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OCCASIONAL LIST: 48th BOSTON INTERNATIONAL ANTIQUARIAN BOOK FAIR

November 6 – 8, 2026 / Hynes Convention Center / 900 Boylston Street / Boston, MA.

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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. [ANTHOLOGY]. **Academy of American Poets. 75th Anniversary**. 4to, black laminated paper folder containing 11 separate sheets with individual poems by 11 different poets, who include Frank Bidart, Rita Dove, Lyn Hejinian, Edward Hirsch, Sharon Olds, Ron Padgett, Carl Phillips, Robert Pinsky, Kay Ryan, Susan Stewart, and Ellen Bryant Voigt. (N. Y.: American Academy of American Poets, 2009). First (only) edition, with each poem signed by its author. A fine set. $1,250.00

2. ASHBERY, John. **A collection of twenty-five first editions, all inscribed to his French lover, Pierre Martory [1920-1998]**. Martory 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 Ashbery returned to the USA IN 1965. Ashbery dedicated *The Tennis Court Oath* (1962) to Martory, 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). The twenty-five books were bequeathed to Ashbery upon Martory's death, along with his literary papers. Available only as a collection. A list is available. $22,500.00

3. ASHBERY, John & Eric STOTIK. **The Kaiser's Children**. Small 8vo, 12 illustrations mounted on loose letterpress printed cards designed by Marc Blocker with faux gilt frames, in hand-colored folder with gold tassel. Portland: Charles Seluzicki, 1997. First edition of this eccentric collaboration in which Stotik's illustrations are paired with excerpts from Ashbery's poem, "Dreams of Adulthood". Limited to only 50 sets numbered and signed by Ashbery and Stotik. Fine copy. $1,250.00

4. ATWOOD, Margaret. **Power Politics**. 8vo, original cloth, dust jacket. N. Y.: Harper & Row, (1971). First American edition. Presentation copy, inscribed on the title page to Herbert Leibowitz, the editor of the poetry magazine *Parnassus*: "A big hello to Herbert Leibowitz from Margaret Atwood, New York, 1975." Near fine copy. $250.00

5. BERRIGAN, Ted. **The Sonnets. Editor: Ron Padgett**. 4to, mimeographed sheets stapled together, original wrappers with cover by Joe Brainard. (N. Y.): Lorenz & Ellen Gude, 1964. First edition of Berrigan's first more or less regularly published book, a mimeograph, dedicated to Joe Brainard. Limited to 300 numbered copies "plus an unspecified number of unnumbered copies". This copy out of series. Fischer p. 24. Presentation copy, inscribed by Berrigan to his friend and fellow New York poet, Tony Towle: "For Tony (Towle), in memory of all those sweet nights together . . . (And no one ever suspected) from your lover, Teddy." Faintly dust-soiled, otherwise a fine copy, with the blank rear wrapper that is invariably missing. $3,500.00

6. BISHOP, Elizabeth. **The Fish**. Broadside poem printed on a single sheet of white wove paper, 13 x 9 inches. (Seattle, WA: Printed by John Sollid for David Ishii, 1974). First edition, first impression, and the first separate printing of this poem. One of only 12 numbered copies signed by the poet. First published in 1940 in Partisan Review & subsequently in Bishop's first collection, *North & South* (1946), "The Fish" was one of Bishop's earliest and most successful poems. Robert Lowell praised the poem, along with "The Rooster", in his 1947

review of *North & South* as “the best poems that I know of written by a woman in this century”. MacMahon records that David Ishii, a bookseller and fisherman, commissioned this unauthorized printing in anticipation of Bishop delivering the Roethke Memorial Reading in May 1974. While in Seattle, she signed 12 copies: “Seven copies were distributed; five remain in the possession of Mr. Ishii. One unsigned copy belongs to the printer. None are for sale”. Although OCLC records no locations for the broadside, Vassar College Library and the Carter Burden Collection at the Pierpont Morgan Library each have a copy. MacMahon, Appendix II McMahon “Appendix II, Unauthorized Printing”, pp. 210-211. Many years later the publisher’s five retained copies came on the market and sold quickly; the present copy is one of them, as attested by documentation from a Seattle bookseller. We have only handled two copies, one in 2004, another in 2011. The last copy sold for $9,000.00. A mutilated copy with very faint signature is currently on the market at a deeply discounted price. A very fine copy of Elizabeth Bishop’s rarest publication, framed and glazed. Extremely rare. $15,000.00

7. BISHOP, Elizabeth. **Palais du Senat, Paris, France**. Original watercolor and gouache, 5 5/8 x 9 inches, unsigned, framed and glazed. [1938?]. A beautiful early painting by the poet of one of Paris’s familiar landmarks. William Benton, *Exchanging Hats: Elizabeth Bishop Paintings*, p. 9, speculates that this painting was done in 1938, and that it may have been the first time Bishop used “Chinese white”. In the fall of 1935, however, Bishop lived at 58 rue de Vaugirard in the 6th arrondissement of Paris. As Bishop told Frani Blough in a letter dated October 20, 1935, “The house is right at the corner of the Luxembourg Gardens, where we walk and look at the fountains and dahlias and babies.” The Palais du Senat is situated within the grounds of the Luxembourg Gardens at the intersection of rue de Vaugirard and rue de Tournon (rue de Seine). It is quite possible that Bishop’s apartment overlooked not only the Jardin du Luxembourg but also the Palais du Senat. Given Bishop’s proximity to the Palais du Senat in 1935, it would seem more likely that this painting was accomplished then, rather than in 1938 as Benton suggests. If true, the present painting would be one of Bishop’s earliest finished paintings. As an architectural rendering, it is also one of her most unusual works of art, and like her other paintings, it must have had particular personal significance for her. The painting is in excellent condition and is far more beautiful than the reproduction in *Exchanging Hats* suggests. Bishop’s paintings are of the greatest rarity on the market. $45,000.00

8. BLAKE, William. **The Songs of Innocence and of Experience**. 8vo, original plum cloth. London: William Pickering, 1839. First letterpress edition of Blake’s best-loved works, which had been available previously only in the poet’s privately printed and unobtainable hand-painted and engraved editions. Edited, with a lengthy (18-page) preface, by the Swedenborgian James John Garth Wilkinson (1812-1899), who used Charles Augustus Tulk’s copy of the illuminated first edition (c.1795-1807) to make his selection. This edition appears in two issues, with and without a poem entitled “The Little Vagabond” at page 71. The poem was reportedly canceled by the editor out of prudishness. It is not present in this copy. No priority between the two issues has been established. Keynes 135; Bentley & Nurmi 161B; Bentley, *Blake Books*, 171. The English poet and dramatist John Drinkwater’s copy, with his ownership signature dated 1923 on the front free endpaper, and his bibliographical annotations beneath in pencil, and his delightful little gilt embossed leather bookplate on the front endsheet. The book also bears the engraved bookplate of Elizabeth Walbridge on the front endsheet. Elizabeth Walbridge was married to S. Cornell Walbridge, a major figure in the glass industry in Toledo, Ohio (aka “Glass City”), and an avid book collector in the early years of the Twentieth Century. There is also a contemporary ownership signature on the front free endpaper that is difficult to decipher: possibly “Miss Mare or Miss Marie”, and the remnant of a red wax seal beneath the tipped-in Walbridge bookplate. Head and tail of spine very slightly worn, spine faintly sunned, with covers fading slightly toward the margins, otherwise a remarkably attractive and clean copy of this rare and important edition. $35,000.00

