

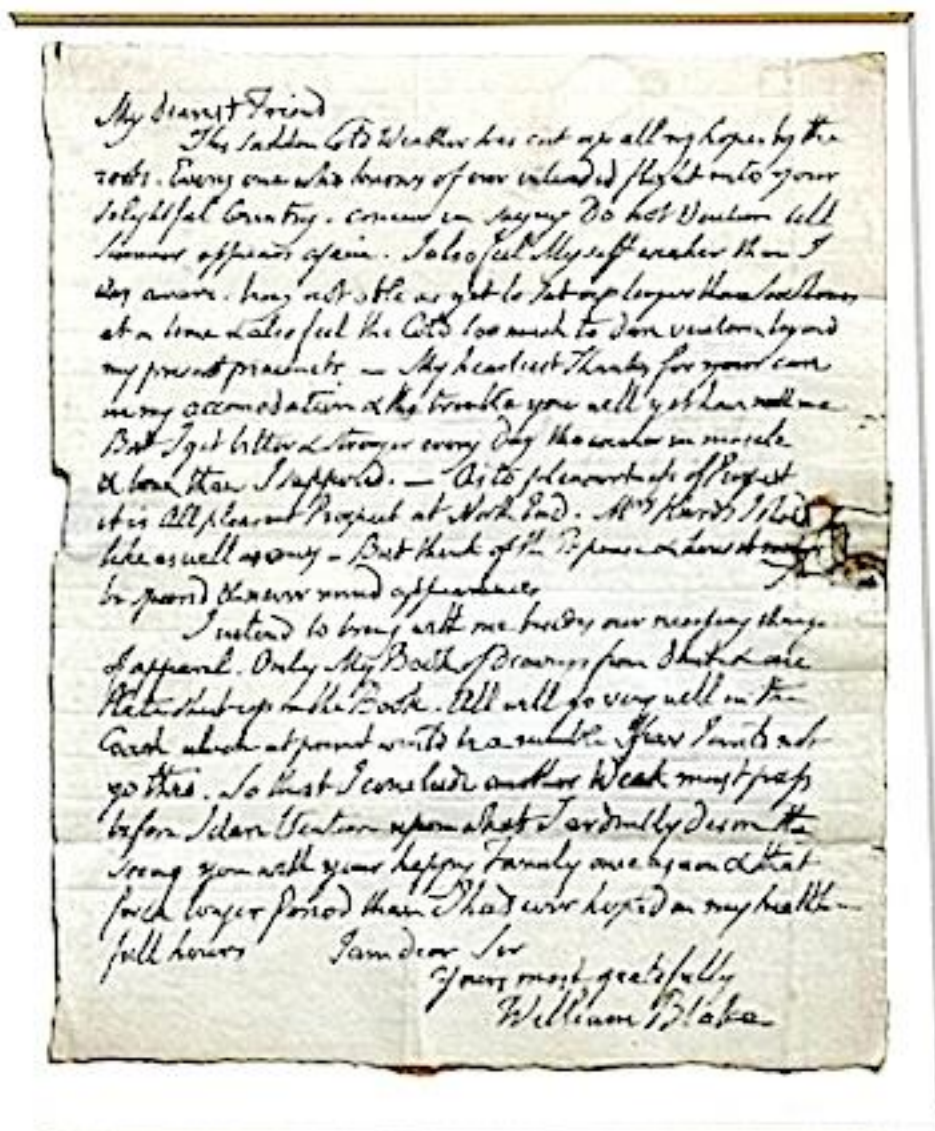
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LETTERS & MANUSCRIPTS

