisher observed: “That it should take him (JW) thirty years to locate a copy of Bob Brown’s utterly charming and singular book is a measure of the almost cultish regard *1450–1950* has commanded from its contemporaries. If you didn’t own a copy you were automatically cast into either of the modern outer darknesses then beginning to pullulate: Squaresville or Beat City. The virtues of *1450–1950* are publicly attested by many luminaries on the back cover blurb – among them Gelett Burgess, who invented the word *blurb*.” Among those quoted on the back cover are Gertrude Stein, Marcel Duchamp, Carl Van Vechten, William Carlos Williams, Carl Sandburg, Walter Lowenfels, James Johnson Sweeney, Stuart Davis, and Caresse Crosby, who wrote to Brown: “We show your book to everyone who comes to the house and they always find some page that so especially delights them that soon we will have to chain it down like an ancient missal.” A fine copy with the “Crosby Cross” bookplate and the Black Sun Press blindstamp on the endpaper, in the publisher’s gold foil folder, which is somewhat worn. \$7,500.00

23. [BLOOMSBURY] BELL, Vanessa *Original study for “The Memoir Club”*

Oil on canvas, approximately 19 x 11 inches, framed and glazed, (Undated, but circa 1943). “The Memoir Club met for the first time on 4 March 1920. The members were: Desmond and Molly MacCarthy, Leonard and Virginia Woolf, Saxon Sydney-Turner, Maynard Keynes, Lytton Strachey, Duncan Grant, Clive and Vanessa Bell, Morgan Forster, Sydney Waterlow and Roger Fry. David Garnett became a member fairly soon afterwards. The club had no rules, save that there was an understanding that members were free to say anything they pleased, nor did it keep records. Leonard Woolf



(*Downhill . . .*, p. 114) suggests that the membership was identical with the original thirteen members of Bloomsbury.” – Quentin Bell, *Virginia Woolf* (London: Hogarth Press, 1972), p. 83. The present painting is a fine study, with the figures limned in, for the artist’s celebrated portrait of the members of “The Memoir Club” which now hangs in the National Portrait Gallery in London. On the back of the painting is a note of provenance from the Anthony D’Offay Gallery. The painting is in excellent condition. \$25,000.00

24. BRAKHAGE, Stan *The Seen*

12mo ( $4\frac{3}{8} \times 5\frac{3}{8}$  inches, 32 pages), original illustrated reflective silver foil wrappers with cover linocut by Michael Myers, with inner smoky mylar endpapers, in publisher’s decorated envelope with zinc-cut of a film projector on the flap as issued. San Francisco: Pasteurize Press / Zephyrus Image, 1975. First edition of these “Remarks following a screening of *The Text of Light* at the San Francisco Art Institute November 18, 1974”, printed by Clifford Burke. “After the film screened at Canyon Cinematheque in 1975, Holbrook Teter of Zephyrus Image decided to publish a transcript of Brakhage’s accompanying talk. Teter said: ‘Stan Brakhage showed a movie of light refracted in a glass ashtray. You couldn’t tell it was an ashtray.

The whole movie was just the shifting light in the ashtray for a very lengthy time. After he showed the movie he talked about his own life and development as an artist and what he had to say was so turned on, so accurate and beautiful. Somebody had taped it so we transcribed it and put out the book' ... Teter originally proposed the title "Seeing is Believing" which Brakhage rejected as having religious connotations and 'then anyway my concern is to pry words such as 'seeing' FREE from those traditional associations of it which would limit a person.' ... Upon reviewing the tape to proof-read his first galley, Teter found that the Cinematheque transcriber had edited rather wildly, leaving out chunks and had even interpolated parts from another Brakhage speech at the University of California Berkeley's Pacific Film Archive. Teter re-transcribed the speech, and "The Seen" first appeared in print in late 1975.' Brakhage was thrilled, and wrote in a letter to Teter, and said that of all the books that had been inspired from his films, that Teter's was "easily the most beautiful of all – most spectacularly light-like I've ever seen. It tumbled out of the envelope a showering rainbow ... completely took my breath! ... Bless you for this beauty." – Alastair Johnston, *Zephyrus Image: A Bibliography*. (Poltroon Press, 2003), pp. 110–111, 193. *The Seen* is dedicated to Robert Duncan and his partner, the artist, Jess Collins. A mint copy of this dazzling, and fragile, pamphlet, one of the rarest items in the Brakhage bibliography, in an equally clean and fresh example of the bright orange envelope.

\$2,750.00

25. BRODSKY, Joseph [Iosif Aleksandrovich Brodskii]  
*Stikhotvoreniia i poemy [Poems and narrative verse]*  
 8vo, original printed wrappers. Washington, D.C.: Inter-Language Literary Associates, 1965. First edition of Brodsky's first book, inscribed on first (blank) leaf to his close friend Toby Holtzman in the year of Brodsky's emigration: "To Mr Holtzman – my first and best part, Joseph Brodsky, Ann Arbor 17 July 72." *Stikhotvoreniia i poemy* was published in the West while Brodsky was serving a sentence of

five years hard labour in the Arctic Circle region for “social parasitism” (the sentence was commuted after 18 months). With the exception of a few individual poems, all Brodsky’s poetry was published in the West rather than in the Soviet Union, although it was not until he was forced into exile in 1972 that he left the Soviet Union for America. Brodsky emigrated in 1972 and after a short spell in Vienna, on July 9th he took up a post as poet-in-residence at the University of Michigan at Ann Arbor where he met the extraordinary book collector and patron of the arts, Toby Holtzman (1927–2010) and his wife Shirley, who were to become close friends and supporters. Spine faded, otherwise a very good copy. \$5,000.00

26. CAGE, John *Writing Through Finnegans Wake & Writing For The Second Time Through Finnegans Wake*

Large 4to, original cloth-backed boards, publisher’s matching slipcase. N.Y.: Printed Editions, 1978. First edition. Limited to 200 copies printed with type set by the Stinehour Press and printed at The Meriden Gravure Company and signed by Cage. As the colophon notes, “the position of punctuation (was) designed and realized by John Cage and Alison Knowles.” Corner of slipcase bumped, otherwise a fine copy, and far scarcer than its limitation would suggest. \$2,250.00

27. CALVINO, Italo *Tarocchi. Il mazzo visconteo di Bergamo e New York [Tarots: The Visconti Pack in Bergamo and New York] . . . Testo di Italo Calvino (Il castello dei destini incrociati)*

Small, narrow folio, 63 color illustrations of tarot cards (mounted one per page), patterned endpapers, original gilt cloth, two laminated color illustrations affixed to the front cover, publisher’s cloth over heavy card slipcase. Parma: Franco Maria Ricci editore, 1969. First edition of the first part of Calvino’s two-part novel, *The Castle of Crossed Destinies*, the text in Italian. One of 1000 copies printed (the entire edition) for



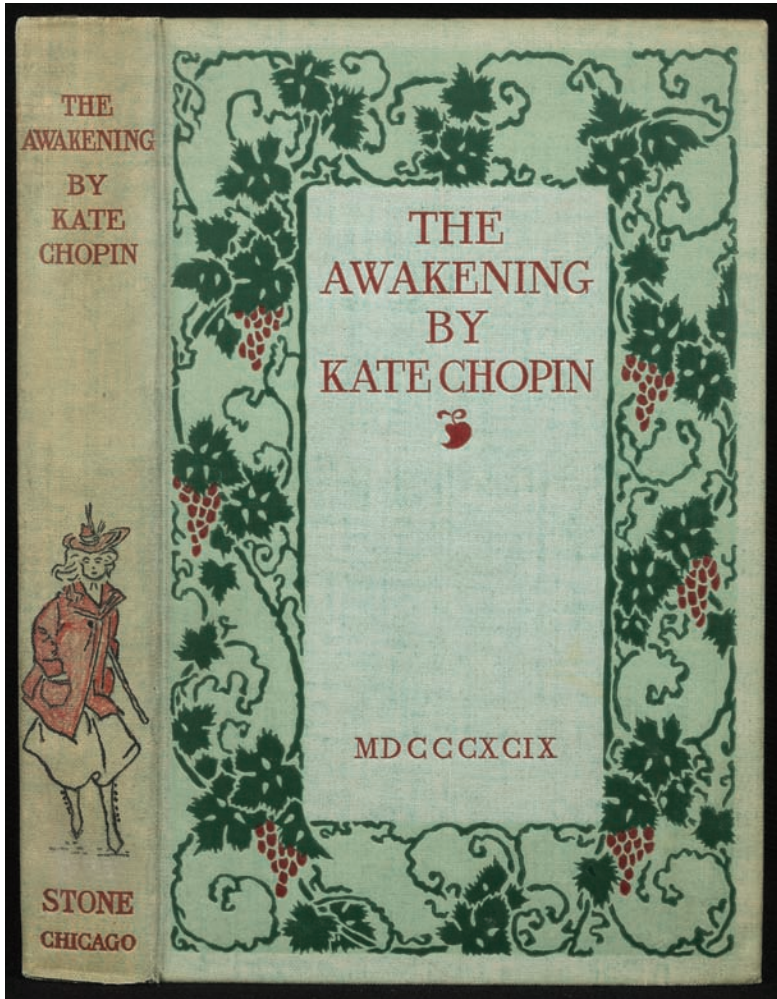
the "Club dei biblio filii amici di Franco Maria Ricci." A remarkable association copy, inscribed by Calvino to Shelly and John Barth on a preliminary blank, "... the most exceptional guests of this castle / Italo Calvino Baltimore 3/1/76," perhaps during the occasion of Calvino's reading at Johns Hopkins where Barth taught for many years. Barth's ink address stamp, "John Barth R.D. #1 Mayville, N.Y. 14757", is on another preliminary leaf. The characters of *Castle of Crossed Destinies* (the second part, *The Tavern of Crossed Destinies*, was published in 1973), each use a different style Tarot deck to tell their tales as they are inexplicably unable to speak after traveling through a forest. Spine sunned, back cover lightly rubbed, otherwise a fine copy. \$2,250.00

28. CHOPIN, Kate *The Awakening*

8vo, original decorated light green cloth, t.e.g., others untrimmed. Chicago and New York: Herbert S. Stone & Co., 1899. First edition, in an unrecorded binding with a picture of a woman on the spine, possibly a trial binding. The image of a fashionable, self-confident woman stepping out in red hat and cloak at the base of the spine would seem to depict Edna Pontellier, the main character of *The Awakening*. If a trial binding, it may be that the image on the spine of this copy was intended to pique curiosity and increase sales. It may be, too, that the image of a jaunty "Scarlet woman" was finally considered inappropriate, or at the very least misleading, particularly in light of the controversial nature of the story, the adverse reaction to which might well have caused the publisher to reject the more colorful and alluring design. Originally entitled "A Solitary Soul", *The Awakening* was published in April 1899 to a chorus of moralistic and censorious reviews, including a rather conventional one by a twenty-three year old Willa Cather in the *Pittsburgh Leader*. Although Cather praised Chopin's "flexible iridescent style", she deplored wasting "so exquisite and sensitive" a style on a story that she considered merely "a Creole Bovary." *The Awakening* remained dormant, out of print, for more than fifty years until it was republished in Per Seyersted's edition of Chopin's

*Complete Works* in 1969. Since then, *The Awakening* has achieved the status of an American classic. Emily Toth, Chopin's biographer, considers it "the most radical American novel of the 1890s." – *Unveiling Kate Chopin* (Jackson, MS: University of Mississippi Press, 1999), p. xxii. Elaine Showalter called *The Awakening* "a revolutionary book. Generally recognized today as the first aesthetically successful novel to have been written by an American woman, it marked a significant

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epoch in the evolution of an American female literary tradition. As an American woman novelist of the 1890s, Kate Chopin had inherited a rich and complex tradition, composed not only of her American female precursors but also of American transcendentalism, European realism, and fin-de-siècle feminism and aestheticism. In this context, *The Awakening* broke new thematic and stylistic ground. Chopin went boldly beyond the work of her precursors in writing about women's longing for sexual and personal emancipation." – Elaine Showalter, "Tradition and the Female Talent: *The Awakening* as a Solitary Book", in *Kate Chopin*. Edited by Harold Bloom. (N.Y.: Bloom's Literary Criticism, 2007), p. 8. As another critic, Kathleen Wheeler, has pointed out, "Chopin showed that to remain within traditional conventions and accepted forms is tantamount to drowning one's individuality, originality, and creativity in a sea of banalities. Indeed, one's identity remains unformed and immature as a result, if not actually non-existent." – Kathleen Wheeler, "Kate Chopin: Ironist of Realism", in *Kate Chopin*. Edited by Harold Bloom. (N.Y.: Bloom's Literary Criticism, 2007), p. 121. Spine very slightly sunned, the cloth at the extreme base of the spine is cleanly separated or split along the horizontal fold, otherwise an unusually fine copy of this rare and important book, preserved in a half-morocco slipcase. \$15,000.00

29. [CIRCLE PRESS] MEYER, Tom *Blind Date. With etchings and embossed prints designed by John Furnival*

Square 4to, illustrated with 10 black & white etchings and one watercolor etching, loose sheets in paper portfolio, enclosed in publisher's black slipcase with embossed design by Furnival on the front panel. (Guildford, Surrey): Circle Press, 1979. First edition of this brilliant retelling of the tale of Ariadne, Theseus and the Minotaur. One of 30 Artist's Proofs signed by the author and artist, from an edition of 330 copies hand-printed on Somerset rag paper in 24-point Bodoni type. A very fine copy. \$850.00

30. CLARE, John *Poems Descriptive Of Rural Life And Scenery*

Small 8vo, original drab boards with printed label on the spine.

London: Printed for Taylor and Hessey, Fleet Street; and E. Drury,

Stamford, 1820. First edition of Clare's first book, with the half-

title and five leaves of publisher's advertisements bound in at the back. Hayward *English Poetry*, 236 (noting four leaves of publisher's

ads). *Poems* was published in an edition of 1000 copies, which

sold out within two months; a second edition of 2000 copies was

exhausted before the end of the year, and a reprint was required

the year later. England's "greatest nature poet" (Tom Paulin), John

Clare was considered the English Burns, a "natural" poet who was

an impoverished, ill-educated agricultural laborer. Inspired by James

Thomson's *The Seasons*, Clare had begun writing poetry at the age

of 13, and although his poetic gift was considered inexplicable even

to himself, by the time he died in an insane asylum in 1864, he

had written "nearly 10,000 pages of poems, autobiography, journals,

letters, essays, natural history writings and a substantial collection

of traditional songs which he transcribed and collected." Like Burns,

his poetry is enriched by his use of his native Northamptonshire

vernacular, as well as by his profound affinity for the place,

particularly in the days before the enclosure movement had

destroyed it. Contemporary ownership signature, dated Feb. 2, 1820

(the book was published on Jan. 15), on the front free endpaper;

covers slightly rubbed, rear cover somewhat smudged, but still a

superb copy, in original and unrestored state, and certainly the finest

copy we have seen, preserved in a green half-morocco slipcase.

