

JAMES S. JAFFE RARE BOOKS LLC

Occasional List: July 2026

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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. [ARCHIVE] [HINTON, David] **The archive of David Hinton, poet and preeminent translator of classical Chinese poetry into English in the world today.** The archive, which is in excellent order, spans Hinton's entire prolific career, and documents in the greatest detail his ground-breaking translations as well as his studies in ancient Chinese and Ch'an philosophy. Hinton is also the editor of two major anthologies of Chinese poetry: *The New Directions Anthology of Chinese Poetry* (2003) and *Classical Chinese Poetry: An Anthology* (Farrar, Straus & Giroux, 2008), the poems in which he also translated. Hinton has translated *I Ching* (2015), *Mountain Home: The Wilderness Poetry of Ancient China* (2005), *The Analects of Confucius* (1998), *Chuang Tzu: Inner Chapters* (1997), *Bei Dao: Landscape Over Zero* (1996) and *Forms of Distance* by Bei Dao (1994), as well as translations of Lao-tzu, Mencius, Li Po, T'ao Ch'ien, Wang An-Shih, Po Chu-I, Wang Wei and Tu Fu. He is the author of *Awakened Cosmos: The Mind of Classical Chinese Poetry* (2019), *No-Gate Gateway: The Original Wu-Men Kuan* (2018), *The Wilds of Poetry: Adventures in Mind and Landscape* (2017); *Desert: Poems* (2018), *Existence: A Story* (2016), *Hunger Mountain: A Field Guide to Mind and Landscape* (2012), and *Fossil Sky* (2004). Details available to interested institutions.
2. [ARCHIVE] HONGO, Garrett. **The archive of Garrett Hongo, the distinguished Asian American poet.** Born in Hawaii of Japanese-American parents, Hongo is the Distinguished Professor of Creative Writing at the University of Oregon and the author of numerous works of poetry and memoir as well as the editor of numerous anthologies devoted to multicultural literature and experience. Hongo's *The River of Heaven* was a finalist for the Pulitzer Prize in 1988. Details available to interested institutions.
3. [ARCHIVE] MILLER, Jane. **The archive of the distinguished American poet Jane Miller.** The Jane Miller papers consist of correspondence, writings, notebooks, and printed and other material relating chiefly to Miller's literary and professional activities. There is correspondence from writers, artists, literary scholars, students, and friends. Named correspondents in the collection include Jorie Graham, Olga Broumas, Brenda Hillman, Brian Teare, Carolyn Forché, Forrest Gander, WS Merwin, Adrienne Rich, Carolyn Kizer, Honor Moore, DA Powell, Jane Mead, and CD Wright, among others, in handwritten, typed, and email, variously. Other correspondents include the editors Cal Bedient, Steve Berg, Lisa Bowden, Rebecca Woolf, Rena Rosenwasser, Henry Israeli, Sam Hamill, Michael Wiegers and Rebecca Woolf. The writings include drafts, copyedits, proofs, editions of finished work with presentation notes, and other material for works dating from the 1980s onward. Details available to interested institutions.
4. BARING-GOULD, Sabine. **"Now the Day is Over."** Original manuscript fair copy, signed, of his hymn "Now the Day Is Over", eight 4-line stanzas on an unlined 4to sheet. Baring-Gould (1834-1924) was an Anglican priest and a prolific writer in many genres, including novels, ghost stories, and a 16-volume *The Lives of the Saints*, as well as a collector of folk songs. He is best remembered for his hymns, the most famous of which is "Onward, Christian Soldiers", though "Now the Day Is Over" (1867) was scarcely less popular and is a fine example of

Victorian religious expression. Folded perhaps from mailing, the manuscript is in fine condition. Framed and glazed. \$1,500.00

5. BISHOP, Elizabeth. **Poem**. Oblong small 8vo, original string-tied unprinted stiff wrappers, marbled outer wrapper, printed paper label. New York: The Phoenix Book Shop, 1973. First edition, one of the author's copies from the lettered issue. Copy "L" (presumably chosen for "Loren") of 26 lettered copies (out of a total edition of 126) signed by Bishop on the colophon. This copy bears Bishop's presentation inscription: "For Loren MacIver & Lloyd Frankenberg – love, Elizabeth Bishop" on the title-page. Laid in is an exceptionally interesting TLS from Bishop to MacIver and Frankenberg concerning the publication of Poem: "I've always disliked 'pretty little books' like this – However, Bill Ferguson, the printer, is a friend of mine here & he wanted to do it for some time & so I finally gave in. (The Phoenix Book Shop man is quite another type...) And since they have just arrived, or were here when I got back – I'm sending you one of my copies with a real, EXTRA signature – whee! You can sell it for a small sum if need be sometime – Love, Elizabeth". The artist Loren MacIver was a longtime friend and correspondent of Bishop's and contributed the dust jacket design for Bishop's second collection, *Poems North & South – A Cold Spring*, in 1955. Their friendship dates from as early as 1938, at which time Bishop was writing to Marianne Moore from MacIver's Provincetown summer home. The poet and literary critic Lloyd Frankenberg, who married MacIver in 1929, wrote critical studies of Bishop 1946 and 1949 which are among the earliest appraisals of Bishop's work. A superb association copy. Important association copies of Bishop's books are rare; this is one of the very few we have seen or handled. Housed in a custom green cloth clamshell box with a black morocco spine label. \$10,000.00
6. BISHOP, Elizabeth. **The Fish**. Broadside poem, 13" x 9" (Seattle: John & Karen Sollid for Mr. 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 title, 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. [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. 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. \$35,000.00

