

# JAMES S. JAFFE RARE BOOKS LLC

## BOSTON INTERNATIONAL ANTIQUARIAN BOOK FAIR

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

1. ACCONCI, Vito. **An extensive collection of material by and relating to Vito Acconci (1940-2017), dating from 1966 to 2008**, and consisting of early poetry and prose poetry, over two dozen original Situationist-type project descriptions, several interviews, including his first notice by an art critic, Cindy Nemser, in 1971, a few of his essays, several exhibit catalogs, and numerous press releases and postcards announcing new exhibits. Three items are signed by Acconci, and there are three large black-and-white photos of him, aside from the photos documenting his projects. A detailed list is available. \$65,000.00
2. [ART] CELENDER, Don. **A representative collection of the works of Don Celender, whom Roberta Smith called “the pollster laureate of conceptual art”**, includes twelve of the exhibition catalogues Celender co-produced with the O. K. Harris Gallery, (one co-authored by Ricardo Bloch), and three postcard sets, as well as two obituaries, a detailed CV, and a couple of reviews of late Celender shows. A complete list is available upon request. \$10,000.00
3. [ARTIST’S BOOK] SMITH, Keith. **Bobby. Book Nr 100**. Small folio, illustrated, original quarter leather and pictorial boards, acetate dust jacket as issued. Atlanta, GA: Nexus Press, 1985. First edition, deluxe issue limited to 50 copies “printed on Curtis Rag white wove 75 lb. text, hand-bound (recessed cord with half leather cover), signed and numbered by the author” . . . all copies bound with archival materials: linen cord, wheat paste, hot glue, and conservation matt board. Ingres Antique used for the endsheets and cover paper.” On the colophon, the author has numbered and signed the book “14/50 Keith summer solstice 1985.” Presentation copy, inscribed on the half-title by Smith to his good friends, Jonathan Williams and Thomas Meyer: “For Tom and Jonathan from [Bobby] and Keith 1 May 1987.” In 1983, Keith Smith published (*April 19*) *Lexington Nocturne. A Poem by Jonathan Williams as Interpreted by Keith Smith*. The colophon for *Bobby* states: “Bobby (was) imaged on an Apple Macintosh computer. The basic composition of each page triplicated and modified for three color separation. Each modification printed out by an Apple image-writer for making negatives. Bobby printed offset in magenta, cyan, and yellow by Nexus Press . . . Michael Goodman, director, Clifton Meador, assistant director.” There were 1000 copies printed on Mohawk Superfine paper, although the scarcity of *Bobby* in any form certainly suggests that the entire intended edition may not have been completed, or not entirely distributed, perhaps owing to its very personal character. A very fine copy. \$7,500.00
4. ASHBERY, John. **A collection of twenty-five books by John Ashbery, each inscribed by the poet to Ashbery’s partner, the French poet Pierre Martory**. Pierre Martory [1920-1998] was a French poet and novelist, who made a career as the drama and music critic for *Paris-Match*. Ashbery met Martory in 1956, when he was in France on a Fulbright Fellowship, and the two writers lived together for nine years until 1965 when Ashbery returned to the USA. Ashbery dedicated two of his own books of poetry to Martory, including *The Tennis Court Oath* (1962) and *Flow Chart* (1991), and translated a number of Martory’s works, including *Every Question But One* (1990), *The Landscape is behind the Door* (1994) and *The Landscapist* (2008). A detailed list is available. \$22,500.00

5. BARNES, Djuna. **Three letters, 1 holograph, 2 typed, to “Mr Drake”, Paris and Cagnes, France, (circa 1923-1925)**. A superb group of letters from Barnes to one of her agents that detail her efforts to earn a living selling portraits of literary figures of the day: “I enclose drawings of Ezra Pound & Jules Pascin – I hope you will like these – in any case, take good care of them for me – won’t you? I am doing one of Gertrude Stein which I will send you . . .” The second letter continues in a similar vein: “Here is Mina Loy. She is a member of the Academy. Her last book is also out now – “Lunar Baedeker” – Mr. Wilson may be able to tell you about her, she is undoubtedly of interest. Would you like me to send you some of her drawings, her poems? Would you find any place for an article on her? What became of the drawings of Pound and Pascin I mailed you . . .” The third, and apparently final, letter concerns Barnes’s poem “Portrait of a Lady (Walking)”, which she is returning, “not knowing quite whether you want it or not. I do not like the suggestions made by Miss Gregory, and cannot change it. . . . If you do not want it yourself send it back, it is too good of you to try to place my things, and I can no longer impose on your time or your amiability . . . Djuna Barnes.” Letters from Barnes are rare, and those from her early years in France, such as these, are extraordinary. \$10,000.00
6. BARNEY, Natalie Clifford. **Selected Writings, edited with an introduction by Miron Grindea**. 8vo, illustrated, original two-toned black & green boards, dust jacket. (London): Adams Books, (1963). First edition. One of 100 copies signed by Barney, this being press-numbered copy 9. The book was also issued in red boards. In addition to a selection from Barney’s writings, this volume includes occasional pieces about her by Richard Aldington, George Painter, Renee Lang, Jean Cassou, Thornton Wilder, Lucienne Desnoues, Anne-Maraie Kegels, Yanette Deletang-Tardif, Bernard Berenson (from his letters to Barney), Georges Cattai, Jean Royere, Edmond Jaloux, Samuel Putnam, Germaine Beaumont, George Antheil, Francis Mars, Ramon Gomez de la Serna, Virgil Thomson, Marcel Jouhandeau, and Pierre Paraf. Blind-stamp of Gerard Silmo on the rear free endpaper. A fine copy. Very scarce. \$1,000.00
7. BASKIN, Leonard. **Blake and the Youthful Ancients, Being Portraits of William Blake and His Followers Engraved on Wood by Leonard Baskin and with A Biographical Note by Bennett Schiff**. 8vo, illustrated with 18 wood engravings, original half-morocco & Cockerell boards by the Harcourt Bindery. Northampton, MA: The Gehenna Press, 1956. Limited to 50 copies signed by Baskin and with an additional presentation inscription by him on the colophon page. As Baskin noted in the Gehenna Press Bibliography: “This was the last book which was made with my hands, that cessation a benefaction since I was a compositor and pressman of no distinction. This book is an homage to Blake and the dear youths who plied him with honour in his late age. My increased skill in wood engraving is here made manifest and a pattern for a kind of Gehenna Press book makes its beginning here; an introduction succeeded by a series of prints. The title-page reveals the novice’s poking into historical sources & exemplars.” *The Gehenna Press, The Work of Fifty Years* 7. One of the rarest of Gehenna Press books. Occasional light foxing, otherwise a fine copy. \$7,500.00
8. [BISHOP, Elizabeth]. **Original black & white silver-print photograph of Elizabeth Bishop, 9 1/2 x 7 inches, signed by Bishop on the verso**. In this image, Bishop is standing in front of a stone wall, gazing off to the right. The portrait is reproduced. in reduced format, as Figure 25 in Brett Millier’s biography of Bishop. On the verso, Bishop has written: “Please return to Elizabeth Bishop 437 Lewis Wharf Boston, Massachusetts 02116”. The photograph is in fine condition. \$10,000.00
9. [BLACK MOUNTAIN COLLEGE] CAGE, John. **Haiku**. Single sheet measuring 12.5 x 32 cm., with accompanying hand-made printed mulberry envelope. (Black Mountain, NC: Black Mountain College Music Press, September 1, 1952). First edition of this electrotype facsimile of the composer’s score, autography by Cage and Carroll Williams, the designer and printer. Limited to 300 copies printed. The original drawing for this composition, entitled “Study for Seven Haiku”, was shown in the exhibition *John Cage: Scores and Prints at the Whitney Museum*, February 1952. During the summer of 1952, Cage taught at Black Mountain College, where he staged the first “happening”, with Robert Rauschenberg’s white paintings as a backdrop: “The evening performance seems to have lasted forty-five minutes. Understandably, surviving accounts of it vary. The many differing perspectives from which the audience saw and heard events made it impossible for anyone to see or hear everything. As Cage recounted the events, he stood on a ladder delivering a lecture that included silences. (M. C.) Richards and the six-foot-seven-inch Charles Olson mounted a different ladder to read poetry. (Merce) Cunningham and other dancers moved in and around the audience. (David) Tudor played the piano. Over the heads of the audience, at various angles, hung a sort of canopy of all-white paintings by a former student of Josef Albers, Robert Rauschenberg . . . A movie was projected at one end of the hall, slides at the other. A windup