1. ACCONCI, Vito. **An extensive collection of material by and about Vito Acconci (1940-2017)**, comprising a wide range of material dating from 1966 to 2008, including books, catalogues, periodicals, original typescripts for films, performance pieces and other projects, publicity flyers, postcards and press releases announcing new exhibits, over two dozen original Situationist-type project descriptions, with photographs, several interviews, including his first notice by an art critic, Cindy Nemser, in 1971, early poetry, prose poetry and essays. Three items are signed by Acconci, and there are three large black-and-white photos of him, aside from the photos documenting his projects. A detailed list is available.
\$65,000.00
2. BARNES, Djuna. **Three letters, 1 holograph, 2 typed, to “Mr Drake”, Paris and Cagnes, France, (circa 1923-1925)**. A remarkable group of letters from Barnes to one of her agents that detail her efforts to earn a living selling portraits of literary figures of the day: “I enclose drawings of Ezra Pound & Jules Pascin – I hope you will like these – in any case, take good care of them for me – won’t you? I am doing one of Gertrude Stein which I will send you . . .” The second letter continues in a similar vein: “Here is Mina Loy. She is a member of the Academy. Her last book is also out now – “Lunar Baedeker” – Mr. Wilson may be able to tell you about her, she is undoubtedly of interest. Would you like me to send you some of her drawings, her poems? Would you find any place for an article on her? What became of the drawings of Pound and Pascin I mailed you . . .” The third, and apparently final, letter concerns Barnes’s poem “Portrait of a Lady (Walking)”, which she is returning, “not knowing quite whether you you (sic) want it or not. I do not like the suggestions made by Miss Gregory, and cannot change it. . . . If you do not want it yourself send it back, it is too good of you to try to place my things, and I can no longer impose on your time or your amiability . . . Djuna Barnes.” Letters from Barnes are rare, and those from her early years in France, such as these, are extraordinary.
\$10,000.00
3. BLAKE, William. **Autograph letter signed to John Linnell (“My dearest Friend”), 1 page, small 4to [6 ½ x 8 inches], edges uncut, verso addressed by Blake and with original postal markings, written in black ink. (No date, but the envelope postmarked 2 July 1826)**. A splendid letter, which reads in part: “This sudden Cold Weather has cut up all my hopes by the roots. Every one who knows of our intended flight into your delightful Country, Concur [s] in saying do not Venture till Summer appears again. I also feel Myself weaker than I was aware, being not able as yet to set [sic] up longer than six hours at a time & also feel the Cold too much to dare venture beyond my present precincts – My heartiest Thanks for your care in my accommodation & the trouble you will yet have with me. But I get better & stronger every day tho weaker in muscle & bone than I supposed – As to pleasantness of Prospect it is All pleasant Prospect at North End. Mrs Hards I should like as well as any – But think of the Expense & hours it may be spared & never mind appearances.
“I intend to bring with me besides our necessary things of apparel, Only My Book of drawings from Dante & one Plate shut up in the Book. All will go very well in the Coach which at present would be a rumble I fear I would not go thro. So that I conclude another Week must pass before I dare Venture upon what I ardently desire the seeing you with your happy Family once again & that for a longer Period than I had ever hoped in my healthfull hours. I am dear Sir Yours most gratefully. . . .”
John Linnell (1792-1882), a young painter and collector, became an important friend of Blake’s during the poet’s later years, introducing him to new friends, such as Samuel Palmer, and patrons. “He encouraged Blake with an understanding solicitude, and ensured that he did not suffer want during the last years of his life by setting him to work on his two greatest achievements – the Illustrations to the Book of Job and to Dante’s Divine Comedy.” – Keynes, p. 18. At the time of his death on August 12, 1827, Blake had completed only seven of the Dante illustrations mentioned in the letter.
Provenance: Linnell family collection, Christie’s, 15 March 1918, lot 210, (Dobell); The Estelle Doheny Collection, from The Edward Laurence Doheny Memorial Library, St. John’s Seminary, Camarillo, California. Sold on Behalf of The Archdiocese of Los Angeles. Part V, February 21, 1989.

Seal holes, affecting two letters on recto, repaired, otherwise in fine condition, beautifully framed and glazed with a proof copy of one of Blake's illustrations to the *Book of Job*, "Then the Lord answered Job out of the Whirlwind."

\$225,000.00

4. DICKINSON, Emily. **Autograph letter signed, "Emily," to an unnamed recipient (but Mrs. Holland), in pencil, 2 pages, 8vo, written on the first and third pages of a folded sheet. (No place; no date; but presumably Amherst, MA, circa 1880-1881).** A remarkable letter in which Dickinson grapples with the disturbing situation of having received a gift from an anonymous individual and is trying to identify that person. Having already written to the person whom she mistakenly assumed was the giver – a man – she is now filled with embarrassment and rather abjectly addresses her question to Mrs. Holland, a logical possibility: "Forgive the fervent Ingrate, if this time I am right, who had last week a bewitching Box and replied Elsewhere. "Elsewhere" replying this morning that "it isn't him though he would it were", and will keep the gratitude till the first delight he may dare to send." Dickinson then describes the gift she received: "It was Rose-colored Butterflies, threaded on a Stem, with Antlers of Green, and three Branches of Golden Rod, though not like the field's. Do you identify? Dare not thank you until I know, lest I miss again. Jacob versus Esau was a trifle in litigation compared to the skirmish in my mind. Emily." The rather hyperbolic Biblical reference is to the story of Jacob and Esau in Genesis 26-The recipient has been identified by as Mrs. Elizabeth Holland, a long-time friend and correspondent of Dickinson, with whom Dickinson is known to have exchanged plants and confections, and the letter has been published in *Letters of Emily Dickinson*, edited by Johnson and Ward, (Cambridge, MA: Harvard University Press, 1958), no. 743. Dickinson's *Letters to Dr. and Mrs. Josiah Gilbert Holland*, edited by Theodora van Wagenen Ward, was published by Harvard in 1951. Whether the man to whom Dickinson first addressed her inquiry, and from whom she appears to have believed the pretty gift had come, has been identified, we don't know. The letter is in fine condition, elegantly framed and glazed with a portrait of the poet.