\$15,000.00

31. CLARE, John *The Village Minstrel, And Other Poems*

2 volumes, small 8vos, frontispiece portrait by E. Scriven after a

portrait by W. Hilton in Vol. I, frontispiece engraving of Clare's

cottage in Vol. II, original boards with paper spine labels. London:

Printed for Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1821. First edition, Carter's variant binding 'A', complete with half-titles and four pages of publisher's advertisements at the back of the second volume. Carter, *Binding Variants*, p. 104. One of 2000 copies printed. "*The Village Minstrel* reveals Clare as a far more versatile and accomplished writer than had been apparent from his first book. The main body of the first volume is dominated by the title poem, Clare's first attempt at a sustained autobiographical meditation in verse. It is followed by a miscellany of poems, with songs and ballads interspersed among descriptive and reflective pieces in which Clare describes himself walking or sitting alone in the countryside, watching and recording the processes of nature. The second volume contains the sonnets in which Clare's miniaturist art begins to mature as well as a glossary Taylor compiled from information provided by the author." Jonathan Bate, *John Clare: A Biography* (NY: Farrar, Straus & Giroux, 2003), pp. 223-231. Spines of both volumes rubbed, with a small stain on the spine panel of Vol. II, top and bottom fore-tips of the first volume and bottom fore-tips of the second bumped, offsetting to the first few leaves from tipped-in newsprint in Vol. I, otherwise an unusually attractive set, rare in original boards. Booklabel of J. O. Edwards on front pastedown of both volumes. \$3,500.00

32. COLE, Peter *Rift. Woodcut by Joel Shapiro*

4to, original woodcut frontispiece by Joel Shapiro, original full limp vellum by Claudia Cohen, publisher's cloth and natural wood veneer folding box. N.Y.: The Grenfell Press, 1986. First edition of Cole's first book of poems. One of 15 deluxe copies numbered in Roman, specially bound, and signed by the author and the artist, accompanied by a separate original woodcut print numbered and signed by Shapiro, from a total edition of 150 copies. A very fine copy of this beautiful book. \$5,000.00

33. CONRAD, Joseph *The Nigger of the 'Narcissus.'* Preface  
8vo, printed self-wrappers. (Hythe and Cheriton: Privately printed for the author by J. Lovick, nd, but 1902). First edition of this preface, a 7-page leaflet. One of 100 copies printed, of which approximately 40 copies, according to Conrad, were accidentally destroyed. This privately printed edition of the 'Preface' is a considerably revised version of that which appeared in the December 1897 issue of the *New Review*. Cagle A3f. Outermost leaves lightly dust-soiled, small area of offset from the absent staple, otherwise near fine. \$4,500.00

34. [CULINARY] ROMBAUER, Irma S. (1877-1962) *The Joy of Cooking. A Compilation of Reliable Recipes with a Casual Culinary Chat*  
8vo, illustrated by Marion Rombauer, original cloth, pictorial dust jacket. St. Louis, MO: A. C. Clayton Printing Co., 1931. First edition, privately published by the author in an edition of 3000 copies, and illustrated by the author's daughter, Marion Rombauer Becker, who also designed the dust jacket depicting St. Martha of Bethany, the patron saint of cooking, who took up a mop to fend off the dragon Tarasque. Irma von Starkloff Rombauer, the daughter of Max von Starkloff, an affluent St. Louis doctor, studied art at Washington University, and enjoyed a brief romance with the writer Booth Tarkington before marrying Edgar Rombauer, a lawyer, in 1899. As she wrote in her introduction to *The Joy of Cooking*, "Will it encourage you to know that I was once as ignorant, helpless and awkward a bride as was ever foisted on an impecunious young lawyer? Together we placed many a burnt offering upon the altar of matrimony." After her husband committed suicide after decades of intermittent depression in 1930, Rombauer needed to find a means of support and decided to publish a book of the recipes that she had perfected as a homemaker, as the teacher of a cooking class for the Women's Alliance at a midwestern church that she had started



in 1922 and as hostess to numerous civic and cultural organizations in St. Louis to which the Rombauers belonged, including the elite Wednesday Club, of which she eventually became president. Using part of the \$6000.00 legacy she had received following her husband's death, Rombauer paid the Clayton Printing Company to publish her cookbook, which she marketed herself, selling copies for \$3.00 apiece, and managing to sell approximately 2000 copies in two

years, no mean accomplishment in the early years of the Great Depression. The original edition enjoyed modest success, but it was not until Bobbs-Merrill took over the commercial publication of the book in 1936 that *The Joy of Cooking* began its rise to the position it holds today, that of the most popular and best-selling cookbook in American history, with nearly 18 million copies sold to date. *The Joy of Cooking* is the only cookbook to be included in the New York Public Library's list of *150 Influential Books of the Century*. The first edition of *The Joy of Cooking* is scarce, and copies in the original dust jacket are extremely rare, with the jackets, as with the vast majority of vintage cookbooks, almost inevitably found worn and stained when found at all. The dust jacket is of particular interest; in the six short paragraphs of text printed on the inside front flap of the jacket, Rombauer presented her thoughts and intentions in publishing *The Joy of Cooking*: "In this book every effort has been made to add variety and interest to everyday fare, as well as to provide dishes for special occasions." Acutely aware of the economic depression into which she is casting her book, Rombauer goes on to note that "The Zeitgeist is reflected in the Chapter on Leftovers and in many other practical suggestions." These comments do not appear in the one-page Preface to the book, and they are not printed elsewhere. The present copy, a miraculous survival, is virtually as new in the dust jacket, showing only the faintest of toning to the spine of the book and the dust jacket. Enclosed in a cloth folding box. \$40,000.00

35. CUMMINGS, E.E. *Six Nonlectures*

Tall 8vo, original two-toned cloth, dust jacket. Cambridge, MA: Harvard University Press, 1953. First edition. The Charles Eliot Norton Lectures 1952-1953. Limited to 350 copies signed by Cummings. The black dust jacket is slightly rubbed, and price-clipped as usual with the limited signed issue of this title, otherwise a fine copy. \$750.00



36. 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, hardcover issue. One of 30 numbered copies signed and dated by Davenport (out of an entire edition of 150). Crane & Noble A25; Peich 68. Very fine copy without dust jacket, as issued. \$750.00
37. 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 Williams and Davenport out of a total edition of 526 copies printed. Designed by The Grenfell Press and 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. \$150.00
38. (DE LA MARE, Walter) *Songs of Childhood. By Walter Ramal*  
 8vo, frontispiece after Richard Doyle, original half-parchment and pale blue linen over boards, t.e.g., dust jacket. London: Longmans, Green, and Co., 1902. First edition of the author’s pseudonymously published first book. Hayward *English Poetry*, 315. The author’s own copy, signed by the poet on the front fly-leaf (as described in Hayward’s catalogue

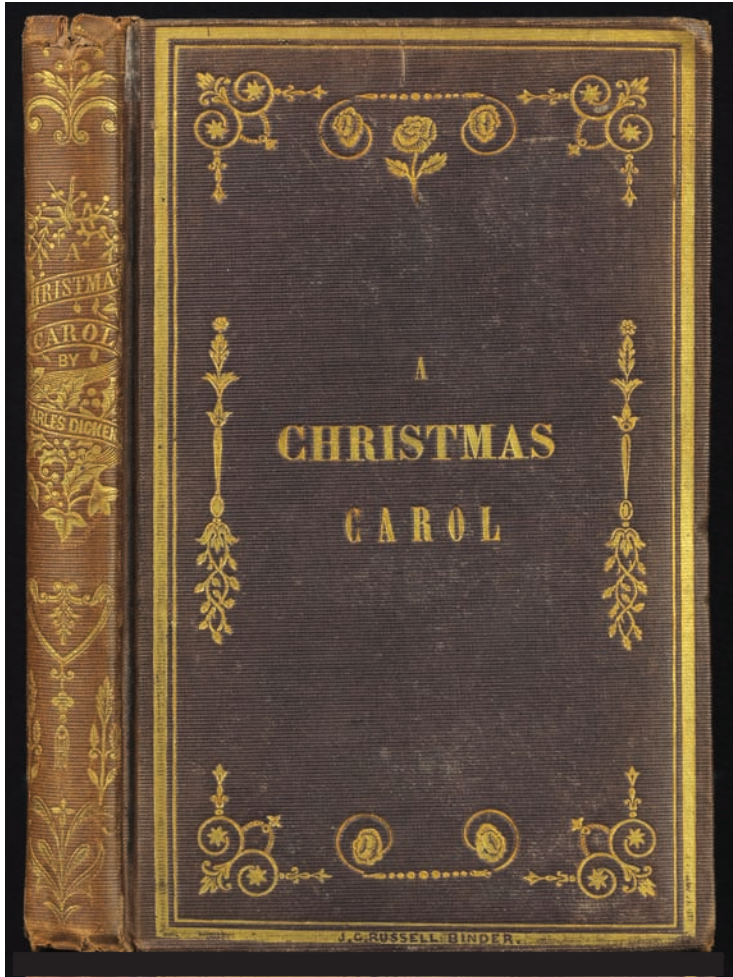
of English poetry exhibited at the National Book League in London in 1947), and inscribed below to his nurse and companion of many years, Sister Nathalie Saxton, whom de la Mare met in 1936, and who would become his live-in nurse in 1948, caring for him until his death in 1956; inscribed on the front free-endpaper "To N. / with his love & all blessings / from W.J. 1949", and with de la Mare's signature above the inscription. As Theresa Whistler, de la Mare's biographer, makes abundantly clear, Nathalie Saxton was one of de la Mare's dearest, and most indispensable, friends during his later years: "N", as she very soon became known to the family, was a born nurse, tireless, devoted, with clever hands and heart. . . . de la Mare became at once very much attached to her. . . . One of his refreshments was to meet 'N', his former nurse, during these trips to London. She was essential to him throughout the strain of Elfie's (de la Mare's wife) illness and withdrawal. He could trust her completely, and her quite different life and background, outside his literary world, refreshed him. . . . There was more to these meetings, however, than her rectitude would allow to surface. She had become very dear to his susceptible heart in the misery of Elfie's decline. . . . Presently N's mother . . . became uneasy and she and N . . . talked things over. N, suppressing her own feelings, put a brake on the relationship. She burned de la Mare's precious letters, steered the friendship steadily away from dangerous currents, but continued her support. . . . His home suited him perfectly and all was harmony in it under N's reign. Among the poems he gave her in manuscript from time to time was one he revised and published the next year as 'The Changeling'. In her version, he called it 'At Last', and the mood of its final stanza suggests his present contentment: 'Only now; only with thee / My homesick heart can be / Stilled in the mystery; / Long did life's day conceal / Thy tender dream and spell / Now all is well.' . . . Sometimes he would get N to take down a sudden idea for a stanza late at night when he was awake . . . Sometimes he would dictate actual composed passages of stories to N . . . As a rule he would get N to write on alternate lines to leave him plenty of space

for insertions. . . . By early 1954 the demands of caring for him were telling heavily on N's health. She was at times desperately tired and asthmatic, but hid the exhaustion as best she could and carried on. . . ."

– Theresa Whistler, *The Life of Walter de la Mare* (London: Duckworth, 1993), pp. 362–438. De la Mare's copy of *Songs of Childhood* was shown in Hayward's English Poetry exhibition in 1947, with the note: "The poet's own copy of his first book, with his signature on the fly-leaf", a description which conforms exactly to the present copy. De la Mare's ownership signature appears toward the top of the front flyleaf, and his inscription to "N" appears at quite a distance below the poet's earlier signature, toward the bottom of the page. Circumstances would certainly suggest that this is the same copy de la Mare loaned to the National Book League exhibition. It seems implausible that de la Mare would have signed the book in this way and inscribed it to his close friend and companion at the same time, and in this fashion, and even more implausible that Saxton would have purchased a copy of such a rare book. Backstrip lightly rubbed along joints, otherwise a fine copy in dust jacket, with a very small chip out of the bottom spine panel and offsetting from two small old cello-tape repairs at the bottom spine and bottom front flap fold, preserved in a half morocco slipcase. Booklabel of J. O. Edwards on front pastedown. A beautiful and distinguished association copy of the author's first book, in the extremely rare dust jacket. \$10,000.00

39. DICKENS, Charles *A Christmas Carol. In Prose. Being a Ghost Story Of Christmas*

Small 8vo, illustrated with 8 plates after the originals by John Leech, 4 hand-colored & 4 black-and-white, original brown cloth, decorated and lettered in blind & gilt on the front cover and spine, and in blind only on rear cover, by J. C. Russell, binder. Philadelphia: Carey & Hart, 1844. First American edition, in the gift binding, of Dickens' most popular work. Edgar & Vail, p. 21. Gimbel A8o. McGuire Collection, 31. Wilkins, p. 38. Carey & Hart's American publication was a



piracy, published (not surprisingly) in blatant disregard to Dickens' impassioned plea for international copyright protection during his tour of America in 1843. The present copy is in the rare gift binding, stamped on the front cover with the binder's name, unlike in the ordinary bindings. A short 1/8 inch closed tear at the top of the spine, slight foxing to endpapers, otherwise a remarkably fine copy of this edition, far scarcer than the English edition. Enclosed in a red half-morocco folding box. \$15,000.00

40. DUNCAN, Robert *The Opening of the Field* [with:] *The Opening of the Field* (a second copy)  
2 volumes, 8vos, original printed wrappers. N.Y.: Grove Press, (1960).  
First editions. Ted Berrigan's copies, with his ownership signature in pencil on the first blank leaf "Ted Berrigan 1962" of the first copy, with two lines of poetry in his hand on the last page: "The Shadow / What thwarts this fear / Teeth braced against it." The second copy of *The Opening of the Field* bears Duncan's presentation inscription to Berrigan on the first leaf: "Robert Duncan at Berkeley July 1965 for Ted and his great sonnets and." Duncan's poem "At the Poetry Conference: Berkeley After the New York Style" is a testament to his fondness for Berrigan, and the fun the two poets had at the Berkeley Poetry Conference, where Duncan sat with Berrigan and wrote imitation sonnets in homage to Berrigan during the readings: "They are crowding in the doors to hear / Ginsberg. But Duncan / Is writing Sonnets from the Portuguese / For T. Berrigan with run-on / Effusions of love and lines in rime . . ." - *Nice To See You*, pp. 12-14. In an interview with Waldman, Berrigan remembered how Duncan "was great actually. He knew my poems and by way of showing me he wrote these poems, eight sonnets that he wrote while Allen [Ginsberg] was reading, out of these things Allen was saying and he just showed me this thing on the stage. It was a very magical event." - *Talking in Tranquility*, p. 129. There are scattered annotations throughout the text of the first copy bearing Berrigan's ownership signature, but they appear to be in another hand; the title-page of this copy is detached (but present), with a red stain on the top edge, covers soiled and lightly rubbed; the presentation copy is in fine condition. \$1,250.00

41. ECO, Umberto *L'Altro Empireo. Incisioni di Elena Mezzadra*  
Folio, illustrated with three aquaforte etchings by Elena Mezzadra, original hand-made paper over boards, sewn as issued, in publisher's slipcase. (Santa Lucia ai Monti, Italy: Alessandro Zanella, 1998). First

separate edition of this excerpt from Eco's *Diario minimo* (Milan: Bompiani, 1963). Limited to 100 copies hand-printed in Spectrum type on hand-made Richard de Bas paper, and signed by the artist. Very fine copy. \$1,250.00

42. FERLINGHETTI, Lawrence *Endless Life*. [*English Text with Italian Translations by Lucia Cucciarelli. Illustrated with 11 drypoint etchings and aquatints by Stephanie Peek*]

Folio, loose sheets in decorated wrappers, in publisher's folding box. San Miniato, Italy & Berkeley, CA: Edizioni Canopo, (1999). First of this edition. Limited to only 35 copies printed on Magnani paper in Atheneum type by Franco Palagini in San Miniato, Italy, and signed by the poet and artist. Very fine copy of this beautiful book.