9. CRANE, Hart. **The Bridge. A Poem. With Three Photographs by Walker Evans**. 4to, original white printed wrappers, original glassine cover and gilt paper covered slipcase. Paris: Black Sun Press, 1930. First edition. One of 50 copies printed on Japanese Vellum and signed by Crane. Schwartz & Schweik A2. Minkoff A32. Connolly 100, 64. One of the seminal American poems of the Twentieth Century, about which Harold Bloom has noted: "what is imperishable in *The Bridge* is not its lyric mourning, but its astonishing transformation of the sublime ode into an American epic, uneven certainly but beyond *The Waste Land* in aspiration and accomplishment." - introduction to *The Complete Poems of Hart Crane* (N. Y.: Liveright, 2000). In 1928, Crane and Evans met for the first time under Brooklyn Bridge, "Evans with his vest-pocket camera and Crane with his notebook. They recognized each other as kindred spirits and fell naturally into conversation. Crane was fascinated by photography. . . ." After first considering a reproduction of Joseph Stella's cubist painting of the Brooklyn Bridge

to illustrate his poem, Crane decided that he "wanted to use three of Evans' photographs of the bridge as separate plates within the text." Evans's photographs were published for the first time in *The Bridge*, and since then have become identified not only with Crane's poem, but with the Brooklyn Bridge itself, in the artistic and literary imagination. - Belinda Rathbone, *Walker Evans. A Biography* (Boston: Houghton Mifflin, 1995), pp. 41-52. Base of spine slightly worn, glassine chipped, otherwise a fine copy of the deluxe issue, in the original slipcase that is rubbed along the edges, and splitting along the bottom and top edges, with a small inch-long piece missing from the tip of the bottom edge of the slipcase. $25,000.00

10. [CRANE, Hart] POUND, Ezra. **Personae. The Collected Poems of Ezra Pound. Including Ripostes, Lustra, Homage To Sextus Propertius, H. S. Mauberley**. 8vo, frontispiece by Henri Gaudier-Brzeska, illustrated, original blue cloth. N. Y.: Boni & Liveright, 1927. Second printing (February, 1927) of this selection of all of Pound's poems to date except the unfinished *Cantos*. Gallup A27a. Inscribed by Hart Crane to the artist John W. Taylor on the front free endpaper: "To Jack Taylor, Good friend and counselor, Hart Crane, December '28". Crane was a great admirer of Pound, who did not return the favor, however, and, put mildly, did not like Crane's poetry and refused to publish it in the *Little Review*. The fact that Crane was only 19 when he submitted his poems to the *Little Review* in 1919 seems to have rendered him less, rather than more, sensitive to Pound's dismissive rejection; Crane was delighted to hear from the great poet. By 1928, Pound's opinion had not changed, whether because he had an aversion, shared by William Carlos Williams, to "homos", or because Crane's ambition to write a great long poem threatened his – and Williams' – own aspirations in that genre. In any case, in early December 1928 Crane departed for London and Paris. Crane would have met John "Jack" Taylor either in NYC, where his future wife, Andrée Ruellan, had had a show at the Weyhe Gallery in 1928, or in Paris, where Taylor and Ruellan lived at the time. Taylor and Ruellan returned to the USA in 1929, married in May, and settled near Woodstock, NY soon afterwards. Given the date and import of Crane's inscription, it is plausible that Crane carried his copy of *Personae* to Paris in December 1928, and gave it to Taylor there, as an expression of gratitude for Taylor's assistance to Crane. It was also in Paris at the same time that Crane met Harry and Caresse Crosby, who, in January 1929, quickly resolved to publish *The Bridge* under their Black Sun Press imprint. Clive Fisher, *Hart Crane: A Life* (New Haven, CT: Yale University Press), pp. 62, 385, 398. Spine lettering dull, head of spine and bottom edges of covers slightly rubbed, otherwise a very good copy. $6,500.00

11. CUMMINGS, E. E. **Xaipe: seventy-one poems**. 8vo, original boards, dust jacket. N. Y.: Oxford University Press, 1950. First edition. One of 2500 copies printed. Firmage A23. Signed by Cummings on the front free endpaper. Dust jacket very slightly faded at spine, otherwise a fine copy. $850.00

12. DUCHAMP, Marcel and Octavio PAZ. **Ou Le Château de la Pureté. Traduit de l'espagnol par Monique Fong-Wust**. 2 volumes, small 4to, illustrated, with separate portfolio containing the *Suite d'Ombres Transparentes*, containing 16 *serigraphes transparentes*, in publisher's black board slipcase. Paris: Claude Givaudan, 1967. First edition. The present copy is one of 6 copies reserved for the collaborators out of 100 copies signed by Duchamp and Paz, and is initialed "MFW" in the colophon, MFW being Monique Fong Wust, the translator. The stiff spine shows signs of creasing, first page of text detached, otherwise a fine copy with distinguished provenance. $17,500.00

13. ELIOT, T. S. **The Waste Land (in) The Dial, Volume LXXIII, Number 5, November 1922**. 8vo, illustrated with frontispiece of Robert Delaunay's watercolor "St. Severin" (with no offsetting to facing page), two pen and ink sketches of a nude by Pablo Picasso, an illustration of a Brancusi artwork accompanied by a poem by Mina Loy, and reproductions of paintings by Duncan Grant and drawings by Adolph Dehn, original printed wrappers. (Greenwich, Ct.): The Dial, 1922. First appearance of Eliot's epochal poem in the United States. Published simultaneously in England in *Criterion* magazine. Gallup C135. This issue also includes contributions by W. B. Yeats, Mina Loy, Sherwood Anderson, Ezra Pound, Malcolm Cowley, among others. A rectangular piece, approximately 4 x 3 inches, has been cut from the very last page of the text, a list of "notable contributors". Whether this was a subscription form or just text, only a comparison with another copy would reveal. Some light wear and tear to spine, with slight repairs, but a very good copy $2,000.00

14. ELIOT, T. S. **Journey of the Magi**. Small 8vo, original printed wrappers. N. Y.: William Edwin Rudge, 1927. First American edition. One of 27 copies printed to secure copyright, of which only 12 were for sale. Gallup A9c. Very fine copy. $2,500.00

15. FERLINGHETTI, Lawrence. **Pictures of the Gone World**. 12mo, original printed stiff card wrappers. San Francisco: City Lights Pocket Bookshop, (1955). First edition of Ferlinghetti's first book and the first book in the Pocket Poets Series. One of 500 copies printed. Presentation copy, inscribed by Ferlinghetti to the poet Jack Gilbert on the rear free endpaper: “To Jack / Lawrence Ferlinghetti / 1955”. Gilbert is usually recorded as having lived in the Bay Area, studying and teaching at San Francisco State University, from 1956 to 1967, but this inscription certainly suggests that he was there a year earlier. Covers slightly dust-soiled, otherwise a fine copy. $7,500.00