\$65,000.00

5. 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 unspoiled 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

6. 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
7. 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
8. IRVING, John & Donald HENDRIE, Jr. **An extraordinary collection of correspondence between one of America's favorite authors, John Irving (1942-), and his lifelong friend Donald F. Hendrie Jr. (1942-1995), documenting their long friendship and close working relationship. There are over 350 letters and 78 postcards from Irving, approximately 560 pages, and 190 letters from Hendrie, approximately 270 pages, covering the years 1965 to 1994.**
 Born in the same year, Irving and Hendrie attended Phillips Exeter Academy, where their friendship began and where their precociousness as writers was first recognized by Academy English instructor Richard Niebling. Following their graduation from Exeter in 1961, Irving went to the University of New Hampshire and Hendrie to Stanford. Both pursued their literary aspirations. They married and started families — Irving married Shyla Leary, with whom he had two sons, and Hendrie married Susan Niebling, the daughter of his Exeter English instructor, and also had two sons. Irving and Hendrie later went on to receive MFAs from the University of Iowa Writers' Workshop, where they later taught. They also taught together at Mt Holyoke College. As time passed, the parallels between the two men begin to break down, but their friendship continued. Irving had difficulty publishing and receiving critical recognition for his first three novels, but his reputation soared following the publication in 1978 of his now canonical, breakthrough novel, *The World According to Garp*. However, despite Irving's persuasive endorsements and generous introductions in support of Hendrie's work, Hendrie struggled to find mainstream publishers and remained a "writer's writer" throughout his career. Irving was able to give up teaching, while Hendrie continued his tutelage of young writers long after leaving Mt. Holyoke, first as director of the Instituto de Allende in San Miguel de Allende, Mexico, and later as director of the MFA writing program at the University of Alabama, Tuscaloosa, with stints in between at Iowa and other programs. The correspondence begins in 1965 with Irving offering to sell his motorcycle to Hendrie: "to sell the motorcycle to you would indeed please me, because then, I hope, you'd let me tinker with it in Iowa, and then at least, I could still see it, pat it, cry a little." The last letter was written in 1994 some months before Hendrie's death.
 P.O.R.
9. KIPLING, Rudyard. ALS, **2 pages on Kipling's stiff card letterhead, which measures 4 ½ x 3 ½ inches, Bateman's Burwash, Sussex, Aug. 1, 1907, to Harry McClure Esq., with the original postmarked envelope.** A short but interesting letter, telling McClure that "Miss Reade came last week for lunch . . . she is a charming woman and we much enjoyed the glimpse of her." Kipling goes on: "Now it is up to you and your wife to come along. There are heaps of things in the land worth the looking at . . . We hope to get over to Canada this fall & through to Vancouver . . . I think there is a chance of setting eyes on you by the way. Ever yours sincerely (& affectionately) Rudyard Kipling." At the bottom of the letter

there is a note from McClure presenting the letter to a woman on 1/26/26; Upper left corner of card chipped, otherwise the letter is in very good condition; the envelope shows signs of having been affixed to a page in a book.