\$1,250.00

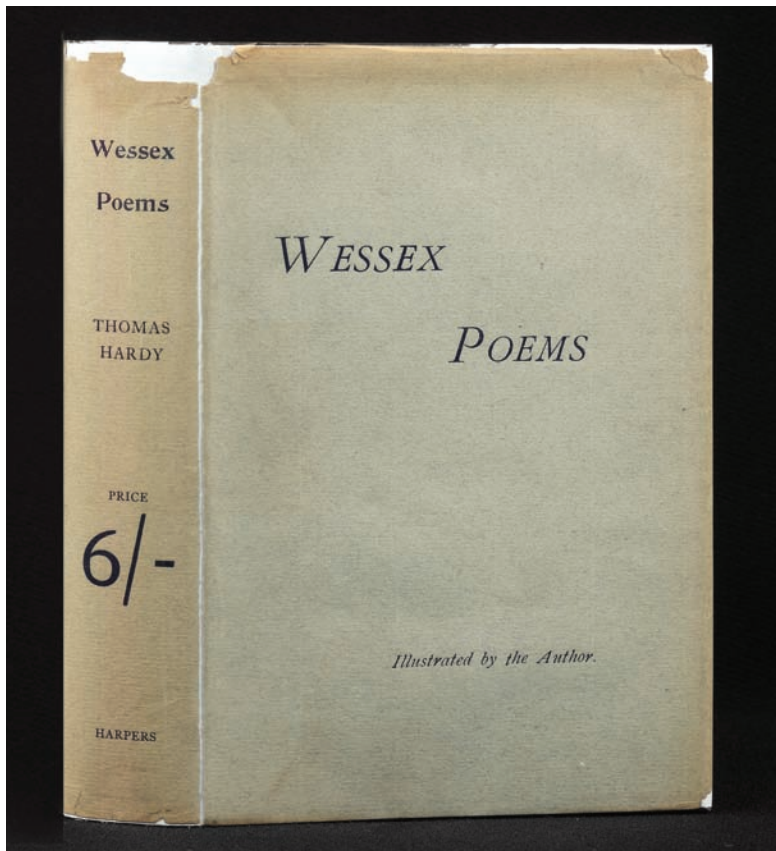
43. FERLINGHETTI, Lawrence *Correspondence from Ferlinghetti to Ted & Joan Wilentz*

13 APCS & TPCS, 6 ANS & TNS, 1 TLS & 1 ALS, November 8, 1958–May 29, 1986, San Francisco, CA. Friendly correspondence between the City Lights Books publisher and the excellent proprietor of the famed Eighth Street Bookshop in NYC, mostly concerning publishing and literary matters. With some miscellaneous items: catalogues, lists, blank postcards, invitations, two letters from Ferlinghetti's assistants, two original black & white photographs of City Lights Books, one small black & white photograph of Ferlinghetti. Also with "Santa Rita Blues" (1968), a unique book made by Wilentz from a photocopy of a poem written by Ferlinghetti while he was in jail, having been arrested during a peace demonstration. Four pages are stapled together, then onto a large postcard. Ferlinghetti has inscribed the booklet on the last page: "For Shig – Lawrence"; Wilentz has typed up the history of the booklet on the postcard and has signed it as well. Fine. \$1,500.00

44. [FINIAL PRESS] OSTERHUBER, Magda *The Onus of Existence*  
 Narrow 4to, illustrations, original Japanese paper over boards, printed paper label on front cover, by Elizabeth Kner. Iowa City: The Finial Press, 1960. First edition of the first book from A. Doyle Moore's Finial Press. One of 50 numbered copies in Arrighi type on Asahi paper signed by the author (the entire edition) who designed the book as part of her MFA degree from the University of Iowa. Moore's illustrations are from type, printers' ornaments, dingbats, and old commercial cuts. Some light rubbing at the extremities of the spine and covers, otherwise a fine copy. Rare. \$950.00
45. FROST, Robert *Three Poems*  
 4to, original pale blue wrappers with printed label on front cover. Hanover, N. H.: Dartmouth College, Baker Library Press, (1935). First edition. Limited to 125 numbered copies printed by hand in Caslon Oldstyle on Worthy Hand and Arrows paper for the Daniel Oliver Associates of Dartmouth College. None of the copies in the edition were for sale. Crane A18. Presentation copy, inscribed by Frost on the first leaf: "To C(harles). C. Auchincloss, these my first written but last printed, Robert Frost." The three early poems printed here are "The Quest of the Orchis" (ca. 1901), "Warning" (ca. 1895), and "Caesar's Lost Transport Ships" (ca. 1892). A very fine copy, preserved in a green half-morocco slipcase. \$3,500.00
46. GADDIS, William *The Recognitions*  
 8vo, original cloth, dust jacket. N.Y.: Harcourt Brace & Co., (1955). First edition of Gaddis's first book. A superb copy, exceptionally fine and bright. \$1,750.00

47. HARDY, Thomas *Wessex Poems And Other Verses. With Thirty Illustrations By The Author*

8vo, original gilt-decorated green cloth, t.e.g., publisher's printed dust jacket. (London & New York: Harper & Brothers, 1898). First edition of Hardy's first volume of poetry. One of 500 copies printed. Purdy, pp. 96-106 (with no mention of a dust jacket). A very fine copy, in the extraordinarily rare original dust jacket, which is cleanly split at the front outer fold, and slightly chipped at the top of the spine, but otherwise in remarkably fine condition. No copies of this title have appeared in dust jacket at auction in the last thirty years, and we have heard of only one other copy in the dust jacket that has survived. \$17,500.00





48. HARDY, Thomas *Satires of Circumstance. Lyrics and Reveries, With Miscellaneous Pieces*

8vo, original green cloth, dust jacket. London: Macmillan & Co, 1914. First edition of Hardy's finest collection of poetry. One of 2000 copies printed. Purdy, pp. 160-172. Connolly 100, 25. *Satires of Circumstance* includes Hardy's "Poems of 1912-1913" which constituted the most poignant expression of his regret for the decay of his first marriage and probably the highest point of his achievement in verse." – Michael Millgate, *Thomas Hardy: A Biography* (N.Y.: Random House, 1982), p. 499. In addition to the poems on the death of his wife Emma, *Satires of Circumstance* contains "The Convergence of the Twain (Lines on the loss of the "Titanic)", "A Singer Asleep", Hardy's elegy for Algernon Charles Swinburne, and the series of fifteen poems from which the title comes, "Satires of Circumstance In Fifteen Glimpses." 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 clean tears at the front and back folds of the jacket. \$2,500.00

49. HARDY, Thomas *Human Shows, Far Phantasies: Songs and Trifles*

8vo, original green cloth, dust jacket. London: Macmillan, 1925. First edition. Purdy, pp. 234-48. Signed by Hardy on the title-page. *Human Shows* includes many of Hardy's brilliant and unflinching lyrics of time and mortality, including "Waiting Both", "When Dead", "In The Evening", "The Six Boards", "Why She Moved House", "A Hurried Meeting", and "A Leaving". Endpapers foxed, dust jacket lightly worn at head of the spine, otherwise a very good copy. Rare signed. \$2,500.00

50. HARDY, Thomas *Original holograph manuscript of his poem "In Time of 'The Breaking Of Nations'"*

1 page, 4to, signed "T. Hardy"; with note citing Biblical source ["Thou

art my battle ax and weapons of war: for with thee will I break in pieces the nations” – Jeremiah 5 1:20], and publication in *Moments of Vision* (London: Macmillan, 1917); with an ALS dated July 11, 1918 from Florence Hardy to Paul Lemperly, conveying “a sheet of MS. . . . This one is from my husband with his regards.” In her letter, Mrs Hardy also discusses the editions of Thomas Hardy’s works which she does not own, especially *A Pair of Blue Eyes*; identifies as a forgery a drawing attributed to Hardy, and describes an early painting by him that she has [“ . . . I think it very delicate & beautiful . . . ”]; comments on the origins of the title “Satires of Circumstance”; notes likely fuel and food shortages, alluding to Hardy’s penchant for sugar; and mentions having a copy of “The Convergence of the Twain”, Hardy’s poem about the Titanic. A note by Lemperly about the value of the poem, together with a long typed letter to him from Dodd & Livingstone offering him one of ten copies of a printing of “The Convergence” is included as well. ‘In Time of “The Breaking of Nations”’ is one of Hardy’s most famous poems. It was conceived as random reflections on St. Juliot in August 1870, while Hardy was courting his future wife, Emma Lavinia Gifford, and reading Tennyson in the garden of her brother’s rectory in Cornwall. It was the time of the Franco-Prussian War of 1870, and Hardy made notes on the endpapers of Lachmann’s *Specimens of German Prose*: “. . . Sc. rusty harrow – behind that rooks – behind them, 2 men hoeing mangel, with bowed backs, behind that a heap of couch smoking, behind those gorse & cart doing nothing in field – then the ground rising to plantn.” These fragments were resurrected nearly forty-five years later during the early stages of the First World War in 1915, when the poem itself was finally written. The poem was first printed in the *Saturday Review* on 29 January 1916; a limited edition of 29 copies was privately printed by Clement Shorter in 1916; and it was later collected in *Selected Poems* (1916) and with minor changes in *Moments of Vision* (1917). Richard Purdy records only two manuscripts of “In Time of ‘The Breaking Of Nations”’, both fair copies, one in the Bliss Collection, having been sold at the Red

Cross sale at Christie's on 26 April 1916, and the other the present manuscript, formerly in the possession of Paul Lemperry, 'a gift of Mrs Hardy in July 1918.' In *The Letters of Thomas Hardy*, Purdy and Millgate correctly note that the poem was also written out by Hardy in Edward Marsh's 'Little Book', which is now at Eton, on 6 November 1918. 'In Time of "The Breaking of Nations"', one of Hardy's most frequently anthologized poems, was included by Ted Hughes and Seamus Heaney in their anthology *The Rattle Bag* (1982). The manuscript and accompanying letters are in fine condition. \$25,000.00

51. HEANEY, Seamus *Eleven Poems*

Small 8vo, original decorated printed white wrappers. Belfast: Festival Publications, (1965). First edition, first issue, of Heaney's first book, with the 9-point purple sun symbol on the front cover. Pearson A1a. Brandes A1a. Although the second and third issues of *Eleven Poems* are common enough, the correct first issue is rare. A very fine clean copy, preserved in a half-morocco slipcase. \$12,500.00

52. HUGHES, Ted "*Roosting Hawk*"

8vo, original printed wrappers. (Northampton, MA: Greccourt Review, 1959). First separate edition, an offprint. An extraordinary association copy, inscribed on the inside front wrapper by Hughes to Sylvia Plath's mother Aurelia Plath: "June 24, 1959, To Sylvia's mother from Ted with love." Originally published in *The Greccourt Review*, an undergraduate publication at Smith College, where Hughes's wife Sylvia Plath was teaching at the time, this poem was later collected in *Lupercal* (1960) as "Hawk Roosting". Hughes and Plath met each other in Cambridge on January 25, 1956. By May, Plath had informed her mother that the couple planned to marry in June of the following year. Aurelia Plath, however, came to England in June of 1956, and "almost immediately after Aurelia arrived, Plath and Hughes decided to marry - hastily, recklessly, even secretly, on June 16. . . . Aurelia Plath was the only family member at the ceremony." Hughes and Plath moved to

the United States in June 1957. Plath taught at Smith College, while Hughes taught at the University of Massachusetts at Amherst. Plath took advantage of her time in the US to resume visits with her psychiatrist, Ruth Beuscher, engaging in six months of psychotherapy that, among other things, brought to light her hostility toward her mother, feelings which she must have confided to her husband, and which may explain in part the peculiar form of Hughes's inscription to his mother-in-law in this book, a construction that suggests both distance and disassociation. Hughes and Plath sailed back to England at the end of November, 1959. – Diane Middleton, *Her Husband: Hughes and Plath – A Marriage*. (N.Y.: Viking, 2003), pp. 26–27, 120–130. Sagar & Tabor C53. Offsetting from newspaper insert on inside front cover, otherwise a fine copy. \$12,500.00

“This mournful truth is ev'rywhere confessed,  
*Slow rises worth, by poverty depressed:*  
 But here more slow, where all are slaves to gold,  
 Where looks are merchandise, and smiles are sold . . .”

53. JOHNSON, Samuel *London: A Poem, In Imitation of the Third Satire of Juvenal*

Folio, full olive crushed levant, covers panelled in gilt and blind, gilt ornaments in four corners, spine decoratively tooled and lettered in gilt, cover edges and turn-ins ruled in gilt, a.e.g., by Riviere. London: Printed for R. Doddesley [sic], at Tully's Head in Pall-Mall, 1738. First edition of Johnson's first book, his second appearance in print following the publication of his ode "Ad Urbanum" in Edward Cave's *The Gentleman's Magazine* in March of the same year. The first edition of *London* was published in an edition of 500 copies on May 13, 1738 and sold out within a week; a second edition, noted as such on the title-page, was published a week later, and a third edition was required a few months later. As Boswell observed: "what first displayed his transcendent powers, and 'gave the world assurance of the MAN,' was his *London, A Poem* . . . which came out in May this year

L O N D O N:

A

P O E M,

In Imitation of the

THIRD SATIRE of JUVENAL.

\*\*\*\*\*

----- *Quis ineptæ*

*Tam patiens Urbis, tam ferreus ut teneat se?*

JUV.

\*\*\*\*\*

Who now returns from Year and London fit

To breathe in distant Fields a purer Air

And find

L O N D O N:

Printed for R. Doddefley, at Tully's Head in Pall-Mall.

MDCCLXXXVIII.

(1738), and burst forth with a splendour, the rays of which will ever encircle his name. . . . Everybody was delighted with it; and there being no name to it, the first buzz of the literary circles was 'here is an unknown poet, greater even than Pope.'" Johnson wrote the 263-line poem in three days, driven in part by an urgent need to raise money. "The urgency behind his furious speed of composition is only partly explained by the need for money. It was also the result of his anger and frustration over what he saw around him on the streets of London, in the political climate, and in his own personal, economic and professional predicament. . . . It is an eruption: a crescendo of outrage, boosted perhaps by the facile, complacent conversation he heard in the Hervey circle but rooted mostly in dark thoughts that he had carried around with him and nourished from Lichfield boyhood and adolescence in Oxford, to various teaching disappointments, to Birmingham, to marriage, and now to London. . . . The poem could be considered as Johnson's first version of (Richard) Savage's biography. It is harsh in the manner of Juvenal, but (except that it is set in the city) also reminiscent of the eighteenth-century 'night-school' of poetry in its nocturnal, reverie-like, meditative, psychologically complicated overtones. . . . The poem also reflects his compassion for the poor and persecuted members of society. . . . It was as a moralist, not satirist, he would eventually decide to dedicate himself as a writer, but at the centre of his own work would remain this streak of anger and impatience, the rebel and radical, to which he would add the rigorousness of an ironic commentator on vanities." – Peter Martin, *Samuel Johnson: A Biography* (Cambridge, MA: Harvard University Press, 2008), pp. 153-165. Fleeman 38.5L/1a (page 16). Courtney, p.7. Rothschild 1216. Hayward 162. Metzdorf 1290. Foxon, J76. The first edition of *London* is rare, fine copies especially so. We offer the present copy at the previous owner's cost. An unusually attractive copy of a very uncommon book. The Clement Shorter copy, with his bookplate.

\$75,000.00

54. KAVANAGH, Patrick *The Great Hunger*  
 Thin 8vo, original cloth-backed boards, printed paper spine label.  
 Dublin: Cuala Press, 1942. First edition of Kavanagh's *magnum opus*.  
 One of 250 copies printed. Tiny book label on front pastedown,  
 otherwise a fine, unopened copy. Far scarcer than its limitation would  
 suggest. \$1,750.00
55. KEATS, John *Lamia, Isabella, The Eve Of St. Agnes,  
 And Other Poems*  
 8vo, original buff boards with printed label on spine. London:  
 Printed For Taylor And Hessey Fleet-Street, 1820. First edition of  
 the poet's most important work, with the imprint, "London: Printed  
 by Thomas Davison, Whitefriars", on the verso of the half-title and  
 with the publisher's eight pages of ads at the back. Grolier/*English*  
 167. Hayward 233. As Keats's Pulitzer Prize-winning biographer  
 W. Jackson Bate observed, *Lamia* is "perhaps the most remarkable  
 single volume published by any poet in the past century and a half".  
*Lamia* was the last of three books published during Keats' short life  
 and the foundation on which his immortality rests. Among those  
 unannounced "Other Poems", whose names now seem so strangely  
 absent from the title-page, are the great odes: "Ode to a Nightingale",  
 "Ode on a Grecian Urn", "Ode on Melancholy", "Ode to Psyche"  
 and "To Autumn". In addition, *Lamia* includes "Fancy", "Ode (Bards  
 of Passion and of Mirth)", "Lines on the Mermaid Tavern", and  
 "Hyperion, A Fragment". Although mention of these titles should be  
 sufficient to suggest the splendor of this little volume, Keats's editor,  
 H. W. Garrod's opinion regarding *Lamia* is worth quoting: "The more  
 I read it, the more disposed am I to think this book to be, of all the  
 world's books, upon the whole the most marvelous. I do not say the  
 greatest, but the most marvelous. It was finished before Keats had  
 completed his twenty-fifth year; and there is nothing in it which  
 is not, in its kind, a masterpiece." – *Keats* (Oxford University Press,



1939), p. 62. Keats wrote the majority of the poems that appeared in *Lamia* during the first nine months of 1819; he died of consumption at the age of 25 in Rome in February 1821. Boards and spine label lightly scuffed and dusty, outer hinges cracked, front board detached, scattered light foxing, but withal an exceptional copy of this rare and magical book in its original state without any restoration. Bookplate of E. Hubert Litchfield on the front pastedown. Preserved in a full morocco slipcase. \$22,500.00

56. KEES, Weldon *Poems 1947-1954*

8vo, original cloth-backed paste-paper boards with printed spine label, wraparound band with blurbs by Vincent McHugh, Malcolm Cowley, Allen Tate and William Poster. San Francisco: Adrian Wilson, 1954. First edition. Presentation copy, inscribed on the front free endpaper: "To Jurgen (Ruesch) - collaborator & friend, Weldon / S. F. January 1955." Kees and Jurgen Ruesch collaborated on the book, *Nonverbal Communication: Notes On The Visual Perception Of Human Relations* (1953), to which Kees contributed the photographs. The two men worked on other projects at the Langley Porter Clinic in Berkeley as well. Six months after the date of his inscription, on July 18, 1955, Kees disappeared, a presumed suicide owing to the fact that his car was found at the north entrance to the Golden Gate Bridge with the



keys in the ignition. However, the faint hope persists that, consistent with intimations he had made near the time of his disappearance, he had simply moved to Mexico. A very fine copy. \$2,500.00

57. [KEROUAC, Jack] GIFFORD, Barry, and Lawrence LEE  
*Original corrected, copy-edited typescript for Jack's Book: An Oral Biography of Jack Kerouac*

annotated extensively, on nearly every page, with authorial and editorial holograph corrections and annotations, additions and deletions of text, and with notes by the typesetter. 4to, rectos only, manuscript half-title, title-page, section-titles and table of contents, a few leaves of carbon typescript and original typescript on different stock inserted, approximately 425 total pages. *Jack's Book*, published by St. Martin's in 1978, is essentially a series of extended biographical statements, with commentary by Gifford and Lee, on Kerouac by his friends and lovers, many of whom Kerouac incorporated pseudonymously into his work. The authors' signal contribution is the index in which the real-life models for the characters in Kerouac's books are identified. If Kerouac's books taken together may be said to form one narrative of his life as he saw it, then *Jack's Book* provides a perspective of that life as others around him saw it. Moderate wear consistent with its use documenting the evolution of the text, the typescript is in fine condition. \$2,500.00

58. KOCH, Kenneth *Ko or A Season on Earth*

8vo, original gray cloth, dust jacket. N.Y. and London: Grove Press / Evergreen Books, (1959). First edition of Koch's first regularly published book. Presentation copy, inscribed on the title-page by Koch to Ted Berrigan: "To Ted Berrigan, The master of those that know - Kenneth." A remarkable association copy. As Koch remembered in his memorial address for Berrigan in 1983, "from time to time a rumor would reach me of Ted's being a founder and king of the new New York School. . . . Ted was, I heard, magnetic, a father, a leader, he held things together.