16. FROST, Robert. **A Boy's Will**. Small 8vo, original bronzed brown pebbled cloth. London: David Nutt, 1913. First edition, first issue, in the earliest binding [Crane's Binding A] of Fro st's first regularly published book. Of approximately 1000 copies of the first edition of *A Boy's Will*, fewer than 350 copies were issued by Nutt, which went into bankruptcy after the First World War, and even fewer copies were bound in the first binding of bronze cloth before April 1, 1913; the balance of the copies that Nutt issued were not bound until four years later in different forms by a different binder. Crane A2. A very fine copy preserved in half morocco folding box. $7,500.00

17. FROST, Robert. **New Hampshire**. **A Poem with Notes and Grace Notes**. **With Woodcuts by J. J. Lankes**. 8vo, original cloth-backed boards. N. Y.: Henry Holt, 1923. First edition. Crane A6. *New Hampshire* contains the first appearance of Frost's most famous poem, "Stopping By Woods On a Snowy Evening". Presentation copy, inscribed by Frost to his friend and neighbor Raymond Holden: “For Raymond / from his friend in all / and through all / R.F.” Lawrance Thompson relates the story of Frost’s dealings with Holden, a young admirer he had met in 1915, when Holden had moved to New Hampshire to be near his idol. In 1919, although Frost was thinking about leaving Franconia at the time, he offered to sell Holden half of his 50-acre farm for $2,500, with the stipulation that if he did indeed move, Holden would purchase the remainder of his property for an additional $2,500.00. Holden quickly agreed. Within a year, Frost had used the proceeds from the sale to buy a property in Massachusetts. “I reluctantly felt that he had used me as a convenience,” Holden later wrote in his “Reminiscences”. The *New Yorker* published Holden’s profile of Frost in 1931. The house is now known as the Holden Frost House and is available for rent through Bretton Woods Vacations. A clipping of a poem by Holden is tipped to a rear blank leaf. Bookplate of the distinguished collector Frederick Baldwin Adams, Jr., on the front endsheet. Covers lightly worn, but a very good copy. $7,500.00

18. [GERSHWIN, George] HANDY, W. C. **Blues. An Anthology. Edited by W. C. Handy. With an Introduction by Abbe Niles. Illustrations by Miguel Covarrubias**. 4to, original two-toned cloth. N. Y.: Albert & Charles Boni, 1926. First edition. Presentation copy, inscribed by George Gershwin to Hellen Ingram Merrill, the wife of Charles Merrill, founder of Merrill Lynch, and the mother of the poet James Merrill, on the front free endpaper: “To Hellen - All the best on her birthday from George Gershwin”. Beneath his inscription, Gershwin has written a single bar of music, followed by the identification “Rhapsody in Blue” and the date August 14, 1926. The particular passage is a pivotal one in Gershwin’s masterpiece, from which point “the whole mood of the work” changes. Several of Gershwin’s compositions are included in this anthology, namely, “Excerpt from Krazy Kat. A Jazz Pantomime”, “The Half of It, Dearie, Blues”, “Concerto in F. II Movement (Excerpt)”, and “Rhapsody in Blue for Jazz Band and Piano”. In 1925, Hellen Ingram married Charlies Merrill, and gave birth to their son, James Merrill in March of 1926. Charles Merrill owned “The Orchard” in Southampton, New York. Designed by Stanford White, it was one of the finest summer estates on Long Island, and the Merrills entertained lavishly there. One of their many guests was George Gershwin, and it was no doubt at Hellen’s twenty-eighth birthday party that he inscribed this copy of *The Blues*. Some foxing and soiling, covers lightly soiled and rubbed, but a very good copy, which appears to have been used rather than only read. $7,500.00

19. GILBERT, Jack, et al. **Seven Stray Cats. Poetry San Francisco Presents Seven Stray Cats Reading Their Poems: Jean McLean, Laura Uronovitz, Michael Grieg, Ann London, Gerd Stern, Robert Stock, Carol Christopher Drake, Jack Gilbert**. Original wrappers, 9 x 12 inches, silkscreened cover with design by Jack Gilbert and Joan Hartmann-McLean, 17 pp. mimeographed, stapled along the top edge. San Francisco, CA: Poetry San Francisco, 1957. First edition, first issue of *Seven Stray Cats*. “These sheets have been assembled to accompany a reading at the Six Gallery in San Francisco, January 19, 1957. They are limited to 150 copies and do not constitute magazine publication.” This copy is signed by Gilbert on the front cover and bears a few minor corrections in ink in the text. The back cover has come detached, otherwise a near fine copy. $7,500.00

20. GILBERT, Jack, et al. **Seven Stray Cats. Poetry San Francisco Presents Seven Stray Cats Reading Their Poems: Jean McLean, Laura Uronovitz, Michael Grieg, Ann London, Gerd Stern, Robert Stock, Carol Christopher Drake, Jack Gilbert**. 3 volumes, original wrappers, 9 x 12 inches, silkscreened cover with design by Jack Gilbert and Joan Hartmann-McLean, 17 pp. mimeographed, stapled along the top edges. San Francisco, CA: Poetry San Francisco, 1957. First editions, the first three issues of the anthology/announcement. Two or three pages are devoted to each poet in the anthology. The first issue states: "These sheets have been assembled to accompany a reading at the Six Gallery in San Francisco, January 19, 1957. They are limited to 150 copies and do not constitute magazine publication." The second and third issues of the sheets were produced, 150 copies of each, with different colored covers but the same contents, for readings at the Sausalito Little Theatre on February 8, 1957 and the Town Hall Theatre in Berkeley March 3, 1957. The second issue states: "These sheets have been assembled to accompany a reading at The Sausalito Little Theatre in Sausalito, February 8, 1957. They are limited to 100 copies and do not constitute magazine publication." The third issue states: "These sheets have been assembled to accompany a reading at the Town Hall Theatre in Berkeley, March 3, 1957. They are limited to 100 copies and do not constitute magazine publication." A fine set. $4,500.00

21. GINSBERG, Allen. **Empty Mirror. Early Poems. Introduction by William Carlos Williams**. 8vo, original illustrated wrappers by Jesse Sorrentino. N. Y.: Totem Press in Association with Corinth Books, (1961). First edition. Wallace B88. Frank O'Hara's copy, with his signature on the inside front wrapper. Wrappers sunned along the top of the front cover, quite sunned - or offset - on the back cover, one corner of which is slightly torn, otherwise a good copy. $1,750.00

22. GIAMATTI, A. Bartlett. **A Free and Ordered Place. The Real World of the University**. 8vo, original cloth-backed boards, dust jacket. N. Y.: W. W. Norton & Company, (1988). First edition. Presentation copy, inscribed on the titlepage: "For Harold, who is to a liberal education what Joe D. is to the Pastime – The Exemplar – Ever, Bar." The inscription refers to Joe DiMaggio, the exemplar of baseball, the "National Pastime". High praise. Fine copy. $450.00