\$750.00

10. RILKE, Rainer Maria. **Holograph manuscript book of poems entirely in Rilke's exquisite handwriting, 20 pages, small 4to, 7 x 9 inches, marbled wrappers sewn at spine, consisting of a title-page which reads "Muzot am siebzehnten März 1922", followed by holograph fair copies of three poems**, two of the *Duino Elegies* and one of the *Sonnets to Orpheus*: "Die Funfte Elegie (Saltimbanques)" ["The Fifth Elegie (Saltinbanques)"], "Die Sechste Elegie (Helden Elegie)" ["The Sixth Elegie (Heroes Elegie)"], and the Thirteenth Sonnet from the Second Part of *Sonnets to Orpheus*, "Aus den Sonnetten an Orpheus (Aus dem Zweiten Teil, der Dreizehnte)". As Rilke told Gertrud Ouckama Knoop, the dedicatee of *Sonnets to Orpheus*, in a letter dated March 18, 1922, Sonnet 13 "is the one that is closest to me and ultimately the one that is the most valid." In a letter to Katharina Kippenberg dated April 2, 1922, Rilke wrote: "The thirteenth sonnet of the second part is for me the most valid of all. It includes all the others, and it expresses that which, though it still far exceeds me, my purest, most final achievement would someday, in the midst of life, have to be." – *The Selected Poetry of Rainer Maria Rilke. Edited and Translated by Stephen Mitchell.* (N Y.: Random House, 1982), p. 339. The fifth Duino elegy is based on Picasso's painting *La Famille des Saltimbanques* of 1905. It was purchased by Hertha Koenig of Munich, to whom Rilke wrote asking to be allowed to visit and see the painting in person. In the summer of 1915, Rilke spent four months with the painting at Frau Koenig's house, a visit that resulted in one of the greatest of the *Duino Elegies*.

On the first blank leaf, in pencil, is the note: "Ex Theodora von der Mühlh." The von der Mühlh family was a wealthy and distinguished Swiss family. As patrons of the arts, they maintained connections with important figures from the world of high culture, including Clara Schumann and Rilke. Theodora ("Dori") von der Mühlh was the sister of Carl Jacob Burckhardt and wife of the architect Hans von der Mühlh. Theodora would have been an entirely appropriate recipient of Rilke's precious gift of these manuscript poems. Such manuscripts of Rilke's are of the greatest rarity.

Provenance: The Garden Collection, sold at Sotheby's New York, November 9-10, 1989, lot 225.

\$150,000.00

11. RILKE, Rainer Maria. **Autograph letter signed, 1 ½ pages, 8vo, (no place, but Munich) September 27, 1918, to 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." The letter is in fine condition.

\$10,000.00

12. RILKE, Rainer Maria. **Autograph letter signed, 1 page, 8vo, (no place, no date but October 18, 1918), to 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.

\$10,000.00

13. 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 who left Germany in the 1920s, and whose works were banned by the Nazis. In 1955, she won the Goethe Prize. Two punch holes at the top of the letter, slightly affecting several letters, otherwise the letter is in fine condition.
\$7,500.00
14. TARKINGTON, Booth. **Single folio page from the original manuscript of his first book, the novel *The Gentleman from Indiana* (N. Y.: Doubleday & McClure Co., 1899);** accompanied by two letters from Tarkington's bibliographer, the critic Barton Currie, 3 pages, Bala Cynwyd, PA, Dec. 10 and Dec. 27, 1931, to a Mr. Lee, who was in possession of this manuscript. Tarkington's manuscript, presumably a draft, represents the text that appears in the first edition on p. 190, line 28, beginning with the words "came to a sudden pause" and continuing to p. 192, line 5 with the words "As she hurled herself alone at the". There are significant differences between the page of manuscript and the published text. In the first letter, Currie notes that Tarkington doesn't know "what has become of" the manuscript for *The Gentleman from Indiana*, but has referred the question to "his sister, Mrs. Jamieson, who looked after his early manuscripts for him." In the second letter, Currie writes: "I have finally got the facts for you concerning the manuscript of *The Gentleman from Indiana* and you may consider yourself fortunate in having all that remains of this manuscript even though it be only one sheet. Tarkington tells me that he recollects that the whole manuscript of *The Gentleman from Indiana* and also the manuscript of *Monsieur Beaucaire* was in his desk at his Indianapolis home in 1910 when his mother died. After his mother died the house was closed and his desk was moved out to the back porch. Later after he reopened the house he could find no trace of either manuscript and believes it altogether probable that his colored cook had used them to light the kitchen fire. Anyhow they both vanished completely and no trace of them has been discovered since." The manuscript page consists of a large sheet measuring 14 x 8 ½ inches; the holograph is in pencil, with the text heavily revised. At the top of the page, a note reads: "Page of original MS. Of Booth Tarkington's "Gentleman from Indiana", not in the author's hand. In the upper right-hand corner is the number 163. An additional note reads: "? per page 164, continued". Currie, *Booth Tarkington, A Bibliography*, pp. 45-46, correspondence with Lee discussed on pp. 1819. Russo & Sullivan, *A Bibliography of Booth Tarkington*, pp. 3-6. *A propos* Currie's findings relating to the manuscript of "The Gentleman from Indiana", it must be noted that the illustration that appears between pp. 6-7 of Russo's bibliography shows "A page of the manuscript of "The Gentleman from Indiana". Number 100, the page is a small sheet, with twenty lines of manuscript, less than half of the lines that appear in the folio that we have here, which has approximately 45 lines. It is conceivable that the manuscript we have represents an early draft of the novel and that the one reproduced by Russo represents the manuscript that was sent to one of the publishers, either *McClure's Magazine*, where the novel was serialized from May-October 1899, or Doubleday & McClure Co., which published the book.
\$5,000.00
15. 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.