phonograph played scratchy records.” It was also at Black Mountain College at this time that Cage was inspired to compose his silent piece, *4'33"*. – Kenneth Silverman, *Begin Again: A Biography of John Cage*. (N. Y.: Alfred A. Knopf, 2010), pp. 113-142. *Haiku* is reproduced on p. 102 of *Starting From Zero: Black Mountain College 1933-1957*. (Arnolfini, Bristol and Kettle's Yard, Cambridge, 2006). Ample limitation notwithstanding, *Haiku* is extremely rare, like so many other Black Mountain College imprints. A fine copy; framed and glazed. \$10,000.00

10. [BLACK MOUNTAIN COLLEGE] OPPENHEIMER, Joel. **“Souise, whose summer is imagined”**. Poem card, 3 ½ x 5 inches. (Black Mountain College, NC, privately printed, no date). First edition of this four-line poem by Oppenheimer, printed in red ink on yellow paper, presumably by the author himself. Presentation copy, inscribed by Oppenheimer to Jonathan Williams, who published several of Oppenheimer's books under his Jargon Society imprint: “For Jonathan, Joel L. Oppenheimer.” Faint crease, otherwise a fine copy. Rare. \$1,500.00
11. [BLACK MOUNTAIN COLLEGE] OPPENHEIMER, Joel. **The Dancer**. Large 8vo sheet folded to four panels, illustrated with a drawing by Robert Rauschenberg. Black Mountain, NC: Printed by The Sad Devil Press at Black Mountain College, 1951. First edition. One of 150 copies printed on Bristol card stock (the total edition). Published by Jonathan Williams as Jargon Two. One of Rauschenberg's earliest graphic publications. Fine copy, in a custom-made folding box. \$7,500.00
12. [BLACK MOUNTAIN COLLEGE] CREELEY, Robert, editor. *The Black Mountain Review*. Small 8vo, illustrated, 6 ½ x 8 1/2 and 4 ¾ x 6 5/8 inches, original wrappers. Vols. 1 – 7 (complete). 1954-1957, Black Mountain, North Carolina, Black Mountain College 1954-1957. First Editions. A complete run of *The Black Mountain Review*, the literary organ of Black Mountain College. Issue 1: Spring 1954: Contributors include Charles Olson, Paul Blackburn, Larry Eigner, William Bronk. Issue 2: Summer 1954. Contributors include Kenneth Rexroth, Douglas Woolf, Creeley, Irving Layton. Issue 3: Fall 1954. Contributors include Robert Duncan, Denise Levertov, Charles Olson. Issue 4: Winter 1954. Contributors include Joel Oppenheimer, Paul Carroll, Franz Kline, Jess Collins. Issue 5: Summer 1955. Contributors include Louis Zukofsky, Jonathan Williams, James Purdy, Paul Goodman. Issue 6: Spring 1956. Contributors include Fielding Dawson, Lorine Niedecker, Michael Rumaker, Hilda Morley. Issue 7: Autumn 1957. Contributors include Edward Dahlberg, Jack Kerouac, Philip Whalen, Gary Snyder, Hubert Selby Jr., Edward Dorn. Issue Number 5 was Louis Zukofsky's copy and bears his ownership signature and a reference to the page on which his *Bottom: On Shakespeare* appears. Zukofsky later inscribed this issue to “Sally and Lew Feldman some of what started us all together, Louis 3/13/63.” Feldman's rare book company was the House of El Dieff, which handled the sale of Zukofsky's archive to the University of Texas at Austin. A very good set. \$8,750.00
13. [BLOOMSBURY] BELL, Clive. **ALS, 2 pages, small 8vo, on Charleston, Firle, Sussex letterhead, but Lewes as noted in the author's hand, July 9, 1948, to a unnamed publisher, addressed as simply “Gentlemen”**. Bell's rather threatening letter concerns a manuscript he sent to the person or persons he is addressing, reminding them that “when I sent you my M.S. I insisted on a proof in good time. I therefore read your note with some surprise. I do not know what view you may take of my corrections, but I do know – and I mean what I say – that unless all are incorporated I must forbid you absolutely to publish my essay.” Bell ends his letter “A prompt answer would oblige. Yours faithfully, Clive Bell.” The letter is in fine condition. \$250.00
14. BRETON, Andre. **Young Cherry Trees Secured Against Hares. Jeunes Cerisiers Garantis Contre Les Lievres. Translations by Edouard Roditi. Cover by Marcel Duchamp. Drawings by Arshile Gorky**. 8vo, original photographic boards with cover design by Duchamp, dust jacket. N. Y.: View Editions, 1946. First edition. Limited to 1000 copies, this copy unnumbered. The only book illustrated by Gorky, with Duchamp's clever cover design featuring Breton as the face of the Statue of Liberty, as seen through a cut-out in the dust jacket. Light soiling to dust jacket, otherwise a fine copy. \$1,750.00
15. BYRON, George Gordon, Lord. **The Prisoner of Chillon, And Other Poems**. Small 8vo, 54 pages, yellow edges, contemporary three-quarter calf with orange leather title label on spine. London (sic): (No publisher), 1817. First European edition, a piracy. We are reasonably certain that this is the piracy to which Byron referred in the postscript to his letter dated May 9<sup>th</sup>, 1817 to his English publisher John Murray. Byron writes from Rome: “There are few English here . . . Oh – I forgot – the Italians have printed Chillon &c. a piracy a pretty little edition prettier than yours and published as I found to my great astonishment on arriving here & what is odd is, that the English is quite correctly printed – why they did it or who did it I know not – but so it is – I suppose for the

English people. – I will send you a copy.” – *Byron's Letters and Journals. A New Selection. From Leslie A. Marchand's twelve-volume edition. Edited by Richard Lansdown.* (Oxford: Oxford University Press, 2015), p. 271. This Italian piracy is shorter than the edition Murray published in December 1816, which consisted of 60 pages, a number of the footnotes that appear at the back of the English edition having been omitted. Byron wrote *The Prisoner of Chillon* while staying at the Villa Diodati in Switzerland in the summer of 1816. Byron was accompanied by his personal physician John William Polidori. It was at the Villa Diodati that Byron, Percy Bysshe Shelley, Mary Godwin (Shelley) and Claire Clairmont, Mary's stepsister, with whom Byron had had an affair in England, gathered during a period of incessant rain and conceived the idea of reading and writing “fantastical tales” for their amusement. Mary Shelley's *Frankenstein* (1818) and Polidori's *The Vampyre* (1819) were the infamous offspring of their clever contest. The present edition appears to be extremely rare. Damp stain to upper left corner, growing fainter as the pages progress, soiling (or smudging) to bottom edges, otherwise a very good and attractive copy. \$2,500.00