23. GLÜCK, Louise. **Faithful and Virtuous Night**. 8vo, original boards, dust jacket. N. Y.: Farrar, Straus and Giroux, (2014). First edition. Winner of the National Book Award. Signed by the poet on the title page. Very fine copy. $1,500.00

24. [GLÜCK, Louise]. **Indelible Fingerprints: The Art of Louise Glück. Essay by John Yau**. Small 4to, frontispiece portrait, illustrated with eight color reproductions of paintings by Louise Glück, original pictorial wrappers. (No place): James S. Jaffe Rare Books in collaboration with Garvey Rita Art & Antiques, (2026). First edition. A catalogue coinciding with an exhibition of the original paintings at Steven Harvey Fine Art Projects, October 20 – November 28, 2026, in New York. As new. $25.00

25. HEANEY, Seamus. **Sweeney Praises the Trees. Illustration by Henry Pearson**. 12mo, original wrappers. N. Y.: (Privately Printed by Henry Pearson), 1981. First edition of "slightly revised versions of section 40, verses 3-13, of *Sweeney Astray*. Limited to 110 numbered copies printed at the Kelly/Winterton Press. Brandes A29. Although not issued signed, this copy is inscribed by both Heaney and Pearson on the first blank leaf in 1981 and 1983 respectively. Fine copy of a book that, in our experience, is rarely found signed by the poet. $2,000.00

26. HEANEY, Seamus. **The Midnight Verdict**. 8vo, original cloth, dust jacket. (Loughcrew, Oldcastle, County Meath, Ireland): Gallery Books (1993). First edition. The colophon notes that "This is one of 75 copies numbered and signed by the author and reserved for Patrons of The Gallery Press". However, this copy is not numbered or signed but rather inscribed on the titlepage; "To Robert (Pinsky) master of this translating art, Seamus, 26 May 1994". Fine copy. $2,250.00

27. HEANEY, Seamus. **Crediting Poetry**. [**The Nobel Lecture 1995**]. 8vo, original pictorial paper wrappers. (Loughcrew, Oldcastle, County Meath, Ireland): Gallery Books, (1995). First edition, paperback issue. Presentation copy, inscribed on the titlepage; "to Robert & Ellen (Pinsky) much love, Seamus, New Year, 1996". Fine copy. $1,250.00

28. HUGHES, Ted. **The Hawk in the Rain**. 8vo, original cloth, dust jacket. N.Y.: Harper & Brothers, 1957. First American edition. Sagar & Tabor A1b. One of 750 copies printed. The order of the poems differs from the

previous English edition. Inscribed by Hughes: "To Sylvia's Mother – your first grandchild with my best fondest wishes and thanks from Ted". Laid in is a telegram dated February 23, 1957, from John Bleibtreu notifying Hughes that he has won the Poetry Center prize. Offsetting to front free endpaper, otherwise a very good copy in price-clipped dust jacket. $15,000.00

29. HUGHES, Ted. **Meet My Folks**. **Illustrated by George Adamson**. 8vo, original pictorial boards, dust jacket. London: Faber & Faber, 1961. Sagar & Tabor A4. One of 5000 copies printed. Published on April 7, 1961. Presentation copy, Inscribed by Hughes to his mother-in-law: "Many Happy Returns to Aurelia April 26th from Ted" on the front free endpaper. April 26th was Aurelia Plath's birthday. With the date "1961" in Aurelia's hand on the same page, and an annotation by her on the dust jacket as well. A very good copy. $10,000.00

30. IRVING, John. **Setting Free The Bears**. 8vo, original cloth-backed boards, dust jacket. N. Y.: Random House, (1968). First edition of Irving's first book. Presentation copy, inscribed by Irving on the front free endpaper: "For Hendrie & Susan – I never hope to be far from yr radishes, or your affection – Love, John, 12/25/68". A very good copy in lightly worn dust jacket. [with] **The Water-Method Man**. 8vo, original cloth-backed boards, dust jacket. N. Y.: Random House, (1972). First edition. Presentation copy, inscribed by Irving on the front free endpaper: "For Hendrie and Susan, with great feeling for the good intentions of most mishaps, and my great love for you, John". A fine copy. [with] **The 158-Pound Marriage**. 8vo, original cloth-backed boards, dust jacket. N. Y.: Random House, (1974). First edition. Presentation copy, inscribed by Irving on the front free endpaper: "For Hendrie & Susan, the oldest and best of all the old best friends, Love, John". A fine copy, with publicity photograph of Irving laid in. [with] **The World According To Garp**. 8vo, original cloth-backed boards, dust jacket. N. Y.: E. P. Dutton, (1978). First edition, in first issue dust jacket. Presentation copy, inscribed by Irving on the first blank leaf: "For Hendrie & Susan, with much love and the fondest memories, John". With Hendrie's ownership signature on the front endsheet. A very good copy in a creased and slightly rubbed dust jacket. Association copies of the highest order, John Irving's first four novels, all inscribed to his best friend and fellow writer, Donald Hendrie, Jr., Born in the same year, Irving and Hendrie attended Philips Exeter Academy, where their friendship began and where their precocity as writers was first recognized by their English instructor Richard Niebling, whose daughter Susan Hendrie would marry. After graduating from Exeter, Irving attended the University of New Hampshire and Hendrie attended Stanford. Later both Irving and Hendrie earned their MFA degrees from the University of Iowa Writers' Workshop, where they both would also teach. They would also teach at Mt Holyoke College. The author of six books, Hendrie later became the director of the Creative Writing Program at the University of Alabama at Tuscaloosa. The singular importance of this friendship is indisputable: the voluminous Irving-Hendrie correspondence, including over 400 letters from Irving to Hendrie dating from 1965 to 1994, is now at the Beinecke Library at Yale University. The collection: $50,000.00

31. JEFFERS, Robinson. **The Selected Poetry**. 8vo, original cloth, dust jacket. N. Y.: Random House, (1938). First edition. Presentation copy, inscribed on the front endpaper with the two last lines from the poem "Shiva" followed by "Inscribed for my friend Albert M. Bender – Robinson Jeffers, Tor House, Carmel, California, November, 1938." On the front endsheet, Bender has inscribed the book "to his friend Alfred Sutro, all good wishes, 1938". With Bender's and Sutro's elegant bookplates. Albert Bender was a prominent Bay Area benefactor. Alfred Sutro was a popular British playwright. One short, half-inch closed tear at the top of the back panel of the dust jacket, which is faintly toned, otherwise a fine copy. $1,250.00

32. JOHNSON, Ronald. **A Line of Poetry, A Row of Trees. Drawings by Thomas George**. 8vo, pictorial endpapers, cloth-backed pictorial boards, plain dust jacket. Highlands, (NC): Jonathan Williams, 1964. First (Author's) edition of Johnson's first book, published as Jargon 42. One of 50 hardbound copies printed at the Auerhahn Press and signed by Johnson and George. Front cover a little sunned along bottom edge, corners a trifle bumped, otherwise a fine copy in a slightly tanned jacket. $500.00