\$60,000.00

16. SASSOON, Siegfried & Robert GRAVES. **ALS, 2 pages, Litherland Camp, near Liverpool, (battalion headquarters), (1916-1917) from Siegfried Sassoon to Charles K. Ogden**, the British psychologist, educator and founder and editor of *The Cambridge Magazine*, including Sassoon’s holograph transcription of Graves’s poem “The Dead Boche”, copied (presumably) from Graves’s manuscript for Ogden’s consideration.

“I am sending you a powerful, repulsive poem by my friend Captain Graves (who has just gone to France for the third time of asking). I think it is the sort of thing that ought to appear in C. Mag. I am sick of young-soldier hero poets and their salutations to conventional deities, etc. Very few people enjoy being out there, (tho’ I liked it well enough myself). We have got two officers now here being tried for cowardice - and they have my entire sympathy. You can’t expect anything else when they herd everyone into that inferno and expect them to enjoy it.”

“The Dead Boche”

“To you who’d read my songs of War
And only hear of blood and fame,
I’ll say (You’ve heard it said before).
‘War’s Hell!’ and if you doubt the same,
To-day I found in Mametz Wood
A certain cure for lust of blood:
Where, propped against a shattered trunk,
In a great mess of things unclean
Sat a dead Boche; he scowled and stunk
With clothes and face a sodden green.
Big-bellied spectacled, crop-haired.
Dribbling black blood from nose and beard.

Upon the outbreak of WWI, Sassoon and Graves quickly enlisted, both being assigned the same regiment, the Royal Welsh Fusiliers. Of this crucial time in the early career of Sassoon, Stanley Jackson in his book, *The Sassoons*, writes: “... (Sassoon) found himself billeted with Robert Graves, whose war poems he liked but considered, at the time (1915) unnecessarily raw in flavour! They became friendly. The other member of the trio was Davi Thomas, a former rucker-player, who died painfully soon afterwards from a bullet through the throat. It grieved Siegfried whose mood quickly turned to anger. ‘He went out in patrol looking for Germans to kill’, Graves has written in *Goodbye to All That* ... On the eve of the Somme offensive (June 30, 1916) he took a few grenades and made a solo attack by daylight on a German trench ...on the edge of the Mametz Woods... War was still an exciting, if sometimes dangerous game for him... The carnage only began to seem hopeless and tragic after the road, when he was back among the corpses and the shell-shocked zombies. His depression deepened after a bout of gastric fever.. And he was sent home for treatment and observation.

It was during his time at the front that Sassoon began to write poems about the ruthlessness and brutalities of war, and these violent, bitter verses began to attract the attention of *The Cambridge Magazine*, one of the few pacifist journals published in England during the war, which became around 1916 an organ of international opinion and comment on politics and war. Graves’s poetry, written on the battlefield became conspicuous in France among the young English war poets and his poem “The Dead Boche” did, in fact, appear in Ogden’s *Cambridge Magazine* on February 10, 1917; the poem was subsequently published in Graves’s *Goliath and David*. Sassoon returned to the front early in 1917 and was engaged in heavy fighting in the Hindenburg Line, being shot in the throat during the battle. It was during his hospital recovery that he resolved the war must end and that he must do everything he could to prevent its continuance.”

The association of Siegfried Sassoon and Robert Graves within the context of the literary history of the Great War cannot be overestimated, and despite their later differences and estrangement, their names will be conjoined for as long as the war poets of the Great War are remembered.