16. [BYRON, George Gordon, Lord] **Don Juan. A Poem in Sixteen Cantos.** 12mo, 2 volumes, engraved frontispiece illustrations, full contemporary calf with gilt rules and black leather spine labels. Philadelphia: R. W. Pomeroy, Fifth Below Walnut St, 1824. Early and plausibly the first American edition of Byron's *magnum opus*, which was published in installments in England between 1819 and 1824. An epic satire, *Don Juan* was planned to comprise seventeen cantos, but the final canto was left unfinished at Byron's death in April 1824; the sixteen cantos here were all that had been completed to date. Armorial bookplate of the Founding Father Charles Cotesworth Pinckney [1746-1825] in each volume. Son of Charles Pinckney, a colonial agent, and the brilliant agriculturalist Eliza Lucas Pinckney, Charles Cotesworth Pinckney was a member of the Southern slave-owning aristocracy and one of the signers of the Constitution in 1787. After his family moved to London in 1753, Pinckney attended the Westminster School, Christ Church, Oxford, and the Middle Temple in London, where he practiced law for a few years prior to returning to the Colonies and establishing his own practice in Charleston. A keen horticulturalist, Pinckney also studied botany in France with André Michaux in 1769. Upon returning to Charleston in 1773, he married Sarah Middleton, the daughter of Henry Middleton, whose family was one of the largest landowners in the colonies, and the creators of Middleton Place, one of the great colonial plantations, now a National Historic Landmark with the oldest landscaped gardens in America. Pinckney was a member of the American Antiquarian Society and the American Philosophical Society. Pinckney died in August 1825, and judging by the condition of this set, probably never found time to read the poem. Ralph Wheelock Pomeroy [1792-1844] apprenticed as a printer in Baltimore before becoming a publisher in Philadelphia. In 1839 Pomeroy also published the *Political Works of Lord Byron*. This American edition of *Don Juan* appears to be rare. *The Shorter New Cambridge Bibliography of English Literature* does not record this publication, and the earliest complete American publication of all sixteen Cantos of *Don Juan* that it records is dated 1826. OCLC records five locations of the present edition. Heavily foxed owing to the poor quality paper, covers only a trifle rubbed and soiled, otherwise a fine copy. \$2,500.00
17. CRANE, Hart. **White Buildings: Poems by Hart Crane. With a Foreword by Allen Tate.** 8vo, rebound in leather-backed marbled paper over boards, lettered in gilt on the spine and front cover. (New York): Horace Liveright, “1926”, (but 1929). First edition, second impression, of Crane's first book (although stated as “second printing” on the copyright page. One of 250 copies printed. Schwartz & Schweik A1.2. With Waldo Frank's ownership signature and presentation inscription on the front free-endpaper: “For Joe and Ruth, / With love / Waldo / Truro, Mass / 15 September / 1952”. After Crane's manuscript of *White Buildings* was rejected by Thomas Seltzer and then Harcourt, Waldo Frank brought it to the attention of Boni & Liveright who eventually published the book. Frank later edited the collected edition of Crane's poems which appeared under the Liveright imprint in 1933. Artist and printer Leonard Baskin's copy with his pencil ownership signature on the front free-endpaper. In 1957 Baskin designed, illustrated, and printed *Voyages: Six Poems from White Buildings* by Hart Crane at his Gehenna Press for the Museum of Modern Art. The binding is not signed but appears to be the kind of binding that Baskin would have commissioned. A fine copy. \$750.00
18. DAWSON, Fielding. **Elizabeth Constantine.** 8vo, original pictorial wrappers with design by the author. Asheville, NC: Fielding Dawson, 1955. First edition, designed by Jonathan Williams. Limited to 150 copies printed. Presentation copy, inscribed on the front free endpaper by Dawson to Cynthia [Homire, later Ficke]: “For Cynthia with love Fee, Nov 4th 1955.” A student at Black Mountain College at the time Dawson attended the

college, Cynthia Homire was much admired and courted. For a brief time she was Robert Creeley's lover, She later married another Black Mountain College student, Jorge Ficke, with whom she moved to New Mexico to pursue their careers as artists. Dawson has corrected two typos in the text. A fine association copy, in fine condition \$750.00

19. DICKINSON, Emily. **Autograph letter signed, "Emily," to an unnamed recipient (but Mrs. Elizabeth Holland), in pencil, 2 pages, 8vo, written on the first and third pages of a folded sheet. (No place; no date; but presumably Amherst, MA, summer 1881).** A remarkable letter in which Dickinson grapples with the disturbing situation of having received a gift from an anonymous individual and is trying to identify that person. Having already written to the person whom she mistakenly assumed was the giver – a man – she is now filled with embarrassment and rather abjectly addresses her question to Mrs. Holland, a logical possibility: "Forgive the fervent Ingrate, if this time I am right, who had last week a bewitching Box and replied Elsewhere. "Elsewhere" replying this morning that "it isn't him though he would it were", and will keep the gratitude till the first delight he may dare to send." Dickinson then describes the gift she received: "It was Rose-colored Butterflies, threaded on a Stem, with Antlers of Green, and three Branches of Golden Rod, though not like the field's. Do you identify? Dare not thank you until I know, lest I miss again. Jacob versus Esau was a trifle in litigation compared to the skirmish in my mind. Emily." The rather hyperbolic Biblical reference is to the story of Jacob and Esau in Genesis 26-The recipient has been identified by as Mrs. Elizabeth Holland, a long-time friend and correspondent of Dickinson, with whom Dickinson is known to have exchanged plants and confections, and the letter has been published in *Letters of Emily Dickinson*, edited by Johnson and Ward, (Cambridge, MA: Harvard University Press, 1958), no. 743. Dickinson's *Letters to Dr. and Mrs. Josiah Gilbert Holland*, edited by Theodora van Wagenen Ward, was published by Harvard in 1951. The letter is also No 950 in the newest collection of Dickinson's letters, edited by Cristanne Miller and Domhnall Mitchell ((Cambridge, MA: Harvard University Press, 2024), p. 664. Whether the man to whom Dickinson first addressed her inquiry, and from whom she appears to have believed the pretty gift had come, has been identified, we don't know. The letter is in fine condition, elegantly framed and glazed with a portrait of the poet. \$50,000.00
20. DUNCAN, Robert. **Autograph postcard signed, 2 pages, June 18, 1965, to Ted Berrigan:** "Dear Berrigan / Are you or Ron Padgett going to be West at the conference time. I've nominated you for the New Poet readings (unpaid, but it "pays" admission to one seminar) just in case. In some kind of appreciation for your work over the past year, if you are possibly going to be West. . . . Yrs. Etc. Robert Duncan". Duncan was inviting Berrigan (and Ron Padgett) to participate in the Berkeley Poetry Conference that was held at the University of California Berkeley on July 12-24, 1965. Berrigan attended the Conference and gave a reading on July 19<sup>th</sup> as part of a Special Reading that included Ed Sanders, John Sinclair, and Lenore Kandel; the reading was introduced by Allen Ginsberg. The postcard is in fine condition. \$500.00
21. FROST, Robert. **"Christmas Trees"**. 8vo, single sheet folded to form a form-sided leaflet. (N. Y.: Henry Holt and Company, no date but 1916. First separate edition of this poem, issued as "Christmas Greetings from Henry Holt and Company". At the end of the poem, a note reads: "From "Mountain Interval" by Robert Frost, with his permission." Contrary to all bibliographical sources, this publication, and not the 1929 publication, is the true first separate edition of this poem. Crane cites the 1929 privately printed edition by the Spiral Press as the first separate edition, but the present publication was undoubtedly published at or near the time *Mountain Interval* was published in 1916 and by the same publisher. We find no record of this publication in either Crane, Clymer & Green, or Lowenherz. Lightly soiled, but a very good copy. \$7,500.00
22. GARCIA MARQUEZ, Gabriel. **One Hundred Years of Solitude**. 8vo, original cloth, dust jacket. N. Y.: Harper & Row, 1970. First edition, first state dust jacket, with the exclamation point in the first paragraph of the jacket copy. This copy inscribed by Garcia Marquez on the dedication page following the printed dedication which reads "for jomi garcia ascot and maria luisa elio, to which Garcia Marquez has added: "y para El Terrific Gabriel / 93". A fine copy in dust jacket which is very slightly rubbed. \$25,000.00
23. GRAHAM, Jorie. **Erosion**. 8vo, original black cloth, dust jacket. Princeton, NJ: Princeton University Press, (1983). First edition of Graham's second book. With the author's signed (first name only) presentation to Mark Strand, "For Mark with much love Jorie Cambridge 1983", on the half-title page. This copy bears Strand's ownership signature on the front free-endpaper as well as his pencil marginal scoring on approximately nine pages of text. Fine copy. \$1,000.00