33. JOHNSON, Ronald. **A Line of Poetry, A Row of Trees. Drawings by Thomas George**. 8vo, pictorial wrappers. Highlands: Jonathan Williams, 1964. First edition of Johnson's first book. One of 500 copies printed by the Auerhahn Press. With errata slip laid in. Jargon 42. Presentation copy, inscribed by the author: "for [A.] Doyle Moore - at the sign of the Mole D'Or - a Kansas Pome: Ah! the Oz of it all ... Keep Kansas Kleen & emerald green. Ron John, April 30th,'65". Doyle Moore's Finial Press published many works by Johnson, including the Jargon Society's *Eyes & Objects* (1976) and Johnson's rarest publication, the portfolio *Balloons For Moonless*

Nights, in addition to numerous other ephemeral publications. Johnson was born and raised in Kansas. Slightly bumped at the head of the spine, otherwise a fine copy. $1,000.00

34. JOHNSON, Ronald. **The Book of the Green Man**. 8vo, original green boards, dust jacket. (London): Longmans, (1967). First English edition of Johnson's first regularly published book. Dedication copy, inscribed on the front free endpaper by the poet to his lover, Jonathan Williams, "for J. W. from R. J. – bare, bear-like." Johnson's first regularly published book, dedicated to Jonathan Wiliams and Dorothy Neal "who made it possible." Johnson's first book, *A Line of Poetry, A Row of Trees* (1964), was published by Williams's Jargon Society imprint. These poems were inspired by an extended walking tour in England in 1962-1963 with Williams. Fine copy. $2,000.00

35. JOHNSON, Ronald. **The Book of the Green Man**. 8vo, original cloth, dust jacket. N. Y.: W. W. Norton, (1967). First edition of Johnson's first regularly published book. Dedication copy, inscribed to Dorothy Neal on the dedication page: "for Dorothy, with love Ron". *The Book of the Green Man* was dedicated to Jonathan Williams and Dorothy Neal, "who made it possible". These poems were inspired by an extended walking tour in England in 1962-1963 with Williams, Johnson's lover, and the publisher of his first book, *A Line of Poetry, A Row of Trees* (1964). Williams was the recipient of a bequest in the will of Charles Neal, Dorothy's husband, a cash gift which he has used to publish Charles Olson's *Maximus Poems* in 1953. Dorothy Neal became a close friend of Johnson's some years later through his connection with Williams and they remained friends throughout their lives. Covers a little soiled, otherwise a fine copy in chipped and torn dust jacket. $1,250.00

36. JOHNSON, Ronald. **Valley of the Many-Colored Grasses**. 8vo, original cloth, dust jacket. N. Y.: W. W. Norton, (1969). First edition. Presentation copy, inscribed by the poet on the front free endpaper: "for Dorothy [Neal] – in Demorest, where so many Many-colored Grasses have sprung & numberless birds have sung (none of their songs listed in 'Peterson', but – ewig, ewig out of the highest tops of the oaks – Love, Ron". Dorothy Neal, a close friend of Johnson's lover, Jonathan Williams, and through Williams, of Johnson for many years. Neal was one of the dedicatees of Johnson's first regularly published book, *The Book of the Green Man*. Fine copy in lightly rubbed jacket. $1,250.00

37. JOHNSON, Ronald. **Ark. The Foundations: I-33**. Small 8vo, cloth, dust jacket. San Francisco: North Point Press, 1980. First edition. Presentation copy, inscribed by Johnson to his former lover, and publisher, Jonathan Williams: "for JW – from RJ". With an annotation by the poet to "Beam 30, The Garden". Williams published Johnson's first book, *A Line of Poetry, A Row of Trees* (1964). Very fine copy. $1,000.00

38. KOCH, Kenneth & Larry RIVERS. **When the Sun Tries to Go On. Illustrated by Larry Rivers**. Small 8vo, illustrated, original maroon polished calf, enclosed together with an original three-dimensional collage by the artist in a large folio [15 x 12 x 3 inches] folding maroon cloth and plexiglass case with printed labels. Los Angeles, CA: Black Sparrow Press, 1969. First edition. Publisher's copy. One of only five copies specially bound and signed by Koch and Rivers and including one of the original illustrations for the book. The present copy, formerly in the personal collection of John Martin, the publisher, is roman numeral I, and the collage, which is reproduced on page 13, bears the text: "An Ocean. Preposterous rhinoceros of a pilgrim's happiness." The line appears on page 15 in the sentence: "Oboe! Rebus! / Preposterous rhinoceros of a pilgrim's happiness / At being chef!" Of the other special copies, it is known that one is in the Raymond Danowski Poetry Library at Emory University and another in the Black Sparrow Press Archive at the University of Alberta. Koch's most important long poem, and in this presentation, an important collaboration between two major figures of the New York School. The entire production is in fine condition. $25,000.00

39. LEVINE, Philip. **The Simple Truth. Poems**. 8vo, original cloth, dust jacket. N.Y.: Alfred A. Knopf, 1994. First edition. Winner of the Pulitzer Prize for Poetry. Presentation copy, inscribed on the half-title page "Dear Harold, Thanks for your good words & your faith, Love, Phil." Additionally signed by Levine on the titlepage. Very fine copy. $450.00

40. LEVINE, Philip. **The Bread of Time. Toward An Autobiography**. 8vo, original cloth, dust jacket. N. Y.: Alfred A. Knopf, 1994. First edition. Presentation copy, inscribed on the half-title page: "for Harold, with thanks for all you've done for poetry, Phil." Additionally signed by Levine on the titlepage. Fine copy. $350.00

41. MERRILL, James. **The Black Swan and Other Poems**. [Title-page decoration by Ghika.] 8vo, original decorated paper wrappers, glassine outer wrapper. Athens: Icaros, 1946. First edition of Merrill's second book. The Author's Copy, press-numbered copy 1 of 100 copies printed. Hagstrom & Morgan A2. *The Black Swan* was privately printed by Kimon Friar, Merrill's first lover, to whom the book is dedicated. On the dedication page, the first letters of each line of an acrostic poem spell out Friar's full name. Friar was Merrill's poetry instructor at Amherst. In a birthday tribute to Merrill published in 1986, Friar recalled: "Since I was positive that Merrill would one day be acknowledged as one of America's foremost poets, I deliberately published the book privately (for $100) in a limited edition of one hundred copies not for sale, knowing that one day it would be a rare item. I gave Merrill copy No 1 and kept copy No 2; most of the other copies we gave away to friends." Being the poet's own copy, this copy is neither signed nor does it bear any of the corrections occasionally found in some copies that given to friends. Glassine chipped at extremities, otherwise a fine copy of Merrill's rarest book, in a full silk-lined morocco folding box. $17,500.00

42. MERRILL, James. **Nights and Days**. 8vo, original cloth, dust jacket. N. Y.: Atheneum, 1966. First edition. One of 600 copies printed. Winner of the National Book Award. Hagstrom & Morgan A20a. Presentation copy, inscribed on the half-title page by Merrill to his lover, David Jackson: "David, you are the one. Love, Jamie, 1 Feb 1966, Athens." According to the bibliography, the official publication date was February 23, 1966. In 1953, Merrill and Jackson met and began their long and, as Alison Lurie saw it, "happy" relationship. Although they maintained an open marriage, and later separated, they remained close friends for the rest of their lives. The are buried together in Stonington, Connecticut, the town in which they made their primary residence. Fine copy. $3,500.00