10. CAGE, John. **Haiku.** Single sheet measuring 12.5 x 32 cm., with accompanying hand-made mulberry printed envelope. Black Mountain, NC: Black Mountain College, 1952. First edition of this electrotpe facsimile of the composer's score, autography by Cage & Carroll Williams, the designer & 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. A fine copy of this rare and beautiful Black Mountain College imprint, framed and glazed. \$10,000.00

11. CAGE, John. **I-VI.** Large 4to, original cloth, dust jacket, publisher's box. Cambridge, MA: Harvard University Press, 1990. First Edition, deluxe issue, of Cage's Charles Eliot Norton Lectures delivered at Harvard in 1988-1989. The deluxe edition is signed by Cage on the half-title and enclosed in a two-piece box with two 60-minute audio cassettes of Cage. A fine copy. \$850.00

12. [CAGE, John]. **Town Hall. A Retrospective Concert of Twenty-Five Years of the Music of John Cage Town Hall, Thursday, May 15, 8:40 PM.** Small 4to, illustrated, with 4-page leaflet laid in as issued. New York: Town Hall, [1958]. First edition of the concert program for one of the most important events in Cage's career. In the spring of 1958, Jasper Johns, Robert Rauschenberg and Emile de Antonio decided that Cage should be more widely known, "So they promised Cage the excitement of a twenty-five-year retrospective concert, to be presented at Town Hall in New York on May 15. A couple of thousand dollars apiece would take care of expenses. 'John tended to disregard his earlier work and to be interested in the work he was doing,' Johns says. 'We were curious about the other work. So we thought that something that would show an array over time would be interesting to everybody, and John agreed to it.'" New work was commissioned by Elaine and Willem de Kooning. "The new work, Concert for Piano and Orchestra, would push Cage's ideas about indeterminacy to the limits of chaos. Although Cage didn't intend chaos, several factors conspired to create it. . . . The musicians – described as an ensemble of soloists – were asked to independently decide which instrument to use, how to play it, and when to begin and end." – Kay Larson, *Where the Heart Beats: John Cage, Zen Buddhism, and the Inner Life of Artists* (N. Y.: Penguin Press, 2012), pp. 320-322. The internal program notes on the laid-in leaflet were clearly written by Cage himself and give a substantial history of the music presented. Three of the nine pieces in the program are indicated as being inaugural performances, namely "Six Short Inventions for Seven Instruments," "Music for Carillon," and "Concert for Piano and Orchestra." Owing to the musicians' inability to understand and appreciate Cage's intentions, the Town Hall concert became a controversial event inasmuch as the audience was

disturbed by and alienated by the music. Fifty years later, the twenty-fifth anniversary concert was “given a glorious and reverent second life” when it was performed again at the Huddersfield Contemporary Music Festival in England – Larson, p. 323. This concert program is unrecorded in OCLC. Outer wrappers with shallow but notable creasing and chipping along the top edge, and a flattened crease throughout, otherwise a very good copy. \$2,000.00