24. GRAHAME, Kenneth. **ALS, 1 page on the author's embossed letterhead, 70 words, 27th June 1913, Boham's, Blewbury, Didcot, Berkshire, to an unnamed correspondent.** Grahame's letter reads in part: "It was very kind of you to take the trouble to write to me so pleasantly about the Dragon, & I am glad indeed to know that he has an appeal for you, & also for your young Canadian friend, who, coming from the new world, is probably not familiar with Dragons & their many admirable qualities." The exchange refers to one of Grahame's most beloved stories "The Reluctant Dragon" which was originally published in *Dream Days* (1898). Signed in full "Kenneth Grahame" A lovely letter from the author of *The Wind in the Willows*. Faintly sunned along top edge, otherwise fine. \$4,000.00
25. GRAHAM, W(illiam) S(nyder). **Promenade 65 (and 66).** 3 volumes, 8vo, original decorated wrappers. Cheltenham: Privately Printed, April and May 1955. First editions. Three variant issues of this publication, including the ordinary trade issue, but with a drawing on the front cover by Graham consisting of a large asterisk and eight smaller asterisks in a circle, each accompanied by the letters WSGRAHAM in clockwise order; the limited edition, one of 12 numbered copies signed by Graham and with the front cover, which he designed, bearing an original watercolor by him; this being copy no. 12; and an "out of series" copy of the limited edition, with Graham's holograph colophon, which reads "This is number of 13 of 12 signed copies. Joke Grim." All three copies are in fine condition. \$1,500.00
26. HEANEY, Seamus. **Testimonies.** Large oblong broadside poem, 11 x 16 inches, calligraphy by Glen Epstein. Iowa City, IA: University of Iowa Center for the Book, 2003. First edition. One of 200 copies printed by Shari McGraw and Nicole Flores on the occasion of the Truman Capote Award presented to Heaney on September 25, 2003, this copy is signed by Heaney. Fine copy. \$500.00
27. HELL, Richard & David SHAPIRO. **Rabbit Duck. 13 Collaborative Poems.** 8vo, original red cloth, dust jacket. (Milwaukee, WI): Repair, (2005). First edition. One of 16 hardbound copies, hors commerce, signed by the authors; this being copy number 13. The entire edition consisted of 42 hardbound copies and 500 copies in wrappers. Very fine copy. \$1,250.00
28. HILL, Geoffrey. **Mercian Hymns. (Preface by C. H. Sisson).** 8vo, original boards, dust jacket. (London): Andre Deutsch, (1971). First edition, the scarce hardcover issue. Very fine copy. \$750.00
29. HIRSHFIELD, Jane. **Pebbles & Assays.** Square 4to, original cloth with printed labels. Waldron Island, WA: Brooding Hen Press, 2005. First edition, regular issue. One of 200 copies signed by the poet. A very fine copy. \$500.00
30. HOAGLAND, Tony. **Love Slams.** 12mo, illustrated by Hoagland and Jane Miller (not sure if woodblock prints or linocuts), original decorated blue wraps on textured paper with deckled edge. 8vo, illustrated, original wrappers. (No place, but Iowa City, IA: No publisher, circa 1977-1979). First edition. Limited to 75 copies hand-printed in 12-point Centaur type and illustrated by Hoagland and Miller. Signed by Hoagland on title page. Former owner's ink inscription on front flyleaf: "prop of Jim Mulac." As with *Moon Dog* (1977), *Love Slams* is a recently discovered work by Hoagland that precedes his earliest chapbooks, *A Change in Plans* (1985) and *Talking to Stay Warm* (1986). Unlike *Moon Dog*, which was dated 1977, no publication date appears in *Love Slams*. But it was most likely printed in Iowa City around the same time. Hoagland enrolled in the University of Iowa in 1974, graduated in 1977, and may have stayed somewhat longer before enrolling in the University of Arizona MFA program in 1979. The same Jane Miller who printed and illustrated *Moon Dog* is also credited with these tasks in *Love Slams*, although now with Hoagland himself assisting. Of the various poems in this collection (none of which appears to have been published elsewhere), one is titled "First Love Slam." This may have been the first in what subsequently became a series: Hoagland's poem "Love Slam 7" appeared in Allan Kornblum's *Dental Floss 4* (July 1980). Jim Mulac, the previous owner, lived in Iowa City during the 1970s, organizing poetry readings throughout the decade, including during the period of 1977-1981 when he operated Jim's Used Books & Records. Mulac stocked small press poetry at his shop and collaborated with Morty Sklar in publishing *Editor's Choice: Literature and Graphics from the U.S. Small Press*. We have handled one copy of *Moon Dog*, the only copy we've encountered, and this is the first time we have seen, or handled, *Love Slams*. Minor spotting to right edge of front wraps and occasional light brown stains to text, most noticeably at the center spread, otherwise a very good copy. \$2,500.00