His poems were getting more and more accomplished and beautiful. I knew, for the first time, how good he was when I read “Tambourine Life.” I loved (love) that poem. It seemed in a way ahead of everything – absolutely casual, ordinary, and momentary-seeming, without joking, mystery, or false dazzle, and full of buoyancy, sweetness and high spirits. Ted told me that my poetry had inspired him. He was a generous man. I don’t think I ever told him how he influenced me.” – “Written for the Memorial Service”, *Nice To See You. Homage To Ted Berrigan*. Edited and with an Introduction by Anne Waldman. (Minneapolis, MN.: Coffee House Press, 1991), p. 125. A few ink spots on fore-edge and rear free endpaper, otherwise a very good copy. \$1,250.00

59. [LAPIS PRESS] LYOTARD, Jean-François *Pacific Wall*  
 Small 4to, folding photographic plate, original photo-illustrated paper over boards, publisher’s sepia-colored acetate dust jacket and printed acetate wrap-around band, publisher’s cloth tray case. (Venice, CA: The Lapis Press, 1990). First edition in English, translated from the French by Bruce Boone. An *hors commerce* presentation copy signed by Lyotard. Lyotard’s text is an extended discussion of Kienholz’s assemblage (“Five Car Stud”), the circumstances of its installation at Documenta 5, and its reception as a trope for racism in contemporary American society. A very fine copy. \$1,250.00
60. LARKIN, Philip (contributor) *The Coventrian. Nos. 149–157 and 159–164*  
 15 numbers, 8vos, original printed wrappers, school coat of arms printed in red, black and silver on the front covers, stapled as issued. Coventry: King Henry VIII School, December 1935–July 1944. First editions of Larkin’s school magazine; twelve issues in this run contain some of his earliest appearances in print. Bloomfield C2–C6, C9, C13–C18. Larkin’s contributions are: “Reflections at Christmastide”, appears in no. 152 (Bloomfield C2), “A Quiet Snooze” in no. 153 (C3), “A Garden is a Lovesome Thing . . .” in no. 154 (C4), “Parting is Such

Sweet Sorrow” in no. 155 (C5), “Fears of the Brave . . .” in no. 156 (C6), “Summer Nocturne” in no. 159 (C9), “Happy Fields . . .”, “Street Lamps”, “K.H.S. in Brussels, Easter, 1939” [with H. E. A. Roe], and “Fifty Years Back” [with H. E. A. Roe] in no. 160 (C13-16), “Spring Warning” in no. 161 (C17), “Last Will and Testament” [with B. N. Hughes] in no. 162 (C18). Larkin attended King Henry VIII School in Coventry from 1930 until 1940. At the junior school, Larkin’s friend Jim Sutton, whose influence Larkin later admitted had been ‘decisive’ as the first person to encourage Larkin to connect his solitary ‘dream world’ with the world at large”, encouraged him to write stories for the school magazine, *The Coventrian*. “Larkin decided to try, and shortly before leaving Form III he sent the magazine a half-page of prose called ‘Getting up in the Morning’. It was accepted. Years later he admitted that the whole exercise had been motivated by his desire for ‘social reward’: ‘What I was going to be praised and rewarded for – if anything – was writing . . . I was getting used to hearing my essays read out in class, and to coming top in English examinations by unarguable margins. Words were my element, thought I no more understood them, in the parts of speech or philological senses, than seal understands the water it lives in.’” “Winter Nocturne”, Larkin’s earliest poem, was written in December 1938, and first published in *The Coventrian*. Larkin won the Senior Prize for his contributions to *The Coventrian*, and published his poetic “Last Will and Testament” in the magazine. Of his schoolboy writings, Larkin’s biographer Andrew Motion has written: “While Larkin’s tone would change greatly during the next several years, his themes remained strikingly consistent. While still a schoolboy he squared up to the themes of isolation, evanescence and choice which were to dominate much of his later work. Furthermore, he began to wonder what chance he had of controlling his destiny when he knew that he was bound to die – bound to hear the wind ‘blowing over the graves / Of faded summers’ in ‘Winter Nocturne’, and to see the seasons passing in ‘Fragment in May’ and ‘Summer Nocturne’.” – Andrew Motion, *Philip Larkin: A*

*Writer's Life* (London: Faber & Faber, 1993), pp. 15–35. A.T. Tolley has noted that Larkin “wrote over two hundred and fifty poems between 1938 and 1938. . . .” “His earliest writings were short stories or sketches; but, in the summer of 1938, he ‘began to write poetry of a descriptive kind, about trees and the sky and the seasons’. He gave as a sample ‘Winter Nocturne’, the first of his poems to be published – in the school magazine, *The Coventrian*, for December 1938’. He then said of this early poetry, ‘It is not in imitation of anyone: in fact, I did not read poetry at all. Through the winter of 1938-9 I continued to write poems, all much of the same kind, faintly influenced by Keats and Aldous Huxley, until in the spring I broke into freer verse when I re-fell in love with someone. Then the poems became more personal and more frequent. . . .” – Philip Larkin, *Early Poems and Juvenilia*. Edited by A. T. Tolley. (London: Faber & Faber, 2005), p. xv. The present run of *The Coventrian* belonged to Robert Mansfield, a schoolmate of Larkin’s. Of particular interest, Mansfield has penciled in the names of nearly all the contributors who are otherwise identifiable only by their printed initials. Staples rusted, some light discoloring to the wrappers of nos. 149 and 150, otherwise the run is in fine condition; preserved in a custom-made cloth folding box. Extremely rare; even single issues seldom coming on the market. \$4,750.00

61. [LITERARY MAGAZINE] *The Fugitive*

11 volumes, 8vos, original printed wrappers. Nashville, TN: Fugitive Publishing Company, 1922–1925. A substantial, but incomplete, run of *The Fugitive*, the poetry quarterly that gave its name to the group of poets and writers centered at Vanderbilt University during the 1920s. The present group consists of eleven of the nineteen issues published. The contributors included John Crowe Ransom, Allen Tate, Merrill Moore, Donald Davidson, Sidney Mtttron Hirsch, William Yandell Elliott, Laura Riding (Gottschalk), Robert Graves, Hart Crane, Robert Penn Warren, William Alexander Percy, Jesse and Ridley Wills, among

others. The editors were chosen annually from the “membership”. The present run of *The Fugitive* consists of the following issues: Vol. I, No. 3, October 1922; Vol. I, No. 4, December 1922; Vol. II, No. 8, August/September 1923; Vol. II, No. 7, June/July 1923; Vol. III, No. 1. February 1924; Vol. III, No. 3. June 1924; Vol. III, Nos. 5/6. December 1924; Vol. IV, No. 1. March 1925; Vol. IV, No. 2. June 1925; Vol. IV, No. 3. September 1925; and Vol. IV, No. 4. December 1925. Copies of individual issues of *The Fugitive* are exceedingly rare, and groups of any size are virtually impossible to find. As Donald Davidson, in his introduction to the facsimile edition of *The Fugitive* wrote: “The first thing to say, I must suppose, is that copies of *The Fugitive* have been scarce items and that complete sets are rarely to be seen, outside of a few libraries. Once I found myself in trouble because of this notorious scarcity.” Davidson goes on to describe how the Fugitives had a “free list”, to which libraries could be added, but that libraries were neglected for the simple reason that “The living, the lively Today was our concern. Every issue of *The Fugitive* was another coming alive, a birth, a miracle of accomplishment; and a library, a museum, by contrast, almost seemed a cemetery of poetry.” – *The Fugitive, April, 1922 – December, 1925. Facsimile Edition.* (Gloucester, MA: Peter Smith, 1967), p. i-ii. Most of the issues, all fragile, are in fine condition, with the exception of Vol. I, No. 4, which has the Peabody College Library / Bindery Shelf stamp on the cover; Vol. II, No. 8, is soiled; and Vol. II, No. 7, has suffered silverfish damage to the outer edge of the text and covers. \$4,500.00

62. [LITERARY MAGAZINE] LEAVIS, F. R., editor *Scrutiny* Edited by L. C. Knights, H. A. Mason and F. R. Leavis. Vol. I, No. 1, May 1932–Vol. XIX, No. 4, October 1953. 76 volumes, 8vos, original printed wrappers. Cambridge: Scrutiny, 1932–1953. A complete run of F. R. Leavis’s influential literary magazine, accompanied by: *Scrutiny: A Retrospect*. Cambridge: 1963. Presentation copy, inscribed to James Smith, “a most highly valued contributor”, by Leavis in October 1963. Spine perished on the first number, with partial loss to spines

of some of the later numbers, otherwise the set is in very good condition. \$1,250.00

63. MALLARMÉ, Stéphane *Un Coup de Dés Jamais N'Abolira Le Hasard. Poème*

Folio, contemporary three quarter citron morocco, t.e.g, with the original printed Japon paper wrappers bound in by Lagadec. Paris: Éditions de la Nouvelle Revue Française, 1914. First edition, deluxe issue: one of only 10 “exemplaires, hors commerce, sur papier pur chanvre des papeteries de Monval numérotés a la press de I a X”. Vignes, *Bibliographie des Éditions de la Nouvelle Revue Française 1911–1919*, 68 (ordinary issue). THE PUBLISHER’S COPY, No. IV, an *ad personam* copy for “M. Gaston Gallimard”, as printed on the colophon page. The total edition, consisting of 100 copies, of which 90 regular copies were printed on, and bound in, Vélin d’Arches paper, was printed at L’Imprimerie Sainte Catherine in Bruges on July 10, 1914, a month before the outbreak of World War I. *La Nouvelle Revue Française* was founded by André Gide, Jean Schlumberger and Jacques Copeau as a literary review in 1908. In 1911, Gaston Gallimard, the managing director of the firm, became one of its principal partners and editors, with the firm’s publications henceforth known as Éditions Gallimard. By the time he died in 1975, the house of Gallimard was considered to have “the best backlist in the world”. *Un Coup de Dés Jamais N’Abolira Le Hasard*, Mallarmé’s last great work, was published in *La Revue Cosmopolis* in 1897, the year before he died at the age of 56. A deluxe large paper edition of the poem, illustrated with lithographs by Odilon Redon, was to have been published by the firm of Lahure, and Mallarmé had corrected proofs for it, but it was abandoned after his death, and the proof sheets and prints were eventually sold by the publisher. The present edition, the first book publication of the poem, was prepared for publication by Mallarmé’s son-in-law Edmond Bonniot, and includes the poet’s last corrections and recommendations. The importance of *Un Coup de Dés Jamais N’Abolira Le Hasard*, within Mallarmé’s oeuvre and within the world of modern

poetry, cannot be overestimated. Upon seeing proofs for the poem in the projected Lahure edition, Paul Valéry wrote: "It seemed to me that I was looking at the form and pattern of a thought, placed for the first time in finite space. Here space itself truly spoke, dreamed, and gave birth to temporal forms. Expectancy, doubt, consternation, all were *visible things*. . . . There amid murmurs, insinuations, visual thunder, a whole spiritual tempest carried page by page to the extremes of thought, to a point of ineffable rupture – there the marvel took place; there on the very paper some indescribable scintillation of final stars trembled infinitely pure in an inter-conscious void; and there on the same void with them, like some new form of matter arranged in systems or masses or trailing lines, coexisted the Word! I was struck dumb by this unprecedented arrangement. It was as if a new asterism had proffered itself in the heavens; as if a constellation had at last assumed a meaning. Was I not witnessing an event of universal importance, and was it not, in some measure, an ideal enactment of the Creation of Language that was being presented to me on this table at this last minute, by this individual, this rash explorer, this mild and simple man who was so unaffectedly noble and charming by nature?" – quoted by Henry Weinfield in his edition of Mallarmé's *Collected Poems* (Berkeley: University of California Press, 1994), pp. 265–266. Mallarmé's writing "constitutes an unparalleled attempt to capture, through that imperfect tool which he, more than any other, knew language to be, the quintessential, perpetually vanishing, haunting yet ultimately untranslatable quality of life itself – 'la qualité tout d'insaisissable finesse de la vie.' Mallarmé knew full well that the ambitious task he had set himself might well prove to be an impossible one. Yet until the very end, his life remained a triumph of hope over despair. At the darkest moment of *Un Coup de Dés*, when all seems lost, a constellation slowly begins to appear in the empty sky. Each star spins across the desolate blackness, coming miraculously to a halt. In perfect position, like a set of dice thrown by some expert hand. Given the kind of odds against which he knew himself to be playing, Mallarmé's achievement remains just such a heroic and defiant throw of the dice." – Gordon Millan, *Mallarmé: A Throw of the Dice* (London:

IL A ÉTÉ TIRÉ DE CE POÈME LE 10 JUILLET 1914  
A L'IMPRIMERIE SAINTE CATHERINE  
QUAI ST. PIERRE A BRUGES  
10 EXEMPLAIRES, HORS COMMERCE, SUR PAPIER PUR  
CHANVRE DES PAPERIES DE MONVAL  
NUMÉROTÉS A LA PRESSE DE I A X  
ET 90 EXEMPLAIRES SUR VÉLIN D'ARCHES  
NUMÉROTÉS A LA PRESSE DE 1 A 90

EXEMPLAIRE N° IV

M. GASTON GALLIMARD

Tous droits de  
Copy

STÉPHANE MALLARMÉ

UN COUP DE DÉS  
JAMAIS N'ABOLIRA  
LE HASARD

POÈME

*nr*

ÉDITIONS DE LA  
NOUVELLE REVUE FRANÇAISE  
35 & 37, RUE MADAME, PARIS  
1914



Secker & Warburg, 1994), pp. 324–325. It may be presumed that virtually all of the ten deluxe copies of *Un Coup de Dés* went to principals of the publishing house, which would have included Andre Gide, Jean Schlumberger, Jacques Riviere, Leon-Paul Fargue, among others; in fact, we know that Schlumberger received copy number III. Insofar as a posthumously published book may be an important association copy, Gaston Gallimard's copy of Mallarme's *Un Coup de Dés* is one: one of the greatest poems in the French language, and one of the most influential modern poems in any language, here in its rarest form, from the personal library of its publisher, Gaston Gallimard, the preeminent publisher of literary modernism in France. A very fine copy. \$50,000.00