13. [CULINARY] MICKLER, Ernest Matthew. **White Trash Cooking. With Color Photographs by the Author. Production files for the book. (Highlands, NC: The Jargon Society, 1986).** The design and production of *White Trash Cooking* was entrusted to Jonathan Greene, an award-winning designer, publisher and poet, and a long-time friend of Jonathan Williams. It should be noted that the production files are pre-digital, the photographs actual photographs. The files include the following: a photocopied typescript of the text with annotations by the author; a set of corrected proofs for the book sent by Ernie Mickler to JG, with a letter from EM to JG written in red ink on the proof sheets; paste-ups for the cover texts for the book, including JW’s preface; a set of copy-edited sheets for the table of contents; a dummy set of original pasted-in photographs for the photographic section of the book, consisting of 31 images; a set of 37 photographs by EM with notations; negatives for all facets of the covers for the book; prospectus for the book, a 6-page folding leaflet, with text by JW, accompanied by the corrected typescript for his text. *White Trash Cooking* was published as Jargon 101 by the Jargon Society in 1986 and quickly became a bestseller. The 25th Anniversary Edition’s cover states that ‘650,000 copies sold.’ However, the Jargon Society was incapable of meeting the demand, and the rights to the book were soon sold to Ten Speed Press in Berkeley, CA, which also published a sequel entitled *Sinkin Spells, Hot Flashes, Fits and Cravens. With Color Photographs by the Author* in 1988, which was also designed by Jonathan Greene. To add insult to injury, or as the saying goes: “no good deed goes unpunished”, EM and the Jargon Society were sued by the subject of the photograph that graces the front cover who claimed that she had never given EM permission to use the image. Ernie Mickler died of complications of AIDS in 1988. The present collection includes the only complete set of the original photographs for the book. The production files are in fine condition. \$4,500.00
14. [DOUGLAS, Norman] DOUGLAS, Robin. **Papers of Robin Douglas (1900-??), comprised of carbon copies of typescripts of essays and reflections, with holograph corrections, and clippings, 220 pp. total.** Robert Sholto Douglas—known as Robin—was the younger son of the author Norman Douglas (1868-1952). Norman Douglas [ND] is best known for the novel *South Wind* and several travel books. Although ND’s family was Scottish, he was born in Austria and spent most of his life on the continent. Following a sexual scandal, he was placed on leave from the diplomatic corps in 1892, and married his first cousin, Elizabeth Louisa Theobaldina FitzGibbon a few years later. They had two children, Robin, and an older brother, Louis Archibald (“Archie”), and were divorced in 1903. Accused of pedophilia in London in 1916 and again in 1917, he jumped bail and fled to Capri. Of Robin [RD] himself we know little beyond what is in these papers. For many years he had little contact with his father and was often taken care of by family friends such as the Barbers in Yorkshire and Joseph Conrad and his wife. According to a memoir in these papers (see *Norman Douglas*), “Of the early days of my life I remember little—fortunately.” Early memories were of “the mountains of Austria—the blue of the Mediterranean at Capri” until at the age of four when “My father dumped me at the Norland Nurseries [in London] . . . and vanished.” RD was later sent to an unnamed British boarding school. On holidays from school he sometimes spent time with his father, but “Always my Father was an unknown and excitingly mysterious quantity to me. . . . I was whirled around in a strange, adult world of foreign languages, music, books, restaurants, famous men, beautiful women and oddly incongruous adventures.” After dinner at Gennaro’s in Old Compton Street in London, “I would be dumped into a nearby motion picture house until such time as my father and his friends had finished their conversations.” Despite this distant relationship with his father, RD, writing in in the 1950s, says nice things to say about the man: “I have not seen my Father for a dozen years. But there is something closer between us than the accident of mere flesh and blood relationship. It is my respect for the man, whose manliness, whose mind, whose courtesy and whose all-encompassing knowledge so far surpasses that of his contemporaries. Whose gentle sympathy belies his publicized hard-heartedness: witness, [Scott] Moncrieff and [D. H.] Lawrence [RD attend both on their deathbeds].” All of the manuscripts are typed carbon copies with minor holograph annotations. The first three items seem to be part of a book-length manuscript, a mix of RD’s own memoirs and biography of Norman Douglas: *Norman Douglas*, incomplete, pp. 1-46, 46 pp.; “Mediterranean Interlude,” incomplete, pp. 75-92, 18 pp.; “The Wehrmacht. Not guilty indeed . . .,” incomplete, pp. 148-161, 14 pp.. The next three biographical sketches might be parts of the longer piece above: “Edwin Cerio,” note “Later in this book is mention of Signor

Edwin." Cerio was mayor of Capri in the 1920s, 8 pp.; "Mrs. Galata—Hotel Esperia—Capri, Italy," "Mrs. Galata was the prototype for Compton Mackenzie's Mrs. Ambrogio in his book *Vestal Fire*," 7 pp.; "Mrs. Oakley Maund—123 Victoria Street—London, SW 1," Mrs. Maund—Zoe Gertrude Dudgeon (1868-1935)—was John Oakley Maund's second wife; after Maund's death she married Sir Vincent Caillard in 1927, 8 pp.. The remainder of the manuscripts are stand-alone essays on various topics: "The American Legion—A Suggestion," 9 pp.; "Christ Commercialised, Inc.," 19 pp. ; "New World Cacophony," typed note "Incomplete" on last page, 16 pp.; *Well, Let's Drink*, by Robin Douglas, with the author's holograph inscription on first page: "A letter is being written! Slowly and with difficulty—so be patient, My Dear. Throw this away when you have skimmed through it. — Robin," A similar title by RD, *Well, Let's Eat*, was published by Cassell and Company Limited of London in 1933, 70 pages. The papers are in very good condition. \$2,500.00