31. HUGHES, Ted. **Holograph manuscript fair copy of the poem “Crow’s Playmates”, fourteen lines, signed and dated by the poet at the bottom, Ted Hughes – December 1975”, on single page of thick deckle-edged paper; together with a carbon typescript of the poem “Crow’s Battle Fury” , one page, with four corrections in Hughes’s hand, signed by the poet at the bottom of the page.** Both of these poems appeared in *Crow* (1970); Hughes’s fair copy of “Crow’s Playmates” matches the published text; however, in the typescript of “Crow’s Battle Fury”, there is one five-line stanza in parentheses which does not appear in the published text; and is this stanza which bears Hughes’s holograph corrections. Both manuscripts are in fine condition. \$2,500.00
32. HUGHES, Ted. **Cave Birds: An Alchemical Cave Drama. Poems by Ted Hughes and drawings by Leonard Baskin.** Oblong 4to, original cloth-backed marbled paper boards with paper label. London: Faber & Faber, (1978). First trade edition. One of 5700 copies printed. Sagar & Tabor A46b.1. Presentation copy from the author and the designer of the book to the book-binder for the edition, inscribed in October 1978 by Berthow Wolpe, who designed the book, to Brian Dickson; and then, in July 1979, by Hughes to Dickson. A remarkable association copy. \$1,000.00
33. IRVING, John & Donald HENDRIE, Jr. **An extraordinary collection of correspondence between one of America’s favorite authors, John Irving (1942- ), and his lifelong friend Donald F. Hendrie Jr. (1942-1995), documenting their long friendship and close working relationship. There are over 350 letters and 78 postcards from Irving, approximately 560 pages, and 190 letters from Hendrie, approximately 270 pages, covering the years 1965 to 1994.** Born in the same year, Irving and Hendrie attended Phillips Exeter Academy, where their friendship began and where their precociousness as writers was first recognized by Academy English instructor Richard Niebling. Following their graduation from Exeter in 1961, Irving went to the University of New Hampshire and Hendrie to Stanford. Both pursued their literary aspirations. They married and started families — Irving married Shyla Leary, with whom he had two sons, and Hendrie married Susan Niebling, the daughter of his Exeter English instructor, and also had two sons. Irving and Hendrie later went on to receive MFAs from the University of Iowa Writers’ Workshop, where they later taught. They also taught together at Mt Holyoke College. The correspondence begins in 1965 with Irving offering to sell his motorcycle to Hendrie: “to sell the motorcycle to you would indeed please me, because then, I hope, you’d let me tinker with it in Iowa, and then at least, I could still see it, pat it, cry a little.” The last letter was written in 1994 some months before Hendrie’s death. [POR]
34. KIPLING, Rudyard. **ALS, 2 pages on Kipling’s stiff card letterhead, which measures 4 ½ x 3 ½ inches, Bateman’s Burwash, Sussex, Aug. 1, 1907, to Harry McClure Esq., with the original postmarked envelope.** A short but interesting letter, telling McClure that “Miss Reade came last week for lunch . . . she is a charming woman and we much enjoyed the glimpse of her.” Kipling goes on: “Now it is up to you and your wife to come along. There are heaps of things in the land worth the looking at . . . We hope to get over to Canada this fall & through to Vancouver . . . I think there is a chance of setting eyes on you by the way. Ever yours sincerely (& affectionately) Rudyard Kipling.” At the bottom of the letter there is a note from McClure presenting the letter to a woman on 1/26/26. Upper left corner of card chipped, otherwise the letter is in very good condition; the envelope shows signs of having been affixed to a page in a book. \$750.00
35. MILLER, Henry. **Tropic of Cancer.** 8vo, original pale green cloth. New York: : Medvsa, 1940. An extraordinary copy, in effect the dedication copy. First American edition, designated by Shifreen & Jackson as the “Eighth Edition/First American Edition/Medvsa Edition. 1000 copies printed, with an overrun of 200-500. “Before printing, Gershon Legman added the colophon “Imprenta de México, 1940” “for fun” and to direct attention from the 25<sup>th</sup> Street New York place of publication since the book was banned from the United States at the time.” Shifreen & Jackson A9j. Miller’s dear friend Emil Schnellock’s copy, with a full-page inscription by Miller to Schnellock on the front free endpaper: “Fredericksburg, VA, Dear Emil, I don’t remember the original dedication but this will do – like Shakespeare’s horse you talk about – “for all time”. To my friend Emil who standing on a street corner pushed me into that world I always wanted to see and finally saw. Hallelujah! Henry, 12/1/44.” There are pencil notes in the text, but they appear to us to be in Schnellock’s hand. Miller and Schnellock met as schoolboys at P.S. No. 85 in Brooklyn, class of 1905 – “a standing joke between them, as the letters show . . . They then went to different high schools and lost sight of each other for many years, during which Schnellock traveled and studied in Europe. Thus, when a chance encounter brought them together again in 1921, Miller regarded his old friend with awe, marveling that an ordinary Brooklyn boy should have become an accomplished

artist and cosmopolite. That encounter, as Miller frequently remarked, had a decisive influence on his life.” – Introduction, *Letters to Emil*, p. vii. It is that “decisive moment” that Miller alludes to in his inscription. Accompanied by one of Schnellock’s notebooks, with drawings and text, and a copy of *Letters to Emil. Edited by George Wickes* (London: Carcanet, 1990), which comprises Miller’s voluminous correspondence with Schnellock from 1922-1934, a project that Miller had conceived in 1938: “In September 1938 Henry Miller announced, among other works in preparation, a book called “Letters to Emil” to be published in the Villa Seurat Series that he was then editing for the Obelisk Press in Paris. The letters . . . had recently been assembled and transcribed; only the task of editing remained. . . . what with the distractions of the Munich Crisis, his struggles with *Tropic of Capricorn*, his visit to Greece, and the outbreak of the war, he never got around to editing the letters.” – Introduction, *Letters to Emil*, p. vii. Inch in diameter stain to bottom edge of front cover of *Tropic of Cancer*, covers somewhat soiled, otherwise a good copy, without dust jacket as issued; enclosed in a half-morocco folding box. \$10,000.00

36. MILLER, Henry. **The Colossus of Marousi**. 8vo, original cloth with printed label on spine, dust jacket. San Francisco, CA: The Colt Press, (1941). First trade edition. Presentation copy, inscribed to Emil Schnellock, one of Miller’s oldest friends, on the front free endpaper: “For Emil – with regret that he could not have been with me on this epic voyage among the gods and the ruins and the splendors of Greece. This book, I feel, marks a high-water mark of some kind. Henry, 1/8/41.” With, presumably, Schnellock’s annotations. An excellent association copy. In very good condition, except for the soiled and worn dust jacket. \$1,000.00
37. MILLER, Henry. **Big Sur and the Oranges of Hieronymus Bosch**. 8vo, original orange cloth (lacking jacket) (N. Y.): New Directions, (1957). First edition. Presentation copy, inscribed by Miller to the artist and critic Suzi Gablik; and additionally inscribed by Miller’s good friend, the artist Ephraim Doner, who is admired in this book. An exceptional copy, with annotations by Doner. A very good copy, although lacking the jacket. \$1,000.00
38. MULDOON, Paul. **Knowing My Place**. 8vo, original printed wrappers, stapled as issued. [Belfast: Ulsterman Publications], 1971. First edition of the author’s first book, published when Muldoon was a nineteen year old student at Queen’s University, Belfast. Signed by Muldoon and inscribed by the editor and publisher of *The Honest Ulsterman*, the poet Frank Ormsby, on the title-page: “Enjoy these poems! / Frank Ormsby”. Fine copy of a very rare book. \$15,000.00
39. MULDOON, Paul. **Incantata**. Oblong folio, illustrated with 11 original prints by 11 different artists, original lavender linen-backed Fabriana Roma paper covered boards with inset printed label on the front cover, publisher’s matching linen slipcase. Dublin: Graphic Studio, 1994. First edition. Limited to 75 copies designed by James O’Nolan and printed letterpress on BFK Rives paper, with Japanese hand-made paper endpapers, and bound by Museum Bookbindings of Dublin; 25 roman-numeraled copies were for private distribution and 50 Arabic-numeraled copies were for sale, all signed by Muldoon and the eleven artists who contributed the prints. The artists represented are Chris Reid, Patrick Hickey, James McCreary, Patrick Pye, Carmel Benson, Maria Simmonds-Gooding, Micheal Farrell, James O’Nolan, Jennifer Lane, Brian Bourke, and Alfonso Monreal. The various print media include etching, mezzotint, carborundum print, lithograph, woodcut, drypoint and a combination of etching, engraving and mezzotint. Inscribed by Muldoon in 1995 below the colophon, where he also signed his name. “Incantata” is Muldoon’s elegy for his lover, the American-born artist Mary Farl Powers, who moved to Ireland as a child, becoming an artist of prominence and a director of the Graphic Studio in Dublin. Powers died at the age of 43 in 1992. The Graphic Studio’s edition of “Incantata” was prepared as an act of homage and as a memorial to the artist and friend whose life had meant so much to the studio, and whose death occasioned one of Muldoon’s greatest poems. The Graphic Studio Dublin is the subject of a major monograph entitled *Ink-Stained Hands: Graphic Studio Dublin and the Origins of Fine-Art Printing in Ireland. With a Foreword by Colm Toibin*. [Dublin: Lilliput Press, 2011]. One of Muldoon’s most admired and often discussed poems, “Incantata” has achieved the status of a modern classic. “Incantata” was published in *The Annals of Chile*, which won the T. S. Eliot Prize, in 1994. Spine a trifle sunned, otherwise a fine copy. Rare. \$7,500.00
40. OLIVER, Mary. **Provincetown. Wood Engravings by Barnard Taylor**. 8vo, original cloth-backed boards, glassine dust jacket. (Lewisburg, PA): Bucknell University/The Press of Appletree Alley, 1987. First edition. One of 145 copies signed by Oliver. Fine copy. \$3,500.00