The present letter, and manuscript poem, are a unique and important memento of their relationship.
\$15,000.00

17. TICE, Clara. **A collection of original art and letters including 15 original drawings, mostly signed; 3 original paintings, all signed; 15 original etchings, including bookplate designs, 5 of which are signed; and 3 original letters from Tice.** The artist and designer Clara Tice (1888-1973) is perhaps best known for her lithe nudes, often rendered simply in pen and ink, but she also portrayed animals, particularly dogs and horses, in a variety of media—oil paintings, etchings, and mezzotints, for example—and illustrated several books, such as *The Decameron*, *Tales of de la Fontaine*, and her own *ABC Dogs*. In her late teens, Tice became a student of Robert Henri, a founder of the Ashcan School of Realism, and in 1910, Henri, Tice and a few others organized an art exhibition of independent artists—the first of its kind in New York. When a group claiming to uphold Christian morality attempted to censor her work, the resulting notoriety spurred her career, and she became one of the best-known New York artists of the era, called the Queen of Greenwich Village by some. She associated with the Dadaists Marcel Duchamp and Henri-Pierre Roché, as well as Mina Loy, Guido Bruno (*Bruno's Weekly*), and Walter and Louise Arensberg—art collectors and hosts of a seminal Manhattan art salon. This collection includes several of Tice's quintessential nudes, both in ink and in charcoal, ink drawings of dancers, and actors Al Jolson and Sidney Carlyle, three large gouaches of horses and riders, and nearly a dozen copies of *Bruno's Weekly*, with her illustrations and an appreciation of her written by Bruno. Tice's design work is represented by promotional material and programs for balls sponsored by Manhattan clubs, all of which display her covers. There is also a 1915 invitation and catalog to her first exhibit of drawings and paintings, and a delicate gold leaf-covered invitation to a 1917 Bal Primitif with her cover design. Also included are two copies of *ABC Dogs*, both a 1940 first edition and a 1995 facsimile edition, and several original etchings of dogs and puppies. Other etchings include "Casanova," (possibly a book illustration), bookplates, and three linoleum block prints in *Animals and Nudes*, a 1922 exhibit catalog of Tice's work. The art works are in generally fine condition. A detailed inventory and images are available upon request.
\$17,500.00

18. 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

BOOKS – RARE, LIMITED & INSCRIBED

19. BERRIGAN, Ted. **The Sonnets**. 4to, original pictorial wrappers, rebound in navy blue cloth with a red plastic title-label on spine. N. Y.: Published by Lorenz & Ellen Gude, 1964. First edition. Limited to 300 copies. A curious copy, one of Berrigan's retained copies, presumably bound at his direction, and originally intended for Berrigan's close friend and editor of this book, the poet Ron Padgett. The title-page is signed by Berrigan below his printed name, and embellished in characteristic fashion by him: at the top of the page, surrounding the title, Berrigan has drawn Kilroy, one of his favorite cartoon characters; each of the printed sections of the title-page is also either boxed or circled by a figure resembling an apple. The title-page bears Berrigan's inscription "For Ron" and a few inches below, his note "Never sent it." [Ron Padgett suggests that he (Padgett) may have been out of town at the time of Berrigan's original intention.] On the next page, the dedication page, around the printed dedication to Joe Brainard, Berrigan has drawn a cross carried on a truck; and at the top of the page, there is an "Ouch" glyph drawn by Ed Sanders who is known for such drawings. Berrigan has corrected the text in four places, and he has annotated the biographical information on the colophon page: changing his birthday to December 7, 1941, the day Japan attacked Pearl Harbor – "a day that will live in infamy"; he has crossed through the word "serving" in the sentence "In 1954, he entered the U. S. Army, serving until 1957", and put the word serving in quotation marks; in the sentence, "He now lives in New York city with his wife and son . . ." he has added the words "& Daughter & Ed Sanders". In addition, in the margin, Berrigan has added notes on a number of subsequent works, including *The Sonnets* (Grove Press, 1967); *Bean Spasms* (Kulchur, 1967), a collaboration with Ron Padgett, and another collaboration with Padgett that was never published, "The Furtive Days (A Novel)", among others. In the colophon, where this copy's number is to be specified, Berrigan has written "800". Finally, on the verso of the dedication page, Berrigan has pasted a photostatic reproduction of a collage of photographs of himself. A row of the page numbers in the book is written on the rear endpaper, perhaps by the binder. A few small and shallow stains on the fore edges of the pages, offsetting from the frontispiece, corners very slightly rubbed.
\$6,000.00