15. DUNCAN, Robert. **"Preface", original typescript of Duncan's preface to Jack Spicer's One Night Stand & Other Poems, signed "Robert Duncan / San Francisco CA 94110" and dated "June 1980" in another hand.** 4to, 15 leaves, rectos only. A fine authorial typescript of Duncan's Preface to Spicer's posthumous collection published by Don Allen's Grey Fox Press in 1980. The typescript contains numerous changes in Duncan's hand, to punctuation, capitalization, and word breaks, in addition to a few additions and deletions of words. These corrections and revisions in the typescript prepared for the 1980 Grey Fox Press publication were carried over to the Preface as it appears in Duncan's *A Selected Prose*, published by New Directions in 1995. Signs of occasional light use, otherwise the typescript is in fine condition. \$1,500.00
16. 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 Crane, Clymer & Green, or Lowenherz. Lightly soiled, but a very good copy. \$8,500.00
17. [FROST, Robert]. **Robert Frost's completed census form for 1960.** Folded brochure, 6 pages, measuring 4 1/4 x 7 1/2 inches when folded, and 12 3/4 x 7 1/2 inches when opened. (Ripton, VT: 1960). Frost's copy of the official 1960 U. S. Census form, filled out in holograph by him. Coincidentally, one of Frost's best-known poems is "The Census-Taker," which appeared in his collection *New Hampshire* in 1923. The poem is a bleak vision of rural New England, in which the narrator, a census-taker, confronts the emptiness of a distant house. The poem ends: "*The melancholy of having to count souls / Where they grow fewer and fewer every year/Is extreme where they shrink to none at all. / It must be I want life to go on living.*" On the census form, Frost used his middle initial, a form of his signature hardly ever seen, his residence in Ripton, VT, and his birth date of March 16, 1874. He also checked a few boxes: race = white; sex = male; relationship to head of household = head; widowed. Frost died in 1963, thus this would be the last time he participated in the U. S. Census. About fine, with no notable flaws. \$2,500.00
18. GRAHAME, Kenneth. **ALS, 7 pages, 8vo, 5 Kensington Crescent, W., London, 14 April '96, to Winfield S. Moody, Esq.** Winfield Scott Moody [1856-1931] was a New York journalist, writing for Scribner's Magazine, to whose address Grahame sent his letter. Moody was also the editor of *The Book Buyer*, a monthly magazine devoted to books and writers. An extraordinary early letter from the author of *The Wind in the Willows*, with superb autobiographical content: "Really I wish I had more solid facts to give you, of the sort you want; but on looking back, landmarks seem sadly wanting. Many moods I remember, of course, periods – subjective experiences – but of these cometh boredom. I am Scottish, of course - full-blooded, too; but my country & I parted early, with feelings of mutual respect. Though I was born at Edinburgh, my people were a Glasgow family of old standing – highly respectable burghers, as Glasgow folk are wont to be. . . . I left Scotland at 6 or 7, carrying with me a kilt & a Scottish accent. The latter I imprudently took with me to boarding school at the age of 9; but after being severely kicked for it, I concluded it was a luxury I could not afford to keep up. . . . The kilt I cherished secretly for years . . . Between Oxfordshire & holidays in Berkshire (the most unspoilt of the "home counties") I spent those school years, knowing nothing of cities, & heartily despising town-bred folk. Since then I

have been pretty steadily occupied in endeavouring to earn a living – a process for which I have always had a hearty dislike; but as I weigh nearly 12 stone at this present time of writing, I suppose I have succeeded in a way. O, I'm a bachelor, if that's a biographical detail & not rather a confession of failure. . . . Yours very truly, Kenneth Grahame". At this point in Grahame's life, he had published two books, *Pagan Papers* (1894) and *The Golden Age* (1896). It may be worth noting that when Grahame eventually married, his marriage was a dreadful failure and a cause of deep regret as well as tragedy, which his widow did her best to obscure. Patrick Chalmers' *Kenneth Grahame. Life, Letters and Unpublished Work* (London: 1933), which was written under the supervision of Grahame's widow, Elspeth Thomson Grahame, was heavily bowdlerized. It is possible that this letter may have been published by *Scribner's Magazine* or by *The Book Buyer*, but we have not found it in any of the subsequent biographical works on Grahame. Scribner's would later publish the first American edition of *The Wind in the Willows*. Accompanied by the original mailing envelope which is somewhat sunned; the letter is in fine condition. \$10,000.00

19. 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" Faintly sunned along top edge, otherwise fine. \$4,000.00

20. GRAHAME, Kenneth. **Original carte de visite photograph of the author of *The Wind in the Willows*.** Signed on the mat: "Yours faithfully Kenneth Grahame". The most widely reproduced portraits of the author, on the back of the carte de visite is the photographer's notation: "Fred Hollyer, 9 Pembroke Sqre, Kensington W, Copyright Registered". Frederick Hollyer [1838-1933] was well known for his portraits of literary figures, and this particular image is represented in numerous collections including the V & A. *The Wind in the Willows* was published in 1908, but at the time this picture was taken some time during the 1890s, Grahame was known for *Pagan Papers* (1893), *The Golden Age* (1895), *Dream Days* (1898) and *The Headswoman* (1898). Grahame worked most of his life at the Bank of England. (London: Frederick Hollyer, 1890s. The photograph is slightly rubbed in the upper right-hand corner, otherwise it is in very good condition. \$5,000.00

21. 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

22. JONES, David. **Original wood-engraved illustration for the Golden Cockerel Press' edition of *Gulliver's Travels*, 2 1/4 x 5 inches (image size) on off-white paper, signed, dated '25', and captioned by Jones in the margin, 1925.** The wood-engraving depicts Gulliver being attacked from behind by a Yahoo as he bathes by a river in the land of the Houyhnhnms. Faint horizontal crease through engraving, otherwise a fine copy. \$850.00

23. KIPLING, Rudyard. **ALS, 2 pages on Kipling's stiff card letterhead, which measures 4 1/2 x 3 1/2 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