64. MERTON, Thomas *What Ought I To Do? Sayings of the Desert Fathers from the collection in Migne's Latin Patrology*  
*Translated by Thomas Merton.* 8vo, original boards with paper label, printed and glassine dust jackets. (Lexington, KY: Stamperia del Santuccio, 1959). First edition. One of only 50 copies handprinted by Victor Hammer at the Stamperia del Santuccio and signed by Merton on the front free endpaper. Holbrook, p.147. The dust jacket is a bit toned at the edges, otherwise a fine copy of this rare and beautiful book. \$3,500.00
65. MOORE, Marianne *The Pangolin And Other Verse*  
 8vo, illustrated by George Plank, original decorated paper boards with printed label on the front cover. (London): The Brendin Publishing Co, 1936. First edition. Limited to 120 copies printed at the Curwen Press. Abbott A5. Although not called for (*The Pangolin* was not issued signed), this copy is signed by Moore on the half-title page, and underneath the title-page imprint Moore has written: "i.e. 'Bryher' (Winifred Ellerman)". Moore has also annotated the acknowledgments page, effectively re-writing it. Scoring through the first 4 words ("Thanks are due to") Moore has made the following changes, in brackets, to the printed acknowledgments: "... [T]he Editors of *Life and Letters Today*, [of] *The New Republic*, *Direction*, *The New English Weekly*, and [of] *The Criterion*,

[are thanked] for permission to print these poems.” On the colophon-page Moore has made one final annotation, writing “Bryher” adjacent to George Plank’s drawing, thereby identifying the printed initial “B” in the drawing. Of the title poem, Randall Jarrell wrote: “The Pangolin’ may be (Moore’s) best poem; it is certainly one of the most moving, honest, and haunting poems that anyone has written in our century.” – *Poetry and The Age*, p.182. Boards slightly splayed as usual, otherwise a fine copy, without dust jacket as issued. \$3,500.00

66. MORRIS, William, and Eiríkr MAGNÚSSON, translators  
*Volsunga Saga. The Story of the Volsungs and Niblungs, With  
 Certain Songs from the Elder Edda*

Translated from the Icelandic By Eiríkr Magnússon & William Morris. 8vo, original dark green linen with copper-gilt flora & fauna design by Webb. London: F. S. Ellis, 1870. First Edition. One of only 750 copies printed. Slater 5. Vaughan 9. Ashley III 167. Ehrsam & Deily 179. Ball 89–90 & 98. Colbeck 8. Buxton Forman 28, Scott 30. A highly significant presentation copy, inscribed by Morris to Charles Fairfax Murray on the front free-endpaper: “Charles Murray from his friend William Morris”. Acting as a studio assistant to Rossetti and Burne-Jones; as a trusted aide to Morris, whether painting stained-glass windows or adding miniatures to his illuminated manuscripts, and as Ruskin’s “heaven-born copyist”, recording Old Master pictures and murals, Charles Fairfax Murray’s (1849–1919) most significant relationship was with William Morris. In the words of Murray’s biographer David B. Elliott: “In their undemonstrative respect for one another, William Morris and Fairfax Murray were akin to brothers, both of them self-possessed and independent, exacting, stubborn, talented, and hard-working . . . If Dante Gabriel Rossetti was his inspiration, William Morris was Charles Fairfax Murray’s university. From Morris he learned the arcana and techniques of medieval books and illuminated manuscripts, and with him he entered the realms of the Norse sagas, the complement to Rossetti’s passionate delight in Dante

and Boccaccio. Fairfax Murray's interest and later expertise in the Dutch and Flemish schools of painting stemmed from Morris. There was great warmth, too, in their companionship . . . William Morris was eager to share his knowledge of everything from Malory to Memling, and the retentive Fairfax Murray was as eager to absorb every detail." – David B. Elliott, *Charles Fairfax Murray. The Unknown Pre-Raphaelite*. Lewes, Sussex: The Book Guild Ltd, (2000), pp. 29–30. Fairfax Murray was among those with whom Morris shared his interest in the Kelmscott Press and Murray contributed to a number of Kelmscott projects. It was said that Fairfax Murray was the only person whom Morris allowed to publish a work under the Kelmscott imprint that was not personally designed and edited by him (Murray designed and illustrated Savonarola's *Epistola De Contemptu Mundi*). Upon Morris' death Murray commemorated Morris' importance to his life and career as painter, collector, and connoisseur by making three simple pencil drawings of his friend and mentor in death, in his bed in the garden room at Kelmscott House on the morning of 3 October 1896. – Elliott, p. 176. Morris' executors agreed to sell Murray Morris' library, although, in the end, Murray had to content himself with only a selection from it. However, in 1906, when the Hodson Library was sold, Fairfax Murray was at last able to possess the greater part of the original manuscripts of Morris' works. – Elliott, p. 167. The dedication of Murray's important *Catalogue of a Collection of Early German Books in the library of C. Fairfax Murray* (London: Privately printed, 1913) reads: "To the memory of William Morris, to whose intimate knowledge of early books I owe my first inspiration as a collector." Some light foxing on endpapers, otherwise a fine copy, with Murray's book label on the front pastedown. \$3,500.00

67. O'HARA, Frank *Meditations In An Emergency*  
 8vo, original green cloth, publisher's slipcase. N.Y.: Grove Press, (1957).  
 First edition, limited issue. One of 75 numbered hardbound copies, out  
 of a total edition of 90 hardbound copies, with 15 copies containing  
 original drawings by Grace Hartigan. Not all of the hardbound

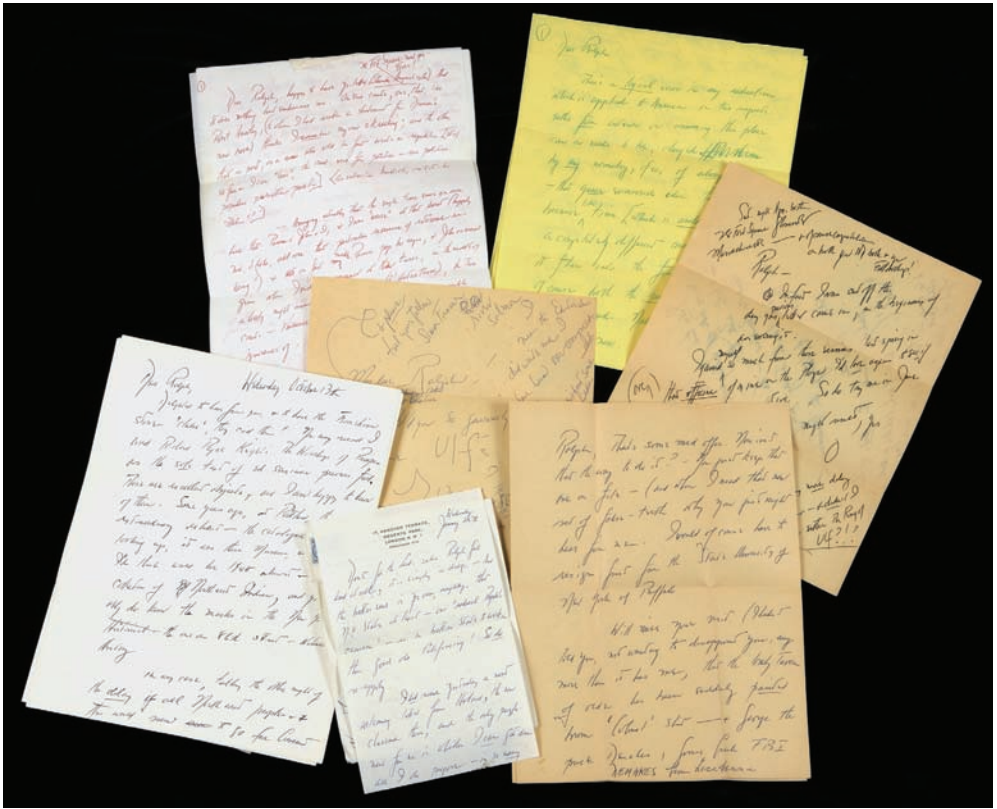
copies were signed by O'Hara, and we have only seen one copy of the issue with a drawing. An important association copy, inscribed on the front free endpaper by O'Hara to Mike Goldberg, the second-generation Abstract Expressionist painter, and O'Hara's good friend and collaborator: "For Mike - Happy Birthday and I hope the Houses & Odes go on and on into 1262 - Frank". As members of the New York School of poets and painters, O'Hara and Goldberg traveled in the same circles and had many friends in common, all of whom knew each other's work well. O'Hara encouraged Goldberg in his painting and persuaded John Myers to give Goldberg his first - and last - show at the Tibor de Nagy Gallery in October 1953. Later, O'Hara included Goldberg's "Summer House" (1958) in his "Documenta II '59" show in Kassel, Germany. Goldberg figures in, or inspires, a number of poems by O'Hara including "Ode to Michael Goldberg's Birth and Other Births" (1958), "On Rachmaninoff's Birthday & About Arshile Gorky" (1963), and, most famously, "Why I Am Not A Painter" (1956). O'Hara and Goldberg collaborated on the volume *Odes*, which combines O'Hara's poetry and five original screen prints by Goldberg, a *livre d'artiste* published by the Tiber Press in 1960. In 1962, Goldberg made a series of paintings on paper, "Dear Diary", that refract the contents of letters and postcards by O'Hara he received while O'Hara was traveling in Europe. Russell Ferguson writes, "Goldberg's desire to mirror O'Hara's travels in paint reflects the closeness of their relationship." - Ferguson, *In Memory of My Feelings: Frank O'Hara and American Art*. (L.A.: The Museum of Contemporary Art, 1999), pp. 68-71. Fading along the spine (as usual), and at the finger-pull on the front panel, otherwise a very good copy in somewhat faded and marked slipcase. \$4,500.00

68. (OLSON, Charles) *Spanish speaking Americans in the war.*  
(Text by Charles Olson)

Thin 4to, illustrated with black & white photographs, pictorial self-wrappers. (Washington, DC: Office of the Coordinator of Inter-American Affairs, 1943). First edition of Olson's first separate

publication, a 24-page pamphlet about the contributions of Spanish-speaking Americans during World War II, with both English and Spanish texts, produced while Olson was the Assistant Chief of the Foreign Language Division of the Office of War Information. Spine and some pages archivally repaired, but still a very good copy of a rare and fragile item. \$1500.00

69. OLSON, Charles 11 Autograph Letters Signed, 1 Typed Letter Signed, 1 Autograph Postcard Signed, a tear-sheet from the 3 December 1965 issue of the Gloucester Times containing the first printing of Olson's poem "A Scream to the Editor", and a TLS from Olson's secretary Linda Parker



33 total pages, various papers and formats (chiefly 4to), various places, though mostly Gloucester, MA, December 10, 1963 – December 15, 1969, to the preeminent Olson scholar, Ralph Maud. Ralph Maud, Emeritus Professor of English at Simon Fraser University from 1965 until his retirement in 1994, is a distinguished scholar of Olson's life and work. Maud has written and edited numerous important works on Olson, including *Charles Olson's Reading: A Biography* (Southern Illinois University Press, 1999), *Olson's Selected Letters* (University of California Press, 2000), two volumes of correspondence between Olson and Frances Boldereff, *A Charles Olson Reader* (Carcanet, 2005), *Poet to Publisher: Charles Olson's Correspondence with Donald Allen* (Talonbooks, 2003), and *Muthologos: Lectures and Interviews, revised second edition* (Talonbooks, 2010). Olson's letters to Maud in this collection chart a range of Olson's political and economic sensibilities which in their perceived development occur nowhere else in Olson's work. In addition, the letters concern Maud's visits with Olson and Maud's support of Olson's writing, Olson's publications, and include cameos of J. H. Prynne and Ed Dorn. Ralph Maud met Charles Olson in Buffalo in 1963. Olson's first letter, dated 10 December 1963, questions Maud's political allegiance and determines the progression of a debate which finds its culmination in a later letter also included here: "when is a gimmick not a civil liberty? and what is the political party of your allegiance, or membership?" In a 4-page letter dated October 13 of the same year, Olson writes: "Delighted to hear from you & to have the Tsimshian stone 'clubs,' the call them! You may recall I used Richard Payne Knight's The Worship of Priapus as the sole text of sd seminar previous fall. . . But my point is how dazzling and by the law of inversion how equally late (they say 'recent') the art of the Tsimshian etc – any of the mouths or reaches of the salmon rivers, the Norwest Indians were. Gary Snyder & Co. take notice – plus all my girl friends, Vancouver!! Hope your pondiferous position ought to give you a sense of 'light,' & that your wife is happier: she deserves to be.) I hear of course from Al Glover & the rest of the gang.

As you'd know I started Pleistocene (and was, in fact, after) Berkeley, finding the poetry seminar this year much more a possibility for myself -had great plans) but I couldn't face another year away from home, & have taken leave. Which Al, Cook, that is, as usual, was extraordinarily able in giving, & arranging, for me. I owe you, by the way, a great deal, for the 'idea' you had, to dig me, on the Maximus poems, that steady run last June. It 'occupied' me, & I hadn't realized how much I did need just that. And as you know, & saw (not the best instances of, but at least that first lecture - & that last seminar - were possible, probably, because of the 'method' your causing me to gloss myself produced. Best all, & to your wife & boy, & the Vancouverites, they are sorts of stones too, Charles". November 1965 finds Maud planning to spend a day with Olson in Gloucester who writes, on 9 November: "I've got so goddam many (Buffalo!) people threatening to descend on me Thanksgiving - is that date Thanksgiving?- and you are solely, & definitely the only interested (me interested - so I'll let you in on the (secretly: you reach me through my best & only friend, when you arrive. Or are in Boston: Vincent Ferrini [Olson gives the address and telephone number] or try my sister in law 'RADOSLOVICH'. I will be delighted to see you- & to do just what you feel you are 'owed'(!). No kidding: we'll pick it up just where we left it off (-& what you tell me now of that mad Friday afternoon (scene Berkeley is picking - it up! Love, O". In April of 1965 Maud proposed a visit to Gloucester on his way to Europe which he then postponed. Maud finally arrived in Gloucester for a visit with Olson at the end of June 1966 when, evidently, there was much talk of politics. In his 6-page ALS of 28 July 1966 Olson writes: "There's a logical error in any radicalism which is applied to America in two respects: either from outside or assuming this place can or needs to be, changed by any normalcy, if so, of always history - that queer successive idea that history, because like time [which is analogical & of a completely different conclusion:-] it flies into the future etc (forgetting of course both the recurrence of greed to power, and Nature which anyway is

always new. OK. I only had the desire to give you that dream of action which it seems to me only literally the poets and the patriots curiously enough – examples, certainly & conspicuously Leroi [Jones] finding that only arbitrarily making himself Black – or [Ed] Dorn, a willing example of the American class experience. Which is qualitative – your lay Methodist is in saying workingman quite a different feeling & doctrine than any Communist (who is more like Dorn say in response but not in values: Dorn’s values stick from American history.” Olson continues: “I believe you earn, by your own reignce [sic?], attention to society – of which the political is always, a & wholly the programming & achieving of power in that society . . . I wanted actually to say more abt Malcolm X – or John Brown [having read parts again of Thoreau’s getting on the corner, Concord, & telling his townsman, like an editorial, why & who & what Brown is to them! Listen to me talking like Randolph Bourne! In fact all I am urging on you . . . [is] the variety of socialism anarchism 76ism classism communalism & non-internationalism – this wld be the present possible future of America’s change?? Only read for God’s sake Ernst Zander! (Contemp. Issues #1) West German Socialist 40pp. prose 1948 on the Great Business Conspiracy – to which now add China! I shld honestly think econometrics has as much effected history as other scientific advances have man’s future as different politically than his past”. In his next letter in the collection, a 4-page ALS dated 11 August 1966, Olson writes: “That is to measure me at least as hopefully of any use at all (I say, to yourself!) by talking history or – as in fact you do, legitimacy of events, constantly – events constant instead of Any 18th Century prior formulation(s) – That is that power (or politics) corrupts etc, & equally that there is forever something to do – . . . I almost got a Dishonorable Discharge & Term as Citizen for standing up for the sitting rights of a Negro lady, date 1938? anyway during the Sp. Guerre Civile! I do in fact solely care or assume that Future – which is already Total Violence (& obviously Violation) & against which youth Already [Major Market Etc; Also Major “Kills”] has ,