SIGNED BY T. S. ELIOT AND OTHER ATTENDEES

20. [BLUNDEN, Edmund & Siegfried SASSOON] **1896 EB 1946: A Salutation. November The First, 1946, At The Garrick Club**. 4-page leaflet, 6 ½ x 9 inches folded, folding out to 13 x 9 inches. (London, Club: November 1, 1946). First edition. One of only 15 copies printed on hand-made paper for a dinner on the occasion of Edmund Blunden's 50th birthday. Keynes B20.
The souvenir program for the Jubilee dinner for Edmund Blunden, with three poems written especially for the occasion by Sassoon, Cecil Day-Lewis and William Plomer. The celebration was arranged by Rupert Hart-Davis, and the attendees were T. S. Eliot, Stanley Morrison, Walter De La Mare, Cecil Day-Lewis, Phillip Tomlinson, and William Plomer; Sassoon regrettably was unable to attend but composed "A Salutation" for his friend. The program is signed by all of the attendees, with the single exception of Sassoon, to whom this copy of the program was given by Hart-Davis.
The program is accompanied by three ALSs from Rupert Hart-Davis to Sassoon, all on Hart-Davis's Bromsden Farm, Henley on Thames, Oxon, Rotherfield Greys, letterhead. In the first letter, 2 pages, dated 8 October 1946, Hart-Davis, the esteemed publisher and friend of many of the wartime poets, and the editor of Sassoon's *Diaries*, notifies Sassoon, one of Blunden's closest friends, that he is organizing a Jubilee Dinner for Blunden at the Garrick Club on November 1. He describes the menu plans - pheasant - and drink; he asks Sassoon if he can provide burgundy from his cellar. Most significantly, Hart beseeches Sassoon to provide a "few couplets" in honor of his friend Blunden, and expresses being "disheartened" at not being able to publish "Selected Poems" of Sassoon as it is still with Macmillan.
In the next letter, 4 pages, dated 13 October, Hart-Davis responds to the news that Sassoon cannot attend the dinner ("I am broken hearted"), thanks him for providing "excellent vintages" for the meal, promises to send him an account of the evening and comments on Sassoon's pending project of a biography of Meredith.

In the final letter of 4 pages, dated 2 November 1946, composed the day after the dinner, Hart-Davis provides Sassoon a detailed report of the dinner, including a diagram of the seating plan around the circular table, and an apparently near complete rendering by memory of Hart-Davis's toast to Blunden. Hart-Davis's retelling of the program is remarkably reportorial. After the recollection of his own toast he tells Sassoon: "*Then I called on Cecil Day Lewis to read his poem, then William Plomer. When they were finished, Edmund's eyes were shining, and I think he was happy. (He had not known that poems were to be written or read, since I had properly left them a surprise)*"

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

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

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

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

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

Rare and probably unique.

\$12,500.00

21. ELIOT, T. S. "**East Coker**" [from] *The New English Weekly (Supplement), Easter Number, (March 21), 1940*. First edition of "East Coker", printed as a supplement and stapled into issues of *The New English Weekly*. "East Coker" is paginated [325]-328. Gallup A36a (note) & C454. H. M. (Marshall) McLuhan's copy, with his ownership signature in pencil at the top of the first page, with address of 50 Grange Road, (Cambridge, England), where McLuhan was living at the time of issue. McLuhan, a Canadian, attended Trinity Hall, Cambridge, in the fall of 1934, studying English literature with F. R. Leavis and I. A. Richards, and receiving his B.A. from Cambridge in 1936. McLuhan converted to Catholicism in 1937. He returned to Cambridge in 1939/1940 to work on his M.A., which, owing to the outbreak of war, he was allowed to complete without an oral defense after returning to the USA. In a letter home, dated March 31, 1935, McLuhan referred to Eliot as "the great English-speaking poet" and "clearest headed critic of literature"; McLuhan also considered Eliot's Anglo-Catholic faith "passive" in the face of the harm that technology and social engineering would likely do to civilization. Lightly soiled, otherwise a very good copy, preserved in a half-morocco folding box. Rare.
- \$12,500.00

UNRECORDED

22. FROST, Robert. "**Christmas Trees**". 8vo, single sheet folded to form a four-sided leaflet. (N. Y.: Henry Holt and Company, no date but 1916). First separate and unrecorded 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 Crane's attribution of the same first separate edition status to the Spiral Press's 1929 privately printed edition [Crane B1], the present publication was assuredly published in conjunction with, or more or less contemporaneously with, the first book publication of the poem in *Mountain Interval* (Holt, 1916), thirteen years earlier. Not in Clymer & Green, not in Crane, not in Lowenherz. Lightly soiled, otherwise a very good copy.
- \$10,000.00
23. [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