41. [PERISHABLE PRESS] HAMADY, Walter. **The Disillusioned Solipsist and nine related poems.** Small 4to, illustrated with two original signed etchings, an original photograph & two drawings by the author, original brown paper wrappers. (No place): The Perishable Press Limited, 1964. First edition of the first book from the author's private press, "done in Detroit as an undergraduate independent study with Peter Gilleran at Wayne State University. Robert Runser had given me *Printing For Pleasure* by John Ryder which gave me my first instruction." Limited to 60 copies printed, of which this is copy number One, signed by Hamady. Hamady 1. Staining from glue used to tip-in the illustrations as usual, otherwise a fine copy of this rare book. \$8,500.00
42. [PERISHABLE PRESS] HAMADY, Walter. **Six Poems & Pictures. (Six & Six). A Collaboration of Si Poems by Walter S. Hamady and Six Pictures by Aris G. Koutroulis.** Small square 4to, original vellum-backed boards with printed label by Peter Franck. (Bloomfield Hills, MI: Perishable Press), 1965. First edition of the fourth book from the Perishable Press. One of only thirty copies, of which only twenty-four were reportedly bound, signed by the poet and artist. Hamady 4. Apart from the title-page and the colophon, which were the only parts of the book that were printed, the text was handwritten and then printed by hand on a scraper-bar lithography press using a variety of shades of yellow, green and red, at the Cranbrook Academy of Art. *Six & Six* is the first use of a hand lithograph press. Very slight foxing to covers, otherwise a fine copy of one of the rarest Perishable Press publications. \$9,500.00
43. [PERISHABLE PRESS] WILDE, John. **The Story of Jane and Joan.** 4to, illustrated with 12 hand-colored etchings by Wilde, quarter blue oasis leather-tipped paste-paper boards in folding cloth box. (Mt. Horeb, WI: Perishable Press, 1977). First edition. One of only 25 copies printed (the entire edition), signed by Wilde; this copy additionally inscribed by Walter Hamady. "The etchings were printed by Steve Weitz and tinted by the artist." - Hamady 83. The box is faded as usual: in another copy of this book which we handled about ten years ago, Hamady had commented the "binding (box) was light damaged when I took all the books from this press into the press room to photograph them". Fine copy of one of the rarest books of the press. \$7,500.00
44. RILKE, Rainer Maria. **Vom lieben Gott und Anderes. An Grosse für Kinder erzählt von Rainer Maria Rilke. Geschmücht von E. R. Weiss.** 8vo, illustrated, original decorated boards (rebacked). Berlin un Leipzig: Im Insel-Verlag bei Schuster & Loeffler, 1900. First edition of this early collection of stories about a God who is a sculptor resembling Rodin, for whom Rilke served as secretary. Von Mises 11. Presentation copy, inscribed by Rilke on the first blank to his cousin Paula: "Meiner lieber Cousine und Fründin, meiner lieber hilfreichen Paula. René. Weinachten 1900." In English, "My dear cousin and friend, my dear helpful Paula. René. Christmas 1900." Paula von Rilke was one of the poet's close relatives, both friend and benefactor. During her life she advanced him money against an inheritance and then, at her death, left him a legacy which enabled him to live permanently in Switzerland. Covers darkened and lightly soiled, otherwise a very good copy, preserved in a full brown morocco clamshell box. \$10,000.00
45. RILKE, Rainer Maria. **Geschichten. Vom Lieben Gott.** 8vo, original flexible black cloth with yapped fore-edges. 1904. First edition. Von Mises 13. Presentation copy, inscribed by Rilke to his cousin on the first blank leaf in the year of publication: "Meinem lieber [name] in freundlichen gedanken Rainer Maria Rilke, Borgeby gard, im August 1904." Translated, the inscription reads: "my dear . . . in friendly thoughts." In August of 1904, Rilke was staying in Borgeby Gard, Sweden. From which some of his "Letters to a Young Poet" are dated. Offsetting from laid in newspaper clipping between pages 160-161, otherwise a fine copy, preserved in a full brown morocco clamshell box. \$5,000.
46. RILKE, Rainer Maria. **Neue Gedichte.** 8vo, original printed wrappers. Leipzig: Im Insel-Verlag, 1907. First edition. Von Mises 61. Presentation copy, with a full-page inscription on the second leaf, including an eight-line poem: "Wüsshen mir um welcher Dinge willen mir die Tage so und so die Nächte aft verbringen – keener dächte Heimlich seinen Schmer zu stillen; jeder wollte, dass er einem Schrei aus dem Leiden immen in sich forme, drin das eingenommene Enorme wie in Vogel, Rufe gültig sei. Lia Rosen forzlieft von R. M. R. Obermenland bei Bremer, an 28 Dez. 1907." In English: "I knew why I spent my days this way and that night for the sake of it - no one thought to secretly assuage their pain; Everyone wanted to form a cry out of the immense suffering within themselves, in which the enormity that was captured was valid, like in the call of a bird. Lia Rosen forzran from R. M. R. Obermenland near Bremer, on December 28, 1907." At various times, Lia Rosen was a successful and popular actress in Vienna and Berlin. She also performed Yiddish plays in New York, and eventually emigrated to Tel Aviv, Israel, where she died. She had a close relationship with Rilke, who corresponded with her and

dedicated two poems to her. Publisher's wrappers somewhat discolored, otherwise a very good copy, preserved in a full morocco clamshell box. \$14,000.00

47. RILKE, Rainer Maria. **Die Aufzeichnungen des Malte Laurids Brigge**. 2 volumes, 8vo, original publisher's green cloth with paper labels on spines. Leipzig: Im Insel-Verlag, 1910. First edition. Von Mises 76. Covers somewhat soiled but still a very good set, preserved in a full brown morocco clamshell box. \$5,000.00
48. (SASSOON, Siegfried) **1896 EB 1946: A Salutation. November The First, 1946, At The Garrick Club**. 4-page leaflet, 6 ½ x 9 inches folded, folding out to 13 x 9 inches. (London: Garrick Club, 1946). First edition. One of only 15 copies printed on hand-made paper for a dinner on the occasion of Edmund Blunden's 50<sup>th</sup> birthday. Keynes B20.