24. LEVINE, Philip. **27 TLsS, 10 ALsS, 4 APCs, 67 pp., most dating from 1989 to 2003, w/ 1 early letter, Aug. 1963; mostly sent from Fresno, CA; New York City and Brooklyn, to his brother Eli Levine. Many letters in large type, especially May 27, 2001 and after. 1 TL, May 6, 1998, addressed to "Fischele," probably Eli to PL.** Philip Levine rose from working class origins in Detroit to attain some of the highest honors for a poet: the National Book Award for Poetry (twice), the Pulitzer Prize for Poetry, and US Poet Laureate. In this collection of letters Levine (1928-2015) writes to his brother Eli Levine (sometimes addressed to Eli and his wife, Louise). Most date from 1989 to 2003, but in one letter from 1963, PL, already a published poet, jokingly critiques Eli's poetry, "Accept my homage, you who are . . . a sort of Grand Marshal Petain of Poetry." The later letters cover PL being inducted into the American Academy of Arts and Letters, the success of his books, upcoming interviews and projects, traveling, his sons, and his wife, Fran, especially her hospitalization for several days in 1997. Other topics are current events, good wine, PL's gout and Meniere's disease (an inner ear disorder), and their mother's death. From 1998 on, Eli experienced eye problems so significant that many of the letters are written in larger type, "Here is type I hope you can read." Enclosures include a joke rejection slip on *Ploughshares* letterhead, and a 1991 interview with a Barcelona newspaper. The letters are in fine condition. \$7,500.00
25. RILKE, Rainer Maria. **Autograph sentiment signed, 1 page, 12mo, St. Polten, Austria, July 1890. In the form of a short poem of seven lines, this note was written while Rilke was a student at the Militärunterrealschule at St Polten, which he attended from 1886,** when he was ten years old, until 1891, when he was dismissed at the request of his parents for reasons of ill health. Translated, it reads: "Life is a constant struggle / Fight hard / and victory will be yours! / Remember still / in days to come / your loyal friend. René Rilke." Written in an adolescent hand, this is the kind of uplifting sentiment that a fifteen-year-old student at a military school during the Austro-Hungarian Empire might have been expected to memorize and recite, being less an original poem than the sort of military cliché for which German schools were notorious. It sounds more like a farewell note in anticipation of Rilke's departure from the school at St. Polten, perhaps meant to encourage a fellow classmate. At the bottom of the page, a date of 1899 is crossed out in red pencil and the date of 1890 follows, underlined three times. In fine condition. \$5,000.00
26. RILKE, Rainer Maria. **Autograph letter signed, 1 page, 8vo, Schmargendorf bei Berlin, Villa Waldfrieden, December 10, 1898, to Heinrich Teweles, the drama director of the Deutsches Landtheater in Prague.** A delightful and ingenious letter inquiring whether Herr Teweles has indeed rejected Rilke's play "Ohne Gegenwart (Without a Present)" which was published in Prague in 1898. Translated, the letter reads in part: "Most esteemed Herr Teweles, For a long time now I have assumed that your silence betokens rejection, but I expected to have that confirmed in person during the Christmas season. As it happens, though, I will not be in Prague this year, and I hereby request that you confirm my dark suspicion. The piece bears the fate of its name (i.e. No Present), and this too: No Future. Therefore: I guess we'll have to accept that it's Past." The letter is in fine condition, beautifully framed and glazed. \$7,500.00
27. RILKE, Rainer Maria. **Autograph letter signed, 2 pages, 8vo, Zoppot bei Danzig, July 24, 1898, to Alfred Gold, the editor of the periodical Zeit in Vienna.** A business letter primarily in which Rilke sends Gold a "little landscape in woodcut . . . to see if Zeit might be able to use it." Rilke then asks Gold to remind him of Wassermann's address, which he has forgotten and which he wants in order to send Wasserman his "book of stories". Finally, Rilke notes that he doesn't have a copy of "Ein Fremder Hirt". Apart from a note in blue pencil, probably by Gold, the letter is in fine condition and beautifully framed and glazed. \$5,000.00
28. RILKE, Rainer Maria. **Autograph letter signed, 1 ½ pages, 8vo, 17 rue Campagne-Premiere XIVth, Paris, February 7, 1914, to Michall Zetlin, one of Rilke's translators.** A simple straightforward letter in which Rilke advises Zetlin that he will visit him eventually, "only it will take a while: I am not going out at all at the moment and I'm not seeing anyone, all to get myself into a proper state of mind for work. . . . I hope that the winter has been good to you and your family. Please convey my sincerest good wishes to your wife. R. M. Rilke." The letter is in fine condition, beautifully framed and glazed. \$5,000.00
29. RILKE, Rainer Maria. **Autograph letter signed, 4 pages, 8vo, Chateau de Muzot sur Sierre Valais, September 15, 1917, with the original envelope, to Professor Doctor Wilhelm Fleiss, one of Sigmund Freud's closest associates.** A superb letter in which Rilke writes in part: "I cannot put away your letter without telling you how

delightfully it has renewed in me the awareness of your memory and sympathy. . . . It is clear to me that whatever a “homeland” might mean to others, for me (who dwells in the widest and now even a literally ground-less world) it lies precisely in this amalgam of feelings: in being supported by the sympathy of constant friends . . . (My work) still suffers inordinately from the disruptions of recent years; in fact even today the aftereffects have not been overcome and put to rest. To the contrary, I have discovered that such a spiritual interruption can rise from one day to the next, leaving a skittishness in the blood which renders concentration, which I could once upon a time summon at will, particularly difficult. So there won’t be much to show for my efforts in the future either. . . . And last for now thanks for your generous readiness to help Mme Klossowska. . . . She has assisted me tirelessly in furnishing the place – yes entirely thanks to her this little castle agreed to be furnished again, after quite a lot of resistance, and to be peacefully inhabited . . . R. M. Rilke.” Letter and envelope are in excellent condition.
\$9,500.00