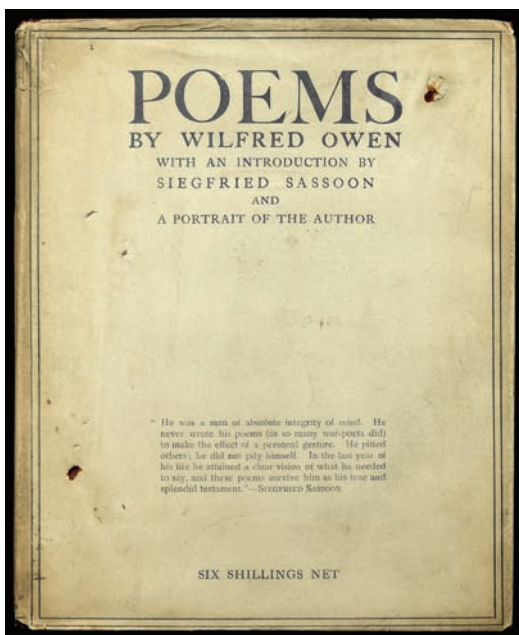


from my Huge Lokal Vision two Thorough & Dreaming "Aquarian" Necessities". Olson ends this letter with an explanatory diagram explaining said "Necessities" and apologizes to Maud for writing in his "Scripta Skraeling" which this cataloger understands to be Olson's nearly illegible hyper-energetic script. Olson's 25 January 1967 letter from Hanover Terrace, London, acknowledges Maud's unsuccessful attempts to gather support for an Olson conference in the UK: "Don't for the Lord's sake Ralph feel bad at all, it is simply a drag. And the better new is yr own, anyway, that NY State at least - or 'radical Republicanism - is a better State to work in than good old Californiay! I did receive yesterday a most welcoming letter from Holland, the new chairman there, and the only puzzlement for me is whether I can get done all I propose - in so many places - before say August. . . ". In his penultimate letter in the collection, dated 30 December 1967, Olson thanks Maud for his support while Olson worked to arrange for the publication of an expanded edition of *The Maximus Poems* with Corinth Books, a project ultimately abandoned by Corinth largely due to Olson's substantially corrected and revised text and his insistent demands for a larger format volume: "The Dear Thing went off to the publishers date December 5; and if God is willing there should, thereafter, be no major hold-ups. At least let us, that is, you & I & whoever also is as interested, literally hold our hands in the old pious position light candles get on our knees hope it does at last appear. I certainly should doubt I'll have any truculence left! I simply want the damn thing printed as is - that of course can cause trouble! Certainly [James] Laughlin is on our side - even though when I tempted him, with the Maximus he didn't bite. But he is friendly due to the Creeley book which for some reason all along these several months has pleased him. (I got one stunning review from a man named Sutherland in Boulder Colorado. One mind you of any interest to myself - & he even responded to Proprioception, when I sent him that as an apple. . . Love, O". Due to ill-health Olson dictated his last letter in the collection (15 December

1969) – Maud believes it may be the last letter Olson is known to have written – to Linda Parker, his acting secretary: “Charles is currently ill in the hospital and unable to get word to you himself he has asked me to tell you how very happy he is with your publishing of the Berkeley Lecture. He says of the index of references: “one of the most successful evidences of the lecture itself !!!!. He’s also pleased with the letter to Leroi [Jones]. I tried to reach you by phone but find you are in Salt Lake City. I hope you are home to read this in good time. [sgd] Linda Parker (for Charles Olson)”.  
 Folded from mailing, some letters show signs of light use, otherwise the collection is in fine condition. The letters are accompanied by their original mailing envelopes. \$37,500.00

70. OWEN, Wilfred  
*Poems. With An Introduction By Siegfried Sassoon*

8vo, photogravure frontispiece  
 portrait, original red cloth with printed label on spine, dust jacket.  
 London: Chatto & Windus, 1920. First edition of Owen’s posthumously published first book. Keynes B2;



Connolly 100, 36; Hayward 337. One of the landmarks of Twentieth Century poetry and unquestionably the finest collection of poems to come out of the Great War, including “Strange Meeting”, “Anthem For

Doomed Youth”, “Dulce Et Decorum Est” and “Futility”. Owen was killed at the Front a week before the Armistice in November 1918. As Owen’s Preface, found among his papers after his death and published herein, so poignantly observes: “This book is not about heroes. English Poetry is not yet fit to speak of them. Nor is it about deeds or lands, nor anything about glory, honour, dominion or power, except War. Above all, this book is not concerned with Poetry. The subject of it is War, and the pity of War. The Poetry is in the pity.” The extremely rare jacket is very slightly nicked at head and tail of spine, lightly dust-soiled, with a short closed tear at spine, and a few indentations to the front panel, which also affect the front cover of the book slightly. A very good copy of a book that is almost invariably worn, and almost never seen in jacket.

\$10,000.00

71. PADGETT, Ron “A Padgett Pkg.”

chiefly comprising approximately 35 original and carbon typescript poems and translations, ca. 1964-1966, 44 total pages – many corrected, annotated and signed by Padgett – and sent by him to Ted Berrigan, who has annotated the original mailing envelope: “Letters / Orig MSS / Variants / Hand-Revised Mss / Trans. Hand Written / Typed / Revised / Miscellany / Art / Much unpublished / Much Variants on Publ work / all signed, annotated, / Some only copies including stuff Ron no longer has copies or versions of”, accompanied by 4 Autograph Postcards Signed (one as “Blaise”) to Berrigan, New York, Paris, Tulsa, OK, and Calais, VT, January 22, 1966-July 11, 1967. Padgett’s undated letter of transmittal reads: “Dear Ted, Just some extra rough copies of poems I had laying around. Nothing too special. Gates Brown is batting .344. Love, Ron”. The contents are as follows: a 6-page carbon typescript list of approximately 200 titles of poems, captioned “POEMS NO. 2 notebook Jan to Sept 1964” and “POEMS NO. 3 Oct. 64-1965-1966”; “The Boats”, 3-page carbon typescript poem, signed in type; 3-page original typescript of “various works” with RP’s typed and ms annotations, including translations of “small

poems” by Mallarmé, “a few little stories” by Max Jacob, a “sort of nice poem” by Tristan Tzara, and three of his own poems, “When I Think More of My Own Future Than of Myself”, “I Must Destroy Europe”, and “stamp”. Padgett’s ms P.S. reads, “Ask Dick [Gallup, presumably] to show you a poem of mine called “Remembrance of Things Past”; a 2-page original typescript translation of John Ashbery’s “Reverdy en Amérique” (originally published in *Mercure de France*, Jan/Apr 1962), bearing a number of RP’s ms annotations and a paragraph of commentary and personal matters addressed to Berrigan at the end: “As you can tell from reading this, Ted, I freaked it out fairly fast thus missing the grace and charm that hums in John’s prose, but you can ‘get the idea’, if you get what I mean there, Wart. As I said in a letter to Sandy, ART AND LIT 7 is just out, and I’ll grab a few copies and mail you one for you to use as cannon-fodder. Great work by Ceravolo in it. Nothin [sic] by JA[shbery] FOH[ara] or KK[och], but Mary Butts’ diary looks great.”; carbon typescript of 11-line poem “stamp”, dated by RP with an annotation about the title: “should be all caps no italics”, clipped from a larger sheet; “I roam, a stranger, from country to country, [first line]”, single-page carbon typescript poem; “I saw the lovely sky, blue and bright. [first line]”, single-page carbon typescript poem; “To eat, drink and be glad, [first line]”, single-page carbon typescript poem; “And when we exchange kisses, [first line]”, single-page carbon typescript poem; “A Cloudy Day In a White Sky”, single-page original typescript poem bearing RP’s ms re-wording of the title; “When I Think More of My Own Future Than of Myself”, half-page original typescript poem dated “April 5 ’66” in ms by RP; “A few translations from Mallarmé’s ‘In Praise of the Postal System’, single-page carbon typescript, dated October 1965 in type; “Aubade”, original typescript poem, signed by RP, 2 pages, rectos only, with a single-line ms revision by RP; “The Garden Makers”, carbon typescript poem, dated “April 5, ’66” and titled in ms by RP, 2 pages, rectos only; “Gene Lockhart’s Locket”, original typescript poem, 1 page, signed and dated “8 July 1968” and with a few ms corrections by RP; “Lullaby”,

original 9-line typescript poem, signed in type, with one ms correction; “You’ve probably experienced the desire to [first line]”, original 11-line typescript poem, dated “8 July 68” in type and signed in ms “Ron”, with a few corrections in RP’s hand; “How Blue”, carbon typescript poem, 1 page, dated “8 July 1968” in type, signed by RP with a couple of ms corrections; “Gentlemen Prefer Carrots”, original typescript poem, 1 page, dated “23 Sept 71” and with numerous ms corrections and additions by RP; “I used to think the Crusaders rode their horses [first line]”, original typescript poem, 1 page, dated “23 Sept 71” in RP’s hand and with a few ms corrections and revisions; “Detach, Invading”, original typescript poem, 1 page, with a ms annotation and the date “April 5 ’66” in RP’s hand; “Air [first line]”, 1½ page, rectos only, original typescript poem, dated by RP “23 Sept 71”; “Day”, original typescript poem, 2 pages, rectos only, with a few corrections/ revisions and denoted “First draft only / not final” in RP’s hand; “Free Union”, carbon typescript poem, 2 pages, rectos only, dated “26 May 1971” in type and signed by RP; “Tiny sweet basil seedlings strain [first line]”, original 7-line typescript poem, with a couple of corrections and the date “23 Sept 71” in RP’s hand; “Banana Plantation”, original manuscript poem, 1 page, on the verso of a from denoting the award and receipt of a 700 French franc educational grant bearing the forged signature of Blaise Cendrars, with a few corrections and the date “May 24, 1966” by RP; “The Ecclesiast”, original half-page typescript poem bearing a few ms annotations by RP; “Muziekboekje”, original typescript poem, 2 pages, rectos only, with a number of RP’s ms emendations in ink and dated by him “May 16th ’66”; RP’s ms fair copy of a 6-line poem by Blaise Cendrars (“Pedro Alvarez Cabral”), with RP’s annotation: “a poem by Cendrars Knocked into historical perspective by virtue of its having become a ‘predecessor’”, and “On Receiving the Guillaume Apollinaire Poet of the Week Prize”, original 12-line typescript poem, signed in type, bearing a small pictorial onlay next to RP’s typed signature. Some sheets folded from mailing, otherwise the collection is in fine condition. \$5000.00

72. [PERISHABLE PRESS] HAMADY, Walter *Wowa's First Book*  
 A miniature book, 2 x 1¾ inches, original Swedish marbled paper  
 wrappers handmade by the author. (Mt. Horeb, Wisconsin):  
 Perishable Press, 1977. First edition of the smallest book from the  
 press, "just the right size for a two-year-old little girl", the little girl  
 being Laura Evans Hamady, the author's daughter. One of only 60  
 copies salvaged from a projected edition of 365 copies. Hamady, *Two  
 Decades of Hamady & The Perishable Press*, 78. A very fine copy of this  
 rare miniature. \$1,250.00
73. [PIED OXEN PRESS] BEI DAO *Nightwatch*  
 Poems by Bei Dao with two Hanga woodcuts by Bill Paden,  
 calligraphy by Er Tai Gao, and translation by David Hinton with  
 Yanbing Chen. Folio, original linen boards bound dos-à-dos with two  
 spines, covers and spine labels. Hopewell, NJ: Pied Oxen Press, 1998.  
 First separate edition of these poems by one of China's foremost  
 living writers, printed in both the original Chinese and an English  
 translation by David Hinton and Yanbing Chen, the two texts running  
 in opposite directions. One of numbered 40 copies (out of a total  
 edition of 60 copies) signed by Bei Dao (in both Chinese and English),  
 David Hinton, Er Tai Gao and the printer; there were also 20 *hors  
 commerce* copies. The translation was set in Stempel Optima types, and  
 the Chinese printed from type-high photo-engravings of the original  
 calligraphy by Er Tai Gao. The two tipped-in woodcuts have been  
 produced on Echizen-hosho: Yamaguchi, kizuki-kozo, sarashi facing  
 the English title page and Yamada Number 42, kizuki-kozo, sarashi  
 facing the Chinese title. Nine color areas cut into five blocks of Shina  
 plywood and ten printing steps were involved with the former. Four  
 color areas cut into three blocks of Honoki and seven printing steps  
 were involved with the latter. Each woodcut is numbered and signed  
 by the late Bill Paden, the Western master of the form. As new, at  
 publisher's price. \$1,250.00

74. [PIED OXEN PRESS] RICH, Adrienne *Letters Censored, Shredded, Returned to Sender or Judged Unfit to Send*  
 Folio, illustrated with two intaglio copper-plate prints by Nancy Grossman, original Belgian linen-covered boards, recessed printed paste-paper labels. Hopewell, NJ: Pied Oxen Press, 2009. First edition. One of 85 numbered copies hand-set and printed in ATF Garamond types, the intaglio prints by Nancy Grossman were printed by Marjorie Van Dyke at Van Deb Editions in New York signed by the poet, artist and the printer, David Sellers. The entire edition consisted of 100 copies, of which 15 were *hors commerce*. As new, at publisher's price. \$3,500.00
75. [PIED OXEN PRESS] SNYDER, Gary *Sixteen T'ang Poems*  
 4to, illustrated with Hanga woodcut by Bill Paden, original Indian hand-made paper-covered boards stamped in black, printed spine label. Hopewell, NJ: Pied Oxen Press, 1993. First edition. One of 74 numbered copies hand-set and printed with Stempel Palatino, Sistina and Michelangelo types, the color woodcut tipped in as the frontispiece was printed in sixteen steps on kizuki-kozo, sarashi (made by Kazuo Yamaguchi), using ten shina plywood blocks and six colors of ink plus dilutions, each print numbered and signed by the late Bill Paden, the colophon signed by the poet and the printer. As new, at publisher's price. There were also 26 lettered copies *hors commerce*. As new, at publisher's price. \$950.00
76. [PLAIN WRAPPER PRESS] *Plain Wrapper Press Collection*  
 An extensive collection of the works of the Plain Wrapper Press, including most of its primary publications as well as an abundance of ephemeral matter, 1970–1996. The collection contains 32 of the 38 books listed in Elaine Smyth's bibliography, *Plain Wrapper Press: 1966-1988* (Austin: W. Thomas Taylor, 1933), in addition to copies of Richard-Gabriel Rummonds' *Sampler* in both the maximum and

mini versions. Apart from the first two items in the bibliography, *Eight Parting Poems* (1966), limited to 35 copies, and *1945–1965: An Evaluation of Two Decades of Self-Deception* (1967), limited to 32 copies, both keepsakes, and several commissioned works which do not bear the Plain Wrapper Press imprint, the collection is complete. The ephemera includes approximately 80 items comprising a variety of hand-printed material, including stationery, prospectuses, promotional pieces, invitations, a few minor occasional or incidental commissions,





ephemera from the Ex Ophidia Press, several small keepsakes and association items, including periodical articles on the press, as well as two early items relating to Rummonds' work as a graphic/industrial designer prior to his departure for Italy. A detailed list is available. The price for the collection: \$65,000.00

77. [PLAIN WRAPPER PRESS] BURGESS, Anthony *Will and Testament: A Fragment of Biography*

*With Eight Screenprints by Joe Tilson.* Folio, illustrated in color, original full brown calf over boards, inside boards lined with tobacco Havane Clair Canson Mi-Teintes paper, enclosed in a paneled oak box designed by the artist. (Verona): Plain Wrapper Press, (1977). First edition. Limited to 86 numbered copies printed in Berthold Post Mediaeval, calligraphic elements by Golda Fishbein, on white Fabriano Plain Wrapper Press paper, the screenprints printed by Christopher Prater of Kelpra Studio, signed by Burgess and Tilson. Smyth 20. A very fine copy of one of Richard-Gabriel Rummonds' most impressive productions, including the wooden box, not supplied with all copies in the edition. \$5000.00

78. [PLAIN WRAPPER PRESS] RUMMONDS, Richard-Gabriel *A Sampler of Leaves from Plain Wrapper Press and Ex Ophidia Books*