The souvenir program for the Jubilee dinner for Edmund Blunden, with three poems written especially for the occasion by Sassoon, Cecil Day-Lewis and William Plomer. The celebration was arranged by Rupert Hart-Davis, and the attendees were T. S. Eliot, Stanley Morrison, Walter De La Mare, Cecil Day-Lewis, Phillip Tomlinson, and William Plomer; Sassoon regrettably was unable to attend but composed "A Salutation" for his friend. The program is signed by all of the attendees, with the single exception of Sassoon, to whom this copy of the program was given by Hart-Davis.

The program is accompanied by three ALSs from Rupert Hart-Davis to Sassoon, all on Hart-Davis's Bromsden Farm, Henley on Thames, Oxon, Rotherfield Greys, letterhead. In the first letter, 2 pages, dated 8 October 1946, Hart-Davis, the esteemed publisher and friend of many of the wartime poets, and the editor of Sassoon's *Diaries*, notifies Sassoon, one of Blunden's closest friends, that he is organizing a Jubilee Dinner for Blunden at the Garrick Club on November 1. He describes the menu plans - pheasant - and drink; he asks Sassoon if he can provide burgundy from his cellar. Most significantly, Hart beseeches Sassoon to provide a "few couplets" in honor of his friend Blunden, and expresses being "disheartened" at not being able to publish "Selected Poems" of Sassoon as it is still with Macmillan.

In the next letter, 4 pages, dated 13 October, Hart-Davis responds to the news that Sassoon cannot attend the dinner ("I am broken hearted"), thanks him for providing "excellent vintages" for the meal, promises to send him an account of the evening and comments on Sassoon's pending project of a biography of Meredith.

In the final letter of 4 pages, dated 2 November 1946, composed the day after the dinner, Hart-Davis provides Sassoon a detailed report of the dinner, including a diagram of the seating plan around the circular table, and an apparently near complete rendering by memory of Hart-Davis's toast to Blunden.

Hart-Davis's retelling of the program is remarkably reportorial. After the recollection of his own toast he tells Sassoon: "*Then I called on Cecil Day Lewis to read his poem, then William Plomer. When they were finished, Edmund's eyes were shining, and I think he was happy. (He had not known that poems were to be written or read, since I had properly left them a surprise)*"

Hart Davis encloses a copy of the "printed souvenir" - of which he had printed only 15 copies - that he had asked Blunden and all guests to sign for Sassoon. Sassoon's couplet is entitled "A Salutation"; Cecil Day-Lewis's poem is called "Lines for Edmund Blunden on His Fiftieth Birthday", and Plomer's poem is called "For Edmund Blunden".

Sassoon's "Salutation" appears in Keynes's bibliography of Sassoon as SS B20.

Philip Ziegler in his biography of Hart-Davis, *Rupert Hart-Davis: Man of Letters*, writes about the dinner on p. 150.

So far as we have been able to determine, only 3 copies of the dinner program are located in special collections: University of Iowa, Southern Methodist University and the Humanities Research Center at the University of Texas at Austin. As the signatures on this copy were solicited by Hart-Davis specifically for the absent Sassoon, it is not clear whether other signed copies of the program exist.

Provenance: The present copy was offered for sale as item 160 in the House of El Dieff, Inc. catalogue of *233 Items from the Library of Siegfried Sassoon* (New York: 1975), p. 13. The price was \$1,000.00. We presume that the collector from whom we acquired this copy purchased it from the House of El Dieff directly. Rare and probably unique, in fine condition. \$12,500.00

49. SHAPIRO, Karl. **Trial of a Poet**. 8vo, original two-toned cloth with printed label on spine. N. Y.: Reynal & Hitchcock, (1947). First edition. Limited to 250 copies printed on special rag paper and signed by the poet, this copy number 1, the dedication copy inscribed on the front free endpaper to the great American scholar F. O. Matthiessen: "To Matty from Karl, affectionately." The printed dedication page reads "To F. O. Matthiessen." Matthiessen is best known as the author of the magisterial history of 19th century American literature, *American*

*Renaissance*. Matthiessen committed suicide at the age of 48 in 1950. Spine label a bit rubbed otherwise a very good copy. \$1,250.00

50. SIMIC, Charles. **The Emperor. Drawings by Erik Stotik**. Folio, original black cloth & paste-paper boards, in publisher's black cloth slipcase. Portland, OR: Charles Seluzicki, Fine Press Series, 1997. First edition. One of 26 lettered copies issued with a separate suite of prints, the colophon signed by Simic and Stotik, from a total edition of 101 copies printed by the Beaverdam Press in Salem, OR; this copy numbered L. A very fine copy. \$1,000.00
51. STEIN, Gertrude. **A Village Are You Ready Yet Not Yet. A Play in Four Acts. Illustre de Lithographies par Elie Lascaux**. 4to, original printed wrappers, original glassine wrapper. Paris: Editions de La Galerie Simon, (1928). First edition. One of 90 copies printed on Verge des Manufactures d'Arches paper, signed by Stein and Lascaux, this being copy number 49. Wilson & Uphill A11a. A fine copy. \$4,000.00
52. TOOLE, John Kennedy. **A Confederacy of Dunces. Foreword by Walker Percy**. 8vo, original cloth, dust jacket. Baton Rouge & London: Louisiana State University Press, 1980. First edition of Toole's posthumously published first book, in the first issue dust jacket. *A Confederacy of Dunces* won the Pulitzer Prize in 1981. One of 2500 copies printed. This copy is signed by Percy at the end of his foreword. Anthony Burgess, *99 Novels*, 125. A very fine copy, virtually as new. \$7,500.00
53. TRANSTROMER, Tomas. **För levande och döda. Dikter**. 8vo, original cloth, dust jacket. (Stockholm, Sweden): Bonniers, (1989). First edition. Presentation copy, inscribed by the author to Robert Bly and his wife on the front free endpaper: "For Robert and Ruth with love from Tomas." Below this inscription is a portrait of a man with the caption "I have not read this book . . ." Robert Bly, who translated Tranströmer's poems into English and was one of the Swedish Nobel Prize Laureate's closest literary friends, has annotated the title-page with a record of the poems he has translated; Bly has also annotated pages 10-11 and the table of contents at the rear of the book. Bly translated three of Tranströmer's books, including his first book under Bly's Seventies Press imprint. In 2001, Bonniers published the correspondence between Tranströmer and Bly, a twenty-six-year span of correspondence from 1965-1991. Tranströmer won the Nobel Prize for Literature in 2011. An important association copy, in very fine condition. \$1,500.00
54. UPDIKE, John. **Buchanan Dying. A Play. Readers Theatre Adaptation by Robert McCoy**. 4to, original brown boards. San Diego, CA: San Diego State University, 1976. First edition. According to the DeBellis and Broomfield bibliography, one of approximately 36 copies produced. D & B A50.C.ii. Copies have been noted in tan covers rather than brown as here. Very fine copy. \$850.00
55. UPDIKE, John. **Hub Fans Bid Kid Adieu**. Large 8vo, original cloth-backed patterned paper over boards, publisher's slipcase. Northridge, CA: Lord John Press, 1977. First edition. One of 300 numbered copies signed by Updike from a total edition of 326 copies, this copy unnumbered. Slipcase a trifle rubbed, otherwise a fine copy. \$1,250.00
56. UPDIKE, John. **Humor in Fiction**. Small 8vo, original cloth-backed decorated boards. Northridge, CA: Lord John Press, 2000. First edition. Limited to 126 copies signed by Updike, this copy being one of the author's copies, unnumbered but press-lettered "Presentation Copy". Very fine copy. \$750.00
57. UPDIKE, John. **In Love With A Wanton. Essays on Golf. Illustrations by Tania Lee**. 8vo, original three quarter calf & decorated boards, publisher's slipcase. NY: Thornwillow Press, 2005. First edition. Limited to 250 copies signed by Updike. Very fine copy of this handsome book, at publisher's price. \$1,250.00
58. VOLLMANN, William T. **The Convict Bird. A Children's Poem**. 4to, illustrated with black & white drawings, string-tied stiff paper covers. (San Francisco, CA: CoTangent Press, 1987). One of 100 numbered copies out of a total edition of 110 copies printed, signed by Vollmann. Dedicated to Veronica Compton, #276077, an imprisoned prostitute, to whom a portion of the proceeds from the sale of this publication were to benefit This is copy number 1, and in addition to being signed, also bears the author's later note: "Second edition: 12 copies, 8/12, WTV, 1993." \$350.00