24. GARCIA MARQUEZ, Gabriel. **One Hundred Years of Solitude**. 8vo, original cloth, dust jacket. N. Y.: Harper & Row, 1970. First edition, first state dust jacket, with the exclamation point in the first paragraph of the jacket copy. This copy inscribed by Garcia Marquez on the dedication page following the printed dedication which reads "for jomi garcia ascot and maria luisa elio, to which Garcia Marquez has added: ", y para El Terrific Gabriel / 93." A fine copy in dust jacket which is very slightly rubbed.
\$25,000.00
25. [GEHENNA PRESS] BASKIN, Leonard. **Blake and the Youthful Ancients, Being Portraits of William Blake and His Followers Engraved on Wood by Leonard Baskin and with A Biographical Note by Bennett Schiff**. 8vo, illustrated with 18 wood engravings, original half-morocco and Cockerell boards at the Harcourt Bindery. Northampton, MA: The Gehenna Press, 1956. Limited to 50 copies signed by Baskin and with an additional presentation inscription by him on the colophon page. As Baskin noted in the Gehenna Press Bibliography: "This was the last book which was made with my hands, that cessation a benefaction since I was a compositor and pressman of no distinction. This book is an homage to Blake and the dear youths who plied him with honour in his late age. My increased skill in wood engraving is here made manifest and a pattern for a kind of Gehenna Press book makes its beginning here; an introduction succeeded by a series of prints. The title-page reveals the novice's poking into historical sources & exemplars." Occasional light foxing, otherwise a fine copy. Rare.
\$7,500.00
26. [GEHENNA PRESS] HUGHES, Ted. **Howls And Whispers**. Small 4to, illustrated with eleven original etchings by Leonard Baskin, original full red & black leather with black leather label on the spine and on the front cover, in cloth folding box, by Claudia Cohen. (Hadley, MA): The Gehenna Press, 1998. First edition of these eleven poems which were withheld from the publication of Hughes' *Birthday Letters*, poems addressed to Sylvia Plath. One of 10 deluxe copies, with three watercolors by Baskin, a second suite of the etchings, one copperplate and a leaf of the corrected manuscript of Hughes' poem "The Hidden Orestes", out of a total edition of 110 copies printed by hand in Centaur types on Italian handmade paper signed by Hughes and Baskin; this copy number 10. In addition, the present copy contains three extra watercolors by Baskin, and a suite of twenty signed proof etchings. With the unexpected publication of *Birthday Letters*, Hughes broke a thirty-five-year long silence on the subject of his late wife, shocking some partisans, but winning many new admirers for his poetry. The eleven poems in *Howls & Whispers* are published here for the first time. The deluxe issue of *Howls and Whispers* sold out within weeks of publication, and it may be assumed that most copies of this issue are now in institutional libraries. A very fine copy.
\$35,000.00
27. GRAHAME, Kenneth. **Original carte de visite photograph of the author of *The Wind in the Willows***. (London: Fred Hollyer, 1890s). 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. The photograph is slightly rubbed in the upper right-hand corner, otherwise it is in very good condition.

\$5,000.00

28. HIRSHFIELD, Jane. **The Kerosene Beauty. Twelve Environmental Elegiacs. Poetry by Jane Hirshfield. Mezzotints by Holly Downing.** Oblong folio, 15 x 9 ¾ inches, original Japanese black quarter cloth with stone leaf paper over boards, housed in a custom wooden box crafted in Japan, in publisher's string-tied silk envelope. Santa Rosa, CA: Nawakum Press, 2017. First edition. Limited to 28 copies signed by the poet and artist; however, according to the publisher, most of the edition was lost to California wildfires in 2017. Printed in Monotype Bembo and Perpetua Titling on Rives BFK from France, St. Armand Linen from Canada, Slate Stone Leaf from Brazil, and Wheat Straw from Hook Paper in Indiana. The binding and paste papers are by Lisa Van Pelt. An exquisite *livre d'artiste*, and one of the few surviving copies. As new.
\$7,500.00
29. (JOYCE, James). **Our Exagmination Round His Factification For Incamination Of Work In Progress. By Samuel Beckett, Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Lloná, Robert McAlmon