*Essays by Richard-Gabriel Rummonds, Decherd Turner, Michael and Winifred Bixler, Golda Laurens, Bradley Hutchinson, Alessandro Zanella, Guido Trevisani, and Craig Jenssen.* Folio, original quarter-leather & cloth, in publisher's cloth box. (No place: Richard-Gabriel Rummonds, 1996). First edition. Limited to 40 copies signed by Rummonds. The *Sampler* includes a checklist of books produced by Rummonds at the Plain Wrapper Press and at Ex Ophidia. "This edition . . . was composed in Monotype Dante by Michael and Winifred Bixler. Golda Laurens lettered the title. Bradley Hutchinson printed the front and back matter on Magnani mouldmade

paper and the wrappers on Fabriano Ingres mouldmade paper. The signatures and sections in the sampler were printed on a variety of papers by Richard-Gabriel Rummonds and Alessandro Zanella. The frontispiece photograph was taken by Guido Trevisani. The edition was quarter bound in leather with cloth boards by Craig Jensen at BookLab.”  
– from the colophon. Fine copy. \$4,500.00

79. [PLAIN WRAPPER PRESS] BORGES, Jorge Luis *Siete Poemas Sajones / Seven Saxon Poems*

*With a Foreword & Notes in English by the Author.*

*Translations into English by Alastair Reid & Norman Thomas di Giovanni.*

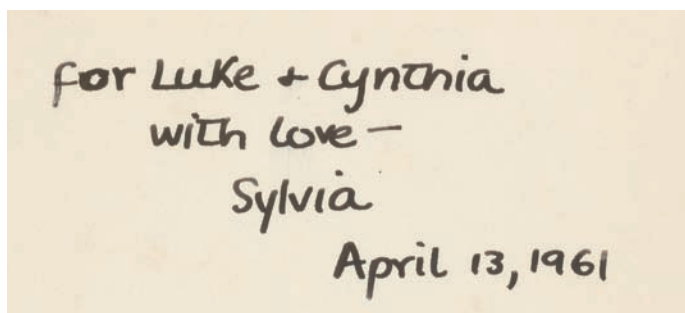
*Impressions by Arnaldo Pomodoro.* Folio, illustrated with engravings, original vellum with plated bronze bas-relief plates by Pomodoro mounted on the front cover, in wooden box with relief-etched brass panel. (Verona, Italy): Plain Wrapper Press, (1974). First edition of the magnum opus of Richard-Gabriel Rummonds’ Plain Wrapper Press. Limited to 120 press-numbered copies (although fewer copies were produced) printed



in Bauer Horizon Light on Cream Richard de Bas handmade wove paper, the engravings printed by Fabio Ambrosi, the ornaments stamped by Renzo Pavanello and bound by Marcello Fornaro, signed by Borges & Pomodoro. Smyth, *Plain Wrapper Press, 1966-1988*, #14. Hutner and Kelly, *Grolier Club, A Century For The Century: Fine Printed Books From 1900 to 1999*, 79. A very fine copy of this masterpiece of modern fine printing, which is far scarcer than its limitation would suggest. \$15,000.00

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 on the front free endpaper: "For Luke & Cynthia / with love - / Sylvia / April 13, 1961." A highly important association copy, rich in personal interest and history: E. Lucas (Luke) Myers, an aspiring writer from Tennessee, was intimately connected to Ted Hughes and Plath, and decades later published an important memoir of his relationship with the two poets entitled *Crow Steered Bergs Appeared: A Memoir of Ted Hughes and Sylvia Plath* (Sewanee, TN: Proctor's Hall Press, 2001). Plath met Luke Myers at Cambridge, where she and Myers were studying, and admired his poetry and fiction. In her journal entry for February 25, 1956, she wrote: "I have learned something from E. Lucas Meyers (sic) although he does not know me and will never know I've learned it. His poetry is great, big, moving through technique and



for Luke + Cynthia  
with love -  
Sylvia  
April 13, 1961

discipline to master it and bend it supple to his will. There is a brilliant joy, there, too, almost of an athlete, running, using all the divine flexions of his muscles in the act. Luke writes alone, much. He is serious about it; he does not talk much about it. This is the way.” – Sylvia Plath, *The Journals* (London: Faber & Faber, 2000), p. 207. On March 3, Plath commented on Myers’ fiction: “A chapter – story from Luke’s novel arrived, badly typed, no margins, scrawled corrections, & badly proofread. But the droll humor, the atmosphere of London & country which seeps indefinably in through the indirect statement: all this is delicate & fine. The incidents & intrigues are something I could never dream up . . . Nothing so dull & obvious & central as love or sex or hate: but deft, oblique. As always, coming unexpectedly upon the good work of a friend or acquaintance, I itch to emulate, to sequester.” – Plath, *The Journals*, p. 344. Luke Myers was a close friend of Ted Hughes, and it was outside the chicken coop behind the rectory of St. Botolph’s Church that Myers rented from Mrs. Helen Hitchcock, the widow of a former rector, that Hughes used to pitch his tent on weekend visits to Cambridge University, from which he had graduated a year and a half before. St. Botolph’s rectory “was a poets’ haven, anarchic and unjudgmental”, with Mrs. Hitchcock “turning a blind eye to the capers, bibilous and otherwise, of her undergraduate lodgers, of whom she was very fond.” – Anne Stevenson, *Bitter Fame: A Life of Sylvia Plath* (London: Viking Penguin, 1989), p. 73. In February, 1956, a group of young Cambridge poets including Luke Myers, Ted Hughes, Daniel Huws and David Ross, among others, had just put together a little magazine appropriately named the *St. Botolph’s Review* after Luke Myers’ digs where they often gathered, and the launch party for the magazine (of which only one issue was published) was to be the occasion for the first fateful meeting between Plath and Hughes on Saturday, February 25, 1956. Plath, who had read some of the poetry by the St. Botolph’s group – and two of whose own poems had been criticized recently by one of them, Daniel Huws, in the student magazine *Chequer* – purchased a copy of the *Review* on the morning of

the party, and memorized several of Hughes's poems in anticipation of attending the party and meeting him. According to Plath's journal entry, after dancing for a while with a drunken, "satanic" Luke Myers, she ran into Hughes. Amid the crush of the party, "I started yelling again about his poems and quoting: 'most dear unscratchable diamond' and he yelled back, colossal, in a voice that should have come from a Pole, 'You like?' and asking me if I wanted brandy, and me yelling yes and backing into the next room . . . And then it came to the fact that I was all there, wasn't I, and I stamped and screamed yes, . . . and I was stamping and he was stamping on the floor, and then he kissed me bang smash on the mouth and ripped my hair band off, my lovely red hairband scarf which has weathered the sun and much love, and whose like I shall never again find, and my favorite silver earrings: hah, I shall keep, he barked. And when he kissed my neck I bit him long and hard on the cheek, and when we came out of the room, blood was running down his face." – Sylvia Plath, *The Journals*, pp. 211–212. As Diane Middleton put it: "Ted Hughes may not have been looking for a wife that night, but Sylvia Plath was looking for a husband, and Ted Hughes met her specifications exactly." – Diane Middleton, *Her Husband: Hughes and Plath – A Marriage* (London: Viking, 2003), p. 5. A month later in London, Hughes, not wanting "to declare his interest . . . asked Lucas Myers to play go-between. Myers could meet Plath for a drink somewhere, then just drop in on Hughes at the flat on Rugby Street, as if by chance. Myers admits in his memoir that he had taken a dislike to Plath, and that he agreed to this ploy reluctantly. He duly invited Plath to join him and Michael Boddy, another of Hughes's friends, at a pub called the Lamb, in Conduit Street – a poets' hangout – and shortly afterward suggested a visit to Hughes. It didn't take long to see that Hughes and Plath wanted to be alone." Later that night, at Plath's hotel, they spent – in Plath's words – a "sleepless holocaust night" together. – Middleton, p. 24. Soon after, Hughes left the job he had in London and moved to Cambridge, sharing a flat with Myers in Tenison Road, meeting Plath every day, and abruptly member at

the wedding. In later years, Myers was witness to the difficulties in the marriage, and aware of its tenuous nature. In a measured attempt to explain “Sylvia’s behavior and volte-faces between pleasantness and bitchiness” to Olwyn Hughes in a letter dated March 12, 1960, Myers wrote: “I have the feeling that it is best to think of Sylvia as being always pretty much as she was this weekend . . . Ted suffers a good deal more than he would ever indicate or admit, but he also loves her and I think it is best to assume he will stay with her. And she very evidently loves him in the self-interested and possessive way of which she is capable.” [quoted by Stevenson, pp. 188–189] For her part, Plath clearly valued her own, and Ted Hughes’s, friendship with Luke Myers. In 1961, anticipating the publication of her novel *The Bell Jar*, “Sylvia must have decided to protect herself, in view of the novel’s public portrayal of her mother and of a devastating period in her own personal history, by publishing it under a pseudonym, Victoria Lucas. It was a name drawn from Ted’s world: ‘Victoria’ after his favorite Yorkshire cousin, Victoria (Vicky) Farrar, and ‘Lucas’ after his friend Lucas Myers.” – Stevenson, p. 227. Plath committed suicide at the age of 31 in February 1963. It is perhaps worth noting that the date of Plath’s inscription to Lucas and Cynthia Myers is exactly the same as that of the inscription in the copy of *The Colossus* that Plath gave to the poet Theodore Roethke. Signs of use, but a very good copy in worn and soiled dust jacket. \$40,000.00

81. POUND, Ezra *Cathay*

*Translations by Ezra Pound For the Most Part From the Chinese of Rihaku, From the Notes of the Late Ernest Fenollosa, and the Decipherings of the Professors Mori and Ariga.* Small, thin 8vo, original buff wrappers. London: Elkin Mathews, 1915. First edition. One of 1000 copies printed. Gallup A9. Perhaps Pound’s best-loved collection of poems, including “The River-Merchant’s Wife: A Letter” and “Lament of the Border Guard”, and one of the best collections of poetry to respond, however obliquely it may seem, to the Great War. A fine copy. \$1,500.00

82. RITSOS, Yannis *Persephone*  
*English Translation by Nikos Stangos. With Two Woodcuts by Joe Tilson.*  
 Oblong folio, original quarter black cloth & original screen-printed  
 paper boards, in publisher's slipcase. (Verona: Edizioni Ampersand,  
 1990). First edition, a bilingual edition printed in both Greek and  
 English. Limited to 80 printed printed by hand by Alessandro Zanella  
 in Antigone and Lutetia types on hand-made Cartiere Miliani Fabriano  
 paper, signed by Ritsos and Tilson. A very fine copy. \$850.00
83. ROSENBERG, Isaac *Moses. A Play. (And Poems)*  
 12mo, original bright yellow wrappers. London: Printed by The  
 Paragon Printing Works, 1916. First edition of Rosenberg's extremely  
 rare third book, a somewhat allegorical verse-drama printed at  
 the author's own expense by his friend Reuben (Crazy) Cohen at  
 Narodiczky's press in Stepney Green and distributed by Rosenberg to  
 critics and fellow poets. In addition to the title play, this tiny 26-page  
 booklet contains the poems "Spring, 1916" at the front in addition  
 to "Marching, as seen from the left file" & seven additional poems at  
 the back. No record of the number of copies printed survives, but it  
 is presumed to have been small. Reilly, p. 279. *Soldier Poets of the Great  
 War: An Exhibition at the Grolier Club*, (1988). Rosenberg was killed in  
 action on the Somme, April 1, 1918. Yellow wrappers a trifle soiled,  
 spine repaired, otherwise a very good copy. \$1,750.00
84. ROSTAND, Edmond *Original signed cabinet photograph*  
*5½" x 3½" mounted on backing board, of Rostand ca. 1900-1910, a tinted three-*  
*quarter profile seated portrait.* French dramatist Edmond Rostand (1868-  
 1918) is best known as the author of *Cyrano de Bergerac*. Two sliver  
 chips in the emulsion at the top edge, otherwise fine. \$750.00
85. SCHUYLER, James *The Home Book: Prose and Poems,*  
*1951-1970*

*Edited by Trevor Winkfield.* 8vo, original wrappers with front cover illustration by Darragh Park. Calais, VT: Z Press, 1977. First edition. One of 1000 copies printed by the Stinehour Press. Presentation copy, inscribed by the author to Don Allen on the half-title: "For Don - affection, admiration - too long unseen - love, Jimmy, Jan. 9, 1977". Also signed by the late Darragh Park on the copyright page. A lovely inscription, and a lovely association: Allen included four poems by Schuyler in his seminal anthology *The New American Poetry, 1946-1960* (N.Y.: Grove Press, 1960). Spine slightly cocked, otherwise a fine copy. \$850.00

86. SNYDER, Gary *Typed Letter Signed ("Gary")*

*1 page, 4to, No place, 9 September 1964, to Kenneth Rexroth, about his travels, matrilineal descent, and hallucinogenic experiences.* Snyder writes of a hiking trip "into the Sierra" with Phil Whalen, Locke McCorkle, and Barbara Somers: "We went in from Cedar Grove & then north at the Muir trail over Pinchot Pass and Mather Pass, up LeConte Canyon & over Muir Pass into the Evolution basin, then cross-country into the McGee Lakes where we spent several days & rock-climbed some peaks. Cross-country'd out to Evolution Lake, then entered Darwin Canyon & departed from the mountains over 13,000 ft . . . It was a splendid & imaginative trip." One month before writing this letter Snyder "hiked alone thru the Olympic Park, south to north, entering on the N. Fork of the Quinalt and leaving via the Elwha near Port Angeles." About matrilineal descent Snyder writes: "I am all turned on by a cranky notion that matrilineal descent would make the social revolution possible, especially if combined with a custom of free-form marriage, i.e. people can contract marriages in any number or combination they wish, ranging from monogamous to group: and am investigating the anthropological evidences around all this." Finally, Snyder responds to Rexroth's "column on [Friedrich] von Hügel", considered by Rexroth to be "one of the greatest minds produced by the Catholic Church": "I read your column on Von



Hügel, & the hallucinogenic craze – I’ve been thinking a good deal about this, and I really don’t feel that the hallucinogenic experiences are evil or negative even – and could conceivably be of much use in the hands of the right psychiatrists, or (for spiritual paths) in combination with a true, committed, askesis. We might be better off without them drugs, but dammit they’re around now, & I for one am trying to figure out how to turn them in the right direction, since they won’t just go away.” Folded from mailing, some light use, otherwise in fine condition. \$600.00

87. STEIN, Gertrude *Portrait of Mabel Dodge at the Villa Curonia*

8vo, original Florentine floral wallpaper wrappers, printed paper label on the front cover, stitched as issued. Florence: Privately printed, 1912. First edition of Stein’s second – and rarest – book, the variant with the printer’s imprint on page [12] (no priority established). One of 300 copies printed. Wilson A2. Paper label lightly spotted with a tiny closed tear in the bottom edge, otherwise a very fine copy of this fragile book. \$10,000.00

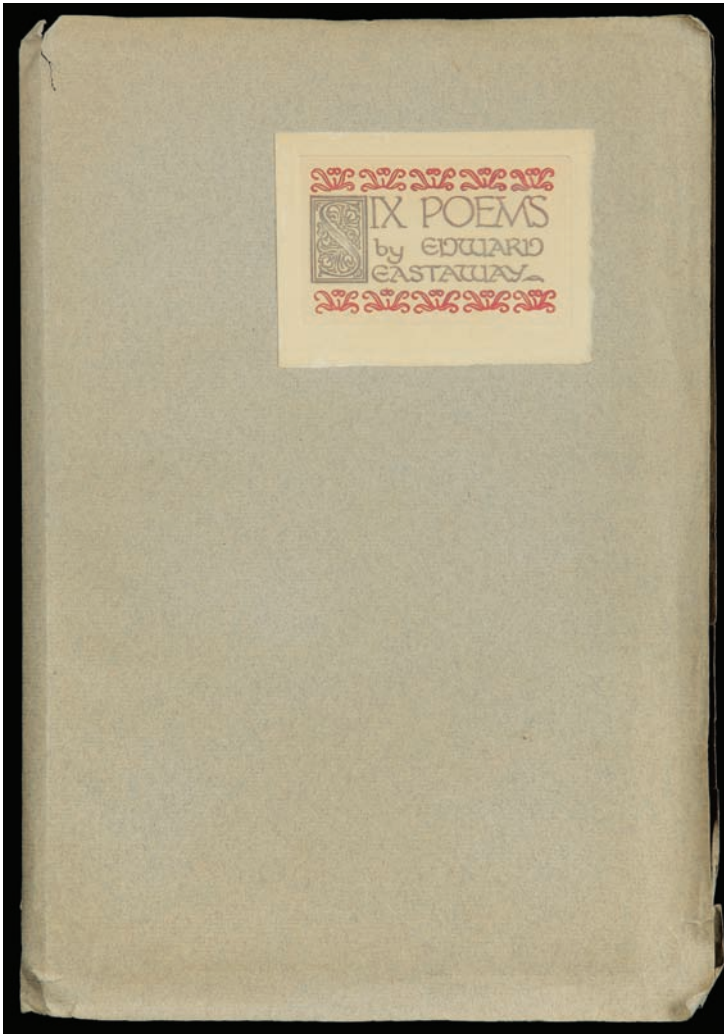
88. STEVENS, Wallace *Raoul Dufy*

*A Note by Wallace Stevens*. Oblong, large 4to, original printed blue wrappers, string-tied as issued. (N.Y.: Pierre Berès, 1953). First edition of this four-page essay on Dufy’s *La Fée Électricité*. One of 200 numbered copies on handmade Arnold paper printed by the Ram Press. Edelstein A20. The present copy, however, differs from Edelstein’s description in two particulars: there is no copyright stamp on the inside front wrapper and the colophon page is not numbered in holograph. A very fine copy of one of Stevens’ scarcest publications. \$1,500.00