59. WILDE, Oscar. **The Picture of Dorian Gray**. 8vo, title-page lettering and butterfly design by Charles Ricketts, later brown buckram. London: Ward, Locke and Co., (1891). First edition, first issue with “nd” for “and” on page 208. Mason 328. Presumed later binding, without the “grey-green endpapers” used on the regular (and limited large paper) issues of the first edition of *Dorian Gray*. The endpapers in this copy, however, appear to be nearly contemporary with the publication, and bear an early bookseller’s notation on the front endsheet. We do not know if there was a remainder issue of this title, although it is known that the edition of 1000 copies of the regular issue of the novel (as compared with the limited large-paper signed issue of 250 copies) did not sell out, suggesting that there may have been a remainder issue. Corners and extremities rubbed, otherwise a very good and internally clean copy of Wilde’s macabre novel. \$5,000.00
60. WILLIAMS, Jonathan. **Sharp Tools for Catullan Gardens. With 10 Lithographs by James McGarrell. Preface by Guy Davenport**. Folio, 20 x 14 inches, 24 leaves, plus two guard sheets, in fabricoid portfolio with printed label. Bloomington, IN: Fine Arts Department, University of Indiana, 1968. First edition. One of only 36 copies (the entire edition), printed on Italia paper, signed by Williams and McGarrell, with each lithograph individually signed by the artist. Crane D44. Fine copy. \$5,000.00
61. WILLIAMS, Jonathan. **Jubilant Thicket: New & Selected Poems**. 8vo, original green cloth, in matching publisher’s slipcase with photograph by Dobree Adams, acetate dust jacket. (Port Townsend, WA): Copper Canyon Press, (2005). First edition, designed by Jonathan Greene of the Gnomon Press. One of 26 specially bound lettered copies signed by Williams; this copy also signed by Dobree Adams. As new. \$450.00
62. WOLFE, Thomas. **ALS, 12 pages, The Imperial Hotel, Russell Square, London, to George W. McCoy of the Asheville Citizen, November 8, 1924**. Published in *The Letters of Thomas Wolfe. Edited with an Introduction by Elizabeth Nowell*. (N. Y.: Charles Scribner’s Sons, 1956), pp. 71-73. A magnificent letter concerning an essay which he was drafting entitled “A Passage to England” that he hoped McCoy would publish in the Asheville Citizen Times. Wolfe was twenty-four at the time and he writes with all of the youthful, omnivorous enthusiasm that was so characteristic of him: “I arrived in London on Wednesday after an amazing voyage, and I am now lost in the beauty and mystery and fascination of this ancient and magnificent city. . . . George – I put it all on paper from day to day. I let nothing escape me, and even when the sea made me feel a bit sorry for myself I put it down. . . . Since coming to London I have walked the queer, blind, narrow, incredible, crooked streets of the city, looking at the people, hearing them talk, getting them. Late at night, early in the morning, when the streets are deserted, I traverse great sections of the city, going down narrow alleys, stopping at small refreshment wagons, at pubs, taxi stands, anywhere, listening to them talk. And all the time I am making notes – London and New York, England and America. I was twenty-four a month ago, George. I would to God I might be twenty-four forever. This is a magnificent adventure and the world is opening like an oyster.” Wolfe’s essay, which he intended to send to McCoy the next day, was never sent; only a “prologue” to it, which was never published. George William McCoy [1901-1962] joined the staff of the *Asheville Citizen Times* in 1924 and became its editor in 1951. Wolfe had met McCoy when they were both students at UNC Chapel Hill and the two men became fast friends. Wolfe submitted his important essay “Return” to McCoy who published it in the *Asheville Citizen Times* in 1932. The letter, written on The Imperial Hotel’s illustrated letterhead, is smudged in places, with light soiling at the margins. Enclosed in a folding cloth chemise. \$12,500.00
63. WRIGHT, Charles. **The Southern Cross**. (NY: Random House, 1981). Pre-publication mock-ups, galleys, and proofs for this title, which was a finalist for the Pulitzer Prize in 1982. The collection consists of the Setting Copy based on the author’s typescript, the Master Set (2<sup>nd</sup> Pass) proof sheets, the paste-ups for the book with corrected pages, and page proofs, all with copy-editor’s notes. The collection is in fine condition. \$750.00
64. WRIGHT, Charles. **Yard Journal. Poem**. 4to, illustrated with 7 colored intaglio etchings by David Freed, original quarter leather and boards, publisher’s slipcase. Richmond, VA: Laurel Press, (1986). First edition. One of only 30 copies (the entire edition) printed on Rives and signed by Wright and Freed. A beautiful production Very fine copy. \$1,500.00
65. WRIGHT, James. **TLS, 2 pages, 8vo, single-spaced on both sides of a single sheet, no place (NY), March 8, 1967, to Steve (Berg) editor of American Poetry Review and co-editor with Robert Mezey of the anthology Naked Poetry: Recent American Poetry in Open Forms**, in which a portion of this letter serves as a statement on poetry. Apologizing for his delay in responding to Berg’s request for “a prose piece on open verse”, Wright

assumed that he has missed the deadline; he did not; his comments appear on p. 287 of the anthology. Wright comments: "I can only hope that the absence of any statement of mine is not going to injure the book", and alludes to other statements by Robert Bly, Kenneth Rexroth and Denise Levertov that Berg had mentioned on the phone would be included. Wright then begins: "I have only a few brief statements to make about my own practice. I have nothing to say about the theory of prosody. During the past few months I had occasion to read several of Dr. Williams's discussions of prosody pretty thoroughly, and I have yet to make any usable sense out of his phrase "the variable foot." He had a perfectly tuned ear; he could write in the "musical phrase" that Pound called for . . . In order to write as well as Dr. Williams wrote, one has to have a fine instinctive sense of music in the American language, the music of speech and the music of song; and one must have the character of a great man who loves women, children, the speech of his native place, and the luminous spirit that lurks frightened in the tortured bodies of the sick and the poor. Without these gifts, many new poets have devoted their attention to the art of typewriting . . ." Wright concludes his "statement" saying "For the rest, I have been trying to grope my way toward something which I cannot yet describe, but whose interest, if any, is not limited to the concerns of prosody and form." Wright ends his letter "I hope your anthology is a success. Best, Jim." Berg's marks appear on the letter in red ink. Top left corner torn, not affecting text, otherwise the letter is in very good condition.

\$1,500.00