30. RILKE, Rainer Maria. **Autograph letter signed, 1 ½ pages, 8vo, (no place, but Munich) September 27, 1918, to the actress Fraulein Else Hotop**, Munchen, Keferstrasse 8c, with the original envelope from which the stamp has been torn away. An enigmatic letter, which, translated, reads in part: “It feels so potent with destiny that I found the way, but now it seems that I can’t use that power to write a letter. I don’t know: is it the fault of my heavy pen, or is your reproach too vague to be answered precisely? . . . Will the way carry you to me, you yourself, will you at some point want to walk toward me? When you say “trapped behind the walls of superficiality”, is it possible that you mean the same thing, which I myself can think of only with painful worry, unable to change it? Talk to me, and if I can’t answer, maybe it will happen, that I can read you something that will show you something of the deep poverty that is my own true inner life. Rainer Maria.” Elya Nevar was Ms. Hotop’s stage name. The letter is in fine condition. \$6,500.00

31. RILKE, Rainer Maria. **Autograph letter signed, 1 page, 8vo, (no place, no date but October 18, 1918), to the actress Fraulein Else Hotop**, with the original envelope addressed to Ms. Hotop in “Munchen, (Schwabing) Keferstrasse 8c”. A charming letter to an admirer of his work, which, translated, begins: “Now you are definitely seeing too much in me, Elya, something too perfect – but if you will understand the broad trend of my opponents’ criticism through all its twists and turns, and relish this knowledge, then you needn’t resist the pleasure, since I am strengthened by the joy of being thus perceived by you.” And concludes: “For next time, I have a French book on hand which we can begin together, but I intend a brief visit to you before then (Give me a hint as to when it would be best for me to drop by). Rainer Maria”. The letter is in fine condition; the envelope has had its stamp removed. \$6,500.00

32. RILKE, Rainer Maria. **Autograph letter signed, 2 pages, Chateau de Muzot (Sierre, Switzerland), October 24, 1922, concerning the recipient’s recommendation of a housekeeper for the winter**, a recommendation that Rilke respectfully declines owing to “the language issue.” Translated into English, the letter reads in part: “It was especially considerate of you to inform me in such detail as to Ms. Ebener’s qualifications and great abilities, which you can easily guess would have found their proper application in Muzot, but I am very sorry to say that I will have to forgo her services . . . this was chiefly due to the language issue. As I learned in the course of a long year here, it is better to take on a Swiss woman from a French canton, as life here in the remote countryside has its daily difficulties . . . It was at the Chateau de Muzot in the winter of 1922 that Rilke, in a burst of creativity, wrote ten of his Duino elegies and all fifty-nine of the sonnets to Orpheus. Punch holes at the left margin, affecting one letter, otherwise in fine condition, beautifully framed and glazed. \$5,000.00

33. RILKE, Rainer Maria. **Autograph letter signed, 2 pages, in French, Soglio (Bergell, Graubunden), August 9, 1919, to the author Annette Kolb (1870-1967)**. An interesting letter commenting on his health. Translated, the letter reads in part: “Please pardon my protracted silence – I’ve been in Zurich for two weeks – I’ve been quite ill and the uncertainty of compassing my projects – as always happens, has thrown me into this perpetual silence. After much consultation and many discussions with the doctor, it was decided to put off my cure until later – and so here I am again traveling. Has anyone told you about this place? It certainly deserves comment. . . . Remember me to your friends d’Uttwil and put this pittance on account towards the better things I send you without having said them. Yours, Rilke. And my little book, how slowly it’s coming! . . .” Kolb was a German novelist and pacifist whose works were banned by the Nazis who left Germany in the 1920s. In 1955, she won the Goethe Prize. “Rainer Maria Rilke wanted to send her ‘all the flowers I can lay my eyes on’, Erich Kästner described her

as ‘Munich’s first lady’ and for her publisher, Gottfried Bermann Fischer, she soared ‘like a monument out of the chaos of the times.’” Two punch holes at the top of the letter, slightly affecting several letters, otherwise the letter is in fine condition. \$7,500.00