89. (THOMAS, Edward) *Six Poems by Edward Eastaway*

4to, illustrated by James Guthrie, original gray wrappers with printed

label. Flansham, Sussex: The Pear Tree Press, (1916). First edition of Thomas' rare first book of poems, the first appearance of any of his poems in book form, privately printed in an edition stated to consist of 100 copies printed by hand and in color from intaglio plates by James Guthrie at The Pear Tree Press. Eckert, pp. 235-37. However, according to Eckert, Thomas' biographer and bibliographer, "less than a hundred copies" were actually printed, and "the plates are now



destroyed.” In addition to “Sedge-Warblers”, “Cock-Crow”, and “Beauty”, *Six Poems* includes “This is no case of petty right or wrong”, “A Private”, & “Aspens”. Of the edition, Eckert notes that “There are variations in size and in colour – each book is usually done in two colours – and there may be copies varying in collation between the first and second states.” The present copy is such a variant: it is printed using two colors, but it comprises sixteen leaves on handmade paper rather than on “Jap vellum” which was used in the first state. In addition, the pagination, or placement of the illustrations and text, varies: in this copy, the full length illustration appears on p. 9; there is an illustration on p. 17. The present copy is presumably a later, mixed state of the book, a not unusual phenomenon as most copies we have seen represent variant states of the book. Eckert notes that “usually those of the second state” were numbered; this copy is annotated on the colophon page in Guthrie’s hand: “Of 100 copies, this is no. 94” and is signed by him. Two short closed tears in the top spine portion, otherwise a fine copy preserved in a custom half morocco folding box. \$12,500.00

90. [TURKEY PRESS] *An extensive collection of books printed and published by the Turkey Press of Sandra and Harry Reese*  
 59 volumes, various sizes and bindings. (Various places, but chiefly Santa Barbara, CA: Turkey Press, 1975-1992). The collection includes works by Tom Clark, Sam Hamill, Edwin Honig, James Laughlin, Thomas Merton, Harry Reese, Keith Waldrop, among others. In addition, there are three books printed by the Turkey Press for other publishers: John Allen Cann’s *Accompaniments For A Dozen Roses* (Aetheric Press), Zane Grey’s *The Western Motion-Picture* (Arundel Press) and Rupert Revelstoke’s *A Journey to Lambay* (Lambay Editions). Many of the books are signed by their authors. All of the books are in fine condition. A detailed list is available upon request. \$7,500.00
91. WALDMAN, Anne *First Baby Poems*  
 8vo, drawing by Patricia Padgett, original decorated glossy white

wrappers with a quotation on the back by Michael McClure. Rocky Ledge, (N.Y.): Cottage Editions, (1982). First edition of these poems surrounding the birth of her first child. Limited to 526 copies. Presentation copy, inscribed on the half-title: "For Ted Berrigan - 'My heart is elephantine' loyally & faithfully yours, Anne Waldman, June 30, 1982, St. Marks Place". A lovely association: Waldman was a dear friend, a colleague of Berrigan's at Naropa, and the editor of the memorial anthology *Nice To See You. Homage To Ted Berrigan*. (Minneapolis, MN.: Coffee House Press, 1991). Covers slightly soiled, but a very good copy. \$750.00

92. WARD, Lynd *Gods' Man*

*A Novel in Woodcuts by Lynd Ward. [With:] Madman's Drum. A Novel in Woodcuts.* Together, 2 volumes, 8vos, original cloth-backed pictorial and patterned paper over boards, paper label on the spines, glassine dust jacket on each volume. N.Y.: Jonathan Cape / Harrison Smith, (1929-1930). First trade editions of Ward's first two books, housed together in publisher's slipcase decorated with the same patterned paper used on the cover of *Madman's Drum*, and accompanied by an original woodcut self-portrait of Lynd Ward on Japan paper, matted and framed, with tissue guard on which is printed the title: "Self-Portrait of Lynd Ward, Author of *God's Man. A Novel in Woodcuts*. This is one of 100 proofs taken directly from Mr. Ward's Wood Block and is sent to you with the compliments of the publishers. Jonathan Cape and Harrison Smith, 139 East 46th Street, New York City". The woodcut is signed by Ward just below the lower right-hand corner of the image. Glassine dust jackets chipped, otherwise a fine set of this rare publisher's presentation of Ward's first two books. \$3,500.00

93. WARD, Lynd *Three original wood-engravings*

*each approximately 4½ x 5½ inches, published in Gods' Man: A Novel in*

*Woodcuts* (NY: Jonathan Cape & Harrison Smith, 1929), each wood-engraving is signed by Ward in the bottom margin, the three prints framed vertically and glazed together. The engravings are in fine condition. \$2,250.00

94. WHITMAN, Walt *Leaves of Grass*

8vo, portrait inserted, original heavy gray wrappers, printed yellow spine label. Philadelphia: McKay, 1891-2. The "Deathbed Edition", the ninth separate edition of *Leaves of Grass* and the most complete edition, arranged and revised by Whitman, who said of it: "I wish to say that I prefer and recommend this present edition for future printing if there should be any; a copy and facsimile indeed of these 438 pages." Presentation copy, inscribed in Traubel's hand to Whitman's favorite male nurse and the person to whom his last words were addressed: "To Warren Fritzingler, Jan. 7, 1892, given by direction of Walt Whitman from his sick bed. H. L.T." One of no more than fifty copies hurriedly bound up at Whitman's request for distribution to his closest friends, the first copy of which was bound in brown wrappers and inscribed by Whitman to Dr. Richard M. Bucke, one of his three executors; another fifty were bound in what was considered more attractive gray wrappers, of which probably no more than a dozen were inscribed at Whitman's request by Horace Traubel, Whitman's friend and one of his three literary executors, because Whitman was too weak to inscribe them himself. BAL's Printing 1, Binding A (Myerson's Binding B). "The first copies received by Whitman were bound in a brown paper wrapper which he considered to be flimsy, so further copies were bound in a heavier gray paper wrapper". Myerson A2.7.12. Wells & Goldsmith, pp. 34-35: "This issue [for presentation to friends] is extremely rare and did not exceed fifty copies". BAL 21441. Only three copies with presentation inscriptions in Whitman's own hand are located in Myerson. The majority of presentation copies, such as the present copy, are inscribed by Horace Traubel for the dying poet, and these are rare on the market, most being in institutional libraries. Whitman died on

Walt Whitman  
**L EAVES**  
OF  
**Grass**  
Complete  
1892

70  
Wasson Firstingon  
from by direction  
of Walt Whitman  
Jan. 7 1892  
found & checked  
W.L.S.

March 26, 1892; Warren Fritzingler had nursed him for two years and a half years. Warren Fritzingler, “the twenty-five-year-old adopted son of Mrs. Davis”, Whitman’s live-in house-keeper, “was as self-sacrificing as his mother. Although he was engaged to a woman for more than two years while tending to Walt, he almost never saw her at night because of his service to the poet. He took nursing classes in Philadelphia and also trained to be a professional masseur. The latter skill was a godsend to the poet, who found that Warrie’s nightly ‘pummelings’ of his body brought him great relief.” During Whitman’s last days, “his only relief came when his body was shifted by Mrs. Davis or Warrie. He was shifted sixty-three times in his last twenty-four hours. But he made no complaints. He died with the stoic dignity of many of the Civil War soldiers whose deaths he had witnessed in the hospitals . . . The last distinct words heard from him were ‘Warrie, shift.’” – David S. Reynolds, *Walt Whitman’s America: A Cultural Biography* (N.Y.: Vintage, 1996), p. 567. Front lower wrapper split approximately three inches at joint, otherwise a fine, unopened copy in half-morocco slipcase. An important association copy. \$25,000.00

95. WILLIAMS, Jonathan *Garbage Litters The Iron Face Of The Sun’s Child*

Small broadside poem printed on a single narrow sheet of yellow paper, 4 inches wide x 13 inches tall, folded into thirds, illustrated with an original copperplate engraving by David Ruff. (San Francisco: Jargon Society, 1951). First edition of the first publication to be issued under Williams’ Jargon Society imprint. Jargon 1. One of 50 copies “handset, printed in lydian types on l’Aiglon paper” by David Ruff, and signed by Williams and Ruff. This copy of *Garbage Litters* is tipped-in at the back of Holly Beye’s book *Do Keep Thee in the Stoney Bowes A Legend* (San Francisco, CA: Inferno Press, 1951) which was printed at the same time, on the same yellow paper, and by the same artist as Williams’ poem, a coincidence that establishes the bibliographical context for its publication. David Ruff was Holly

Beye's husband and the dedicatee of *Do Keep Thee in the Stoney Bowes*, which he illustrated with three soft ground intaglio engravings. As the colophon notes, the book was handset "in Caslon types by Leslie Woolf Hedley" and "designed & printed on l'Aiglon paper by David Ruff at his San Francisco Print Work Shop." The edition was limited to 150 copies, numbered and signed by Beye; this copy additionally inscribed by Beye to William Wilkie, a California artist and etcher, whose distinctive ownership signature is on the front endsheet and on a small slip of green paper affixed to the front cover. It would appear that Williams' little broadside poem was printed coincidentally with Beye's book, the idea for it inspired by Ruff's intaglio etchings and the brilliant yellow paper he was using to print his wife's book. Holly Beye and David Ruff met Jonathan Williams in New York City in 1949, while Williams was staying with his aunt on Park Avenue, and attending Stanley William Hayter's Atelier 17. Ruff, Beye and Williams were friends of Kenneth and Miriam Patchen, who also lived in NYC and Old Lyme, Connecticut at the time. After moving to San Francisco in 1950, David Ruff set up the Print Work Shop, and there printed Patchen's *Orchards, Thrones & Caravans* (1952), in addition to two books by Beye, including *In the City of Sorrowing Clouds* (1952). For a delightful account of the relationship between Beye, Ruff, Williams, and the Patchens, we recommend Beye's *120 Charles Street, The Village. Journals & Writings 1949-1950* (Huron, OH: Harmony Series, Bottom Dog Press, 2006). Williams' *Garbage Litters The Iron Face Of The Sun's Child* is extremely rare, and no doubt this copy owes its survival to the printer's wife's book. We have only seen one copy of *Garbage* offered on the open market in the last thirty years. A very fine bright copy of the rarest and most ephemeral of all Jargon Society publications, lacking from all but a few collections of the works of Jonathan Williams and the Jargon Society. \$7,500.00

96. WILLIAMS, Tennessee [Thomas Lanier] *Figure, with three background figures*



Original painting, acrylic on canvas, measuring 20 x 24 inches, signed lower right with the artist's initials, as was his custom, and on verso in full. 1980. An exceptionally fine painting of a young man engulfed in light, another young man watching him from behind, while a man and a woman meet in the background. This evocative painting reflects the rather complicated personal relationships which seemed of great interest to Williams and the palette speaks to his nights and days in Key West, a place, like Provincetown and Venice, famed for its particular light. \$9,500.00

97. WILLIAMS, Tennessee [Thomas Lanier] *Midnite Show*

Original painting, oil on canvas, 30¼ x 24 inches, signed lower right with the artist's initials, as was his custom. (No date). An arresting image of Harlequin standing alone on stage in the glare of a bright circular spotlight. A painting of a "Jester", dating from 1947, is in the Tennessee Williams collection at the Humanities Research Center in Austin, Texas. Provenance: The Family of Edmund J. Perret, Rye, New York. Edmund Perret was a personal friend of Tennessee Williams, and their relationship is documented in Lyle Leverich's book *Tom: The Unknown Tennessee Williams*. Aside from the painting's obvious homoerotic considerations, the theatrical context enhances the psychology of the picture with the figure, standing alone in the spotlight, perhaps reflecting something of the playwright's own vulnerability. \$9,500.00

98. YEATS, W. B. *The Shadowy Waters*

Small 4to, original dark blue cloth over bevelled boards, design stamped in gilt on front cover, t.e.g. London: Hodder and Stoughton, 1900. First edition. Wade 30. Signed by Yeats in pencil at the end of the prefatory poem "I walked among the seven woods of Coole" on page 9. The rest of the text consists of the play "The Shadowy Waters". Rear cover lightly stained near the top edge, corners a bit rubbed, otherwise a very good copy. \$2,750.00

99. YEATS, W. B. *In The Seven Woods: Being Poems Chiefly of the Irish Heroic Age*  
 8vo, original linen over boards, printed paper label on front cover. Dublin: Dun Emer Press, 1903. First edition of the first book published by the Yeats sisters' Dun Emer Press, precursor to the Cuala Press. One of 325 copies printed. Wade 49. In addition to the title poem, this collection includes "The Folly of Being Comforted", "Adam's Curse", "The Song of Red Hanrahan", among other poems. *In The Seven Woods* "marks, rather uneasily, a transition. The title-poem . . . celebrated the peace of Coole and the restoration of a sense of proportion in escape from public agitation, with the threat of apocalypse introduced ironically at the end. . . . The newer poems . . . were introspective in their own way, but the autobiographical note, diffused and distant in his early lyrics, sounded here with a new confidence, expressed in a harder diction . . . his poetry was beginning – if unevenly – to reflect his achieved personality." – Foster, *W. B. Yeats: A Life*, pp. 301–302. In a note to John Quinn, Yeats declared this "the first book of mine that it is a pleasure to look at – a pleasure whether open or shut". Apart from the usual discoloration of the endpapers, a fine copy – and rare in this condition. \$2,500.00
100. YEATS, W. B. *The Cat and the Moon and Certain Poems*  
 8vo, original linen-backed paper over boards, printed paper spine label. Dublin: The Cuala Press, 1924. First edition. One of 500 copies printed. Wade 145. Signed by Yeats on the title-page. The poems include: "Leda and the Swan", "The Cat and the Moon", "Youth and Age", "Meditations in time of Civil War", "Fullness and of the Coming Emptiness", "The Gift of Harun-al-Rashid", "The Lover Speaks", and "The Heart Replies". Some light browning to free endpapers, otherwise a fine, unopened copy. \$4,500.00
101. YEATS, W. B. *October Blast*  
 8vo, original linen-backed paper over boards, printed paper spine label.

Dublin: The Cuala Press, 1927. First edition. 350 “copies of this book have been printed on paper made in Ireland.” Wade 156. Contains “Sailing to Byzantium”, “The Tower”, and “Among School Children” among other poems. Spine label a trifle rubbed, otherwise a very fine copy. \$1,500.00

102. [YEATS, W. B.] BINNS, L. J. *Original pen-and-ink and watercolor caricature of W. B. Yeats*

5 x 8 inches (image size), on brown paper, initialed by the artist, and inscribed by the subject: “W. B. Yeats Sept. 1910”. A delightful caricature of W. B. Yeats dressed in a dapper suit with bow tie, wearing *pince nez*, and standing rather primly with his hands behind his back, his figure tapering down to his diminutive white shoes. L. J. Binns was a popular British turn-of-the-century caricaturist known for his portraits of actors and actresses, music hall performers and playwrights. The caricature is in fine condition, framed and glazed. \$9,500.00





*Set in Quarto types. Printed on Mohawk paper.  
Designed by Jerry Kelly.*