43. MERTON, Thomas, editor & contributor. **Monks Pond**. Whole numbers 1 - 4 (all published). Together, 4 volumes, 4tos, illustrations, original photographic wrappers (front cover of second number by Ralph Eugene Meatyard), stapled as issued. Trappist, KY: Spring 1968 - Winter 1968. First editions of this magazine, "the purpose [of which] is to publish a few issues devoted to poetry and to some unusual prose and then go out of business." Edited by Merton with contributions by him as well as Ad Reinhardt, Lorine Niedecker, Jonathan Williams, Paul Metcalf, Zukofsky, Kerouac, Wendell Berry, Hayden Carruth, Russell Edson, Jonathan Greene, Charles Simic, Czeslaw Milosz, Cid Corman translating Francis Ponge, Ted Enslin, Nicanor Parra, Anselm Hollo, and Alfred Starr Hamilton among many others. Photographs by Merton and Ralph Eugene Meatyard, who contributed the cover photo and four additional full-page photographs to the second number. Merton also wrote editorial statements for three issues: "As long as there are copies of the magazine they will be given away free to contributors and to those who ask for them" (from the first issue); and from the final issue: "So the pond has frozen over – as planned . . . This is now the final issue; we have completed our four seasons. If you have all four, good. Number One is already out of print, unfortunately . . ." Notwithstanding that copies were distributed gratis, or perhaps because they were distributed gratis, individual numbers as well as complete sets of *Monks Pond* are rare on the market. The University of Kentucky's reprint of the magazine, however, is readily available. Some very faint toning to the paper covers of a few issues, otherwise a very fine and bright set, preserved in a red cloth clamshell box with printed spine label. $10,000.00

44. 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. 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. A very fine copy, without dust jacket as issued. $2,250.00

45. MOORE, Marianne. **Eight Poems. With Drawings by Robert Andrew Parker Hand-Colored by the Artist**. 4to, original cloth-backed boards, publisher's slipcase. N. Y.: Museum of Modern Art, 1962. First edition. Limited to 195 copies reproduced from the poet's holograph, signed by Moore and Parker. With the separately printed erratum laid in. Abbott A20. The eight poems included are: "The Plumet Basilisk", "The Fish", "'He Digesteth Harde Yron'", "A Jelly-Fish", "New York", "The Pangolin", "The Monkeys", and "Nevertheless". As new. $1,250.00

46. MOORE, Marianne. **Predilections. (Literary Essays)**. 8vo, original cloth, dust jacket. N. Y.: Viking, 1955. First edition. One of 4040 copies printed. Abbott A13.a1. Signed by Moore on the title page and with her corrections

on three pages of the text, including correcting the reference to “Hugh Kenner” to “Dudley Fitts” on p. 76. A very fine copy. $500.00

47. [MOORE, Marianne] LANCASTER, Clay. **Prospect Park Handbook. With a Foreword by Marianne Moore**. 8vo, illustrated, original cloth-backed boards with printed label on the front cover. N. Y.: Walton H. Rawls, Published for Greensward Foundation, Inc., 1967. First edition. Signed by Moore and Lancaster beneath their names on the title page. Very fine copy. $250.00

48. NOTLEY, Alice. **Twenty-Four Sonnets**. **165 Meeting House Lane**. 4to, stapled sheets, cover illustrations by Philip Whalen. (No place): C Press Publication, (1971). First edition of Notley's first book. Limited to 250 copies. Presentation copy, inscribed on the title page “especially for Anne, Love, Alice, 10/10/71.” The recipient may have been Anne Waldman. The cover title is *Twenty-Four Sonnets*; the title page reads *165 Meeting House Lane*. Wrappers slightly sunned along spine, otherwise a fine copy. $1,250.00

49. O'HARA, Frank. **Lunch Poems.** Small 8vo, original printed wrappers. San Francisco: City Lights Books, (1964). First edition. One of 1500 copies printed. Cook 50. In 1959, Lawrence Ferlinghetti and Allen Ginsberg met O'Hara at Larry Rivers' studio. Intrigued by the idea that O'Hara was writing poems on his lunch hour, Ferlinghetti proposed publishing a book of his *Lunch Poems*. O'Hara began corresponding with Ferlinghetti and Donald Allen, who was helping to select the poems for the book, which was finally published by City Lights Books nearly six years later, dressed in O'Hara's favorite colors, orange and blue. A fine copy. $1,500.00

50. OLIVER, Mary. **No Voyage and Other Poems**. 8vo, spiral-bound pale blue printed wrappers with publisher's printed label pasted to the front wrapper. Boston: Houghton Mifflin Company, 1965. Unrevised, uncorrected proofs of the expanded American edition of the poet's first book. The American edition added nineteen new poems to the selection published in England in 1963. Laid in is the publisher's mimeographed announcement, dated in red ink, "February 17, 1965 price not set", which quotes Richard Eberhart and J. Price Turner on Oliver's poetry. On the inside front wrapper, a label has been added noting the tentative publication date of "1/65?" and the "tentative price $3.75?" Very slightly soiled, but a very good copy of an extremely rare advance state of the expanded edition of Oliver's first book. $7,500.00

51. OLIVER, Mary. **Twelve Moons**. Small 8vo, original printed wrappers. Boston: Little, Brown and Company, (1979). First edition, paperback issue. Signed on the title page and inscribed on the first blank by the poet: “For Jim, after the pleasure of reading at John Carroll – Mary. April 24, 1980.” John Carroll University is a Jesuit institution located in University Heights near Cleveland, Ohio. Oliver was born and raised in Maple Heights, another suburb of Cleveland. Laminated wrappers faintly toned, but a very good copy with a familiar inscription. $2,000.00

52. OLIVER, Mary. **American Primitive. Poems**. 8vo, original cloth, dust jacket. Boston: Little Brown, (1983). First edition of the poet’s Pulitzer Prize-winning collection. Signed by Oliver. Very fine copy. $7,500.00

53. OLIVER, Mary. **American Primitive. Poems**. 8vo, original printed wrappers. Boston: Little Brown, (1983). Uncorrected proof copy of the poet’s Pulitzer Prize-winning collection. Fine copy. $1,500.00

54. PINKSKY, Robert. **Machines**. Small 8vo, French-fold, original hand-painted paper in hand-painted boards. (N. Y.: Jersey Rain, 2006). Unique hand-made book with Pinsky’s well-known poem written by hand using gilt ink. The colophon reads: “exemplaire unique pent et calligraphie par marielle bancou pour robert pinsky, New York 2006.” Very fine copy of this lovely hand-made tribute to the Poet Laureate. $2,500.00

55. PINSKY, Robert. **Ephemera. Poems by Robert Pinsky. Prints by Karen Kunc**. 8vo, illustrated with line drawings from photopolymer plates, original quarter leather & hand-painted boards. (Avoca, Nebraska: Blue Heron Press, 2009). First edition. One of 50 copies printed letterpress on Japanese Nishinouchi paper and signed by the artist. An exquisite book. Very fine copy. $750.00

56. PLATH, Sylvia. **Cape Cod Drawings**. Two fine pen-and-ink drawings, each approximately 8 ¼ x 6 ¾ inches, one of a woman sorting beach plums, and another of a wheelbarrow and saucepan with plums, both drawings initialed “S.P.” The woman depicted is Mrs. Spaulding, who managed the Hidden Acres Cottage Colony in Eastham on

Cape Cod. Aurelia Plath rented a house for Sylvia and Ted for seven weeks there in July-August, 1957, and these drawings date from that time. The drawings are framed and glazed.

Wheelbarrow: $85,000.00
Woman sorting beach plums: $100,000.00

57. PLATH, Sylvia. **The Colossus**. 8vo, original boards, dust jacket. London: Heinemann, (1960). First edition of Plath's first regularly published book. Presentation copy, inscribed by Plath to her brother, "for Warren with love from Sivvy – October 17, 1960." With two slight corrections by Plath on pages 73 and 79. The official publication date of the book was October 31, 1960. While at Cambridge University, Plath wrote in her journal: "The only perfect love I have is for my brother. Because I cannot love him physically, I shall always love him." – *The Journals of Sylvia Plath*. (N. Y.: The Dial Press, 1982), p. 101. "The print run was small – just five hundred copies – and Plath was upset by two type-set errors that had somehow slipped through. But she was delighted with the cover." – Clark, *Red Comet: The Short Life and Blazing Art of Sylvia Plath* (N. Y.: Alfred. A. Knopf, 2020), p. 614. Tabor A2. Very good copy in dust jacket. With the Plath bookplate. $75,000.00

58. PLATH, Sylvia. **The Colossus & Other Poems**. 8vo, original cloth, dust jacket. N.Y.: Alfred A. Knopf, 1962. First American edition, which differs from the previous English publication in the deletion of ten poems. Tabot A2.c. Presentation copy, inscribed by Plath to her mother, "for mother on her birthday, April 26, 1962 from Sivvy with love." The official publication date of the book was May 14, 1962. Lightly annotated by Aurelia Plath. Very good copy. $75,000.00

59. [PLATH, Sylvia] **The Bell Jar by Victoria Lucas**. Small 8vo, original boards, dust jacket. London: Heinemann, (1963). First edition of Plath's pseudonymously published autobiographical novel, with, reportedly, a print run of 2000 copies. Aurelia Plath's copy, with her ownership signature on the front free endpaper and her markings in the text. Small round stain from sticker residue on front panel of the dust jacket, the extremities of which a trifle rubbed, otherwise a fine copy. $75,000.00

60. [PLATH, Sylvia] **Best Poems of 1957**. **Borestone Mountain Poetry Awards 1958**. A Compilation of Original Poetry published in Magazines of the English-Speaking World in 1957. Tenth Annual Issue. 8vo, original cloth, dust jacket. Palo Alto, CA: Stanford University Press, 1958. First edition. Tabor B5. One of 1000 copies printed. Presentation copy, inscribed by Plath to her mother: "To mother – a small preview to a Merry Christmas & truly Happy New Year from Sivvy" on the front free endpaper; and inscribed further by Hughes below Sylvia's inscription: "& from Ted Christmas 1958." The anthology contains two poems each by Plath and Hughes. A misprint in Plath's poem "Pursuit" is corrected by her. A very good copy in slightly rubbed dust jacket. $45,000.00

61. [PLATH, Sylvia] **Poetry From Cambridge 1958. Edited by Christopher Levenson**. Small 8vo, original cloth, dust jacket. London: The Fortune Press, 1958. First edition. Tabor B6. Presentation copy, inscribed by Sylvia Plath: "To Mother from two Cambridge poets with love – March 12, 1959" on the front free endpaper. Aurelia has corrected the erroneous information in the table of contents, crossing out "Brown University" and adding in red ink "Smith College USA". The anthology includes four poems by Plath, five by Hughes. Plath attended Newnham College, Cambridge University, on a Fulbright Scholarship as an affiliated student from 1955-1957. Plath dated Christopher Levensen at Cambridge (before she met Ted Hughes). In identifying Plath as a graduate of Brown University, it appears that someone was confusing Plath with a friend of hers, Jane Baltzell, a Brown University graduate and a Marshall Scholar, who was also studying English literature at Cambridge. Very good copy in lightly soiled and spine-faded dust jacket. $35,000.00

62. [PLATH, Sylvia] BESTON, Henry. **The Outermost House. A Year of Life on the Great Beach of Cape Cod**. 8vo, original cloth, dust jacket. N.Y.: Rinehart & Co., Inc., (1949). Twelfth printing of this classic of American nature writing. Presentation copy, inscribed by Sylvia Plath to her mother on the front free endpaper: "For Mother: to complete our Nauset walks and celebrate our Ocean, Love Sivvy, July 1, 1954." "Above all, there was Nauset Beach, the place that would become her life's touchstone for all that was holy – 'over 20 miles of pure white sand and powerful bluegreen surf, low dunes,' as she described it to Aurelia – 'the most beautiful place on the Cape.'" – Heather Clark, *Red Comet*, p. 203.

Pencil under-scorings in text, pencil annotation by Aurelia Plath on the title page. A very good copy in chipped and torn dust jacket. $25,000.00

63. PYNCHON, Thomas. **"The Small Rain" in the Cornell Writer, Volume VI, Number 2, March, 1959**. 8vo, original decorated blue paper wrappers, stapled. Ithaca, NY: Cornell Writer, 1959. First edition of Pynchon's first published short story, which appears on pages 14 – 32 of the magazine, which was published shortly before he graduated from Cornell University in the spring of 1959. The story was later collected in *Slow Learner* in 1984. In his introduction to *Slow Learner*, Pynchon wrote of the story, "Most of what I dislike about my writing is present here in embryo. I failed to recognize, just for openers, that the main character's problem was real and interesting enough to generate a story on its own. Apparently I felt I had to put on a whole extra overlay of rain images and references to 'The Waste Land' and *A Farewell to Arms*. I was operating on the motto 'Make it literary,' a piece of bad advice I made up all by myself and then took." Pynchon was also a member of the editorial board of the *Cornell Writer*. Spine faded, otherwise a fine copy. $8,500.00

64. SCHUYLER, James. **May 24th Or So**. Square small 8vo, original decorated wrappers. N. Y.: Tibor De Nagy Editions, 1966. First edition of Schuyler's first book of poetry. One of only 20 copies signed by Schuyler out of a total edition of 300 copies printed; this is copy number 1. "Like Freilicher, Schuyler was determined to let order emerge from a faithful rendering of a scene rather than from an exercise of the artist's will. He and she had in common the ability to be satisfied, aesthetically, with one view from one window at different times of day, in changing light.... (Schuyler) stands in relation to poetry as Fairfield Porter and Jane Freilicher stand in relation to paintings: committed to a vision of things as they are rather than as they might be in some idealized or reconfigured state." – David Lehman, *The Last Avant-Garde* (1998), p. 46, 245-246. Very fine copy. $4,500.00