34. SANTAYANA, George. **“Enduring the Truth”, original holograph manuscript of his review of Walter Lippmann’s *A Preface to Morals*. Large 8vo, 10 pages, on unlined printed stationery, Villa Le Balze, Fiesole, written on versos only.** A fine, closely written, authorial manuscript of Santayana’s review of Lippmann’s *A Preface to Morals* (1929) appearing in the *New Adelphi*, 3, 1929-30, and in the *Saturday Review* on December 7, 1929. With a single word variant in the first paragraph where Santayana’s MS gives “perceived” rather than “conceived” in the printed version: “Very few would give up living as they live, simply because they had conceived, in some lucid moment, that it wasn’t worthwhile.” While Lippmann is considered one of the fathers of the modern study of public opinion, the influence Santayana had in the shaping of Lippmann’s ideas is often overlooked. The influence Santayana had on Lippmann was evident from their very first meeting in 1907, when the latter enrolled in a Greek philosophy course taught by Santayana. That same year Lippmann read Santayana’s *Life of Reason*. The second volume of this 5 volume work lays out Santayana’s ideas on good government, notions that coincide with the later thinking of the mature Lippmann. Santayana’s influence led Lippmann to study philosophy after abandoning art history which had originally brought Lippmann to Harvard. During his remaining years in Cambridge Lippmann took all of the philosophy courses offered by Santayana. During this period there existed a mutual fascination between the two. In 1910 Santayana nominated Lippmann as assistant professor in philosophy, a position given up by Lippmann only one year later. In 1929, John Middleton Murry, editor of the *New Adelphi*, asked Santayana for a critique of Lippmann’s *A Preface to Morals*, claiming that it would be of interest to read Santayana’s opinion of his disciple’s work. - César García, “Walter Lippmann and George Santayana: A Shared Vision of Society and Public Opinion.” (*The Journal of American Culture*, 29:2, 2006), pp.183-185. Faint trace of old paper clip residue on the first and final leaves, folded once from mailing, otherwise the manuscript is in fine condition, in its original packaging as despatched to W.D. Richey of Bethany College by Charles Rare Books, Buntingford, Herts in 1958. \$4,500.00
35. STEVENSON, Robert Louis. **Original holograph manuscript in pencil of his poem “To Will H. Low”, 3 pages on lined paper** (the original sheet was evidently cut into three pieces for the purpose of binding), several small marginal printer’s notations in ink in another hand noting directions for leading, this manuscript fair copy presumably prepared for the printer of *Underwoods* where the poem first appeared in 1887; **3 pages on lined paper** (the original sheet was evidently cut into three pieces for the purpose of binding), several small marginal printer’s notations in ink in an other hand noting directions for leading, this manuscript fair copy presumably prepared for the printer of *Underwoods* where the poem first appeared in 1887. “To Will H. Low” was published as the 11th poem in Stevenson’s book *Underwoods*, and there are several notations at the head of the first sheet, likely in Stevenson’s hand, that designate the poem variously as IX, 9 and XI. Another note in ink in the margin of the third sheet, clearly in Stevenson’s hand, notes “XII is wanting,” referring to the next poem in the sequence, which was Stevenson’s companion poem “To Mrs. Will H. Low”. “To Will H. Low” was written in France, therefore likely composed in 1886 or 1887. Stevenson traveled to the Continent during the 1870s-1880s to relieve the symptoms of tuberculosis from which he suffered and eventually died. He met Will Hickok Low, an American artist, there and often stayed with him in Paris and Grez-sur-Loing near Barbizon. Low was also a friend of Augustus Saint-Gaudens, who also befriended Stevenson during these years. Low published an endearing book of his reminiscences of his associations with Stevenson and Saint-Gaudens, *A Chronicle of Friendships, 1873-1900* in 1908. The manuscript leaves are elaborately housed in a red three-quarter morocco and cloth book-like case with marbled end leaves, 7 7/8 x 10 1/2 inches, the binding including a photogravure frontispiece portrait of Stevenson, followed by three reproductions of paintings by Will H. Low, and a printed text of the poem presented as three stanzas. All of the contents are inlaid to the page size. Covers detached, light wear to the binding, the manuscript showing finger-soiling but generally sound. There is a recess on the inside of the rear cover that apparently contained a related item, but it is no longer present. One of Stevenson’s best-known poems, a brisk meditation on life’s inevitable well-worn ways: “In wet wood and miry lane, / Still we pant and pound in vain; / Still with leaden foot we chace / Waning pinion, fainting face; / Still with grey hair we stumble on, / Till, behold, the vision gone! / Where hath fleeting beauty led? / To the doorway of the dead. / Life is over, life was gay: / We have come the primrose way.” \$7,500.00