65. SCHUYLER, James. **A Sun Cab**. 4to, mimeographed sheets in original stiff paper covers with cover & illustrations by Fairfield Porter, stapled. (N. Y.): Adventures in Poetry, (1972). First edition. One of 26 lettered copies signed by Schuyler and Fairfield Porter, out of a total edition of 300 copies. A fine copy. $1,000.00

66. STEVENS, Wallace. **Harmonium**. 8vo, original cloth-backed patterned boards with printed label on the spine, dust jacket. N. Y.: Knopf, 1923. First edition, second (& rarest) binding, of Stevens' first book. One of only 215 copies bound thus. Edelstein A1a. Connolly, *One Hundred Modern Books*, 46. Published when Stevens was 44 years old, *Harmonium* includes "The Comedian as the Letter C", "Of Heaven Considered as a Tomb", "A High-Toned Old Christian Woman", "The Emperor of Ice-Cream", "Disillusionment of Ten O'clock", "Sunday Morning", "Anecdote of the Jar", "To the One of Fictive Music", "Peter Quince at the Clavier", "Thirteen Ways of Looking at a Blackbird", among other poems deserving of mention. Head and tail of spine of dust jacket lightly chipped, small hole in spine near rear fold of dust jacket, otherwise a very good copy, preserved in a half morocco folding box. $6,500.00

67. STEVENS, Wallace. **Harmonium**. 8vo, original blue cloth, printed yellow paper spine label, dust jacket. N.Y.: Alfred A. Knopf, 1923. First edition, third binding, of Stevens's first book. One of 715 copies bound in 1926 (from a total edition of 1500). Although the same dust jacket was used on all three binding issues, the jacket as well as the sheets were trimmed slightly for this third issue. Edelstein A1a, Connolly, *One Hundred Modern Books*, 46. Published when Stevens was 44 years old, *Harmonium* includes "The Comedian as the Letter C", "Of Heaven Considered as a Tomb", "A High-Toned Old Christian Woman", "The Emperor of Ice-Cream", "Disillusionment of Ten O'clock", "Sunday Morning", "Anecdote of the Jar", "To the One of Fictive Music", "Peter Quince at the Clavier", "Thirteen Ways of Looking at a Blackbird", among other poems deserving of mention. Zeitlin bookseller's ticket on rear pastedown, a few minor blemishes to the dust jacket, which is cleanly split along the front fold where it joins the front inner flap, otherwise a very attractive copy, in a cloth slipcase. $6,500.00

68. STEVENS, Wallace. **Raoul Dufy. A Note by Wallace Stevens**. Oblong 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 Electricité*. 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. Wrappers faintly toned toward edges, otherwise a fine copy of one of Stevens's scarcer publications. $1,750.00

69. STRAND, Mark. **Sleeping With One Eye Open. Poems**. 8vo, original red cloth. Iowa City: Stone Wall Press, 1964. First edition of Strand's first book. Limited to 225 copies printed. Presentation copy, inscribed on the front free endpaper: "for Harold, These poems of another climate with love from Mark." Lightly faded as usual, otherwise a very good copy. $1,000.00

70. STRAND, Mark. **The Story of Our Lives. Poems**. 8vo, original cloth. N. Y.: Atheneum, 1973. First edition, hardcover issue. Published as a paperback original, this is one of approximately 10 copies prepared by the publisher in hardcovers, for the use of the author. Presentation copy, inscribed on the front free endpaper: "for Harold, this not the story of our lives – the book is, of course, false. With love and admiration and with one foot in the next life, Mark Strand." Without dust jacket as issued. A fine copy. $1,500.00

71. UPDIKE, John. **Confessions Of A Wild Bore**. Miniature book (1 3/4" x 2 1/2"), marbled endpapers, full brown morocco, a.e.g. Newton, IA: Tamazunchale Press, 1984. First separate edition of this essay that first appeared in the *New Yorker* magazine. One of 250 numbered copies printed from Trinité type by Joh. Enschedé en Zonen, Haarlem, Holland and bound by Reliure d'Art du Centre S. A. Limoge, France using Cockerel endpapers. Presentation copy, inscribed by Updike to his wife: "for little Martha, this tiny book, love, John". The book was not issued signed. Very fine copy. $1,500.00

72. UPDIKE, John. **Mites & Other Poems in Miniature**. Miniature book (3 x 2 1/4 inches), original red cloth, matching slipcase. Northridge, CA: Lord John Press, 1990. First edition. The author's wife's copy, press-lettered on the colophon page: "Martha Updike's copy". In the same binding as the lettered issue of the edition. As new. $2,500.00

73. WILLIAMS, William Carlos. **The Wedge**. 12mo, title-page decoration by Wightman Williams, original decorated paste-paper boards. (Cummington, MA): The Cummington Press, 1944. First edition. One of 380 copies printed in Centaur and Arrighi type on Dacian paper. Wallace A23. Louis Zukofsky's copy, the dedication copy. The book's printed dedication reads simply *L.Z.* and Zukofsky has written underneath it: "affirmed / Louis Zukofsky". *The Wedge* includes "Paterson: The Falls", "The Dance (In Breughel's great picture)", "The Semblables" and "To Ford Madox Ford in Heaven", in addition to Williams's important introduction, a brief "Ars Poetica". Wallace quotes letters from Williams that mention Williams's efforts to find a publisher for this collection. Among the letters quoted are two to Zukofsky, the second of which states that the book had been printed but that a binder had to be found. Williams tells Zukofsky: "Finally a binder was dug up (by me) so that the infant will be born – or may be born – it has to go back to Cummington and from there be shipped back to me – then to you." If copies were returned to Williams, one wonders why he would not have inscribed a copy to Zukofsky, Unless, of course, the book was sent to Zukofsky by the printers. Spine shows faint signs of restoration, very slightly faded, with a touch of wear at the base, otherwise very good copy of this fragile book. $2,500.00

74. YEATS, W. B. **A Full Moon in March**. 8vo, original green cloth, dust jacket. London: Macmillan and Co Ltd, 1935. First edition. One of 2000 copies printed. Wade 182. Presentation copy, inscribed by the author to Lennox Robinson on the front endpaper: "For Lennox from WBY, November 28, 1935." *A Full Moon in March* was published on November 22. Robinson, the Irish playwright, was manager of the Abbey Theatre from 1909 until 1914 and was associated with the theatre from 1918 until his death as producer and director. In July 1934, he directed the premier performance of Yeats's *The King of the Great Clock Tower*, the play that Yeats reconceived and revised in *A Full Moon in March*. A superb association copy, in fine condition. $10,000.00

75. YEHOSHUA, Y. A. **Five Seasons. Translated from the Hebrew by Hillel Haikin**. 8vo, original cloth-backed boards, dust jacket. N. Y.: Doubleday, (1989). First edition. Winner of the National Jewish Book Award and the Koret Jewish Book Award. Presentation copy, inscribed on the half-title page: "To Harold Bloom with my admiration, A. B. Yehoshua, New Haven, 20/1/89." Fine copy. $750.00