36. THOREAU, Henry David. **Autograph manuscript of a long passage from his first book, Cape Cod, 1 page, 8vo, (No date, but entered into Thoreau's journal on July 12, 1851, the author's thirty-fourth birthday).** The passage reads in part: "I hear now from this remote hill a human voice, some laborer singing after his day's toil (which I do not often hear) [this parenthetical passage is crossed out]. Loud it must be, for it is far away. Methinks, I should know it for a civilized man, some strains have the melody of an instrument. And now I hear the sound of a bugle at a still greater distance, reminding me of poetic wars. . . . I rarely walk by moonlight without hearing some strain from a flute or horn or clarinet, or a human voice. How sweet & encouraging the sound of some artificial music heard from the midst of woods or from the top of a hill at night, borne on the breeze, from some distant farm house. That is a civilization one can endure – worth having. . . ." A lovely and characteristic passage, in fine condition, handsomely framed and glazed. \$28,500.00
37. TOMLINSON, H. M. **A collection of annotated holograph drafts and/or galley proofs of four of Tomlinson's works—*Below London Bridge*, *The Brown Owl*, "The Gaffer" (a draft signed by Tomlinson) and "A Night in France"—and a handful of letters from Tomlinson, most of them addressed to Desmond Flowers, his editor at Cassell and Co.** The manuscripts as follows: *Below London Bridge*, 3 drafts and 3 galley proofs of HMT book (all holograph drafts have extensive annotation, and galley proofs are approx. 7 x 22 inches): holograph draft marked "To Mary Hammond," and beginning with "A large builder's yard near Orchard Wharf," 25 pp.; holograph draft marked [page] "51" and "VIII" and beginning with "If you visit Limehouse, Poplar, & the Isle of Dogs . . .," 22 pp.; holograph draft beginning "A peep down King George V Dock at Silvertown," 11 pp.; galley proof of main text w/o frontmatter, w/ holograph annotation, 12 pp.; 2 partial galley proofs w/ holograph annotation, both beginning with "Breaking up a barge on the Millwall foreshore," and both printed with the date "4-10-34," but the one on heavier paper is stamped "13 Oct. 1934" on the recto of the last page and incorporates changes annotated on the other copy, 4 pp. each; published in 1934; 78 pp. total. *The Brown Owl*, holograph draft of HMT piece, w/ extensive holograph annotation, 16 pp., and galley proofs (mostly unmarked, 7 x 25 ½ inch), 3 pp., 1928; w/ typed description on postcard, 1 p.; *Saturday Review* envelope w/ title, author and holograph note, "This envelope written out by Christopher Morley (Ped[?])" (Morley was editor of the *Saturday Review* from 1924 to 1940); 20 pp. and 1 envelope total. "The Gaffer," signed holograph draft of HMT story that appeared in *Nash's Magazine* in 1930, w/ extensive holograph annotation, 16 pp.; w/ photocopy of dealer's typed description, 3 copies, 3 pp.; 19 pp. total. "A Night in France," typed draft of HMT story that possibly appeared in the *Bermondsey Book* in the 1920s, w/ extensive holograph annotation, 17 pp. total. The letters as follows: To St. John Adcock, editor of *The Bookman*, 1 ALS on letterhead of *The Nation and the Athenaeum*, 1922, recommending E. O. Hoppé as a photographer, 1 p.; w/ photocopy of dealer's typed description, 1 pp.; 2 pp. total. To Desmond Flower, director of Cassell and Co., publishers, 6 ALSs, 1 APCS, 1934, 1949, mostly re editing, production, and promotion of HMT's *Below London Bridge*, 8 pp. To the Hon. Mrs. Flower [? Or possibly "To Mr. and Mrs. Flower] (probably Margaret Coss, Desmond Flower's first wife), 1 ALS, 1932, 1 p. To Mr. Tracey, 1 ALS, 1927, 2 pages. The manuscripts and letters are in very good condition. \$5,000.00
38. 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
39. 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

40. [WOLFE, Thomas]. **S. S. Europa Passenger List. Sailing July 24, 1936 from New York Via Cherbourg and Southampton to Bremen.** Small 8vo, original pictorial wrappers. North German Lloyd, 1936 Heavily annotated copy of the passenger list (tourist class) from Wolfe’s voyage to Europe in 1936, with his signature and the signatures of other passengers on the ship. Wolfe’s signature reads: “Tom Wolfe, 865 First Avenue, N. Y. City.” In the printed list of passengers, Wolfe’s name is misspelled “Wolf”. Laid in is an original glossy photographic postcard of six of the passengers including Wolfe, with the signatures of each of the passengers in the picture on the verso. On this trip to Europe, Wolfe attended the 1936 Olympics which began on August 1st in Berlin and adapted his observations in a novella entitled “I Have a Thing to Tell You” which was published in *The New Republic*. At the Olympics, he accompanied Martha Dodd, the daughter of William Dodd, the U. S. Ambassador to Germany, and sat close to Hitler’s press box. Dodd, a liberal Democrat from North Carolina, was appointed by Roosevelt to oppose the Nazi’s antisemitic policies, and served in that capacity from 1933 to 1937, eventually resigning over his inability to persuade the Roosevelt administration to act against the Nazis. Martha Dodd, after an initial flirtation with the Nazis, turned against them and, owing to her romantic relationship with Boris Vinogradov, a Soviet press attaché in Berlin, began to spy for the Soviet Union. [Vinogradov was executed in Stalin’s Great Purge of 1938.] Martha Dodd had numerous affairs, usually with a political purpose, and eventually married the millionaire Alfred K. Stern, Jr. after returning to the United States in 1938. She continued spying for the Soviet Union until after the war. She was the author of a number of memoirs and novels, and is the subject of a number of books, including *In the Garden of Beasts* by Erik Larson, which is based on the Dodd family’s experiences in Berlin in the 1930s. The present copy appears to have belonged to Edwin Arthur Hill, who became a professor at Columbia University in New York. Wrappers somewhat chipped and edge-worn with some soiling. A remarkable artifact. \$12,500.00
41. 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

42. WRIGHT, James. **Holograph fair copy of his poem “I was afraid of dying”, 1 page, signed in full, framed and glazed.** (No place; no date). One of Wright’s signature poems which first appeared in *The Branch Will Not Break* (Wesleyan University Press, 1963). In fine condition. \$1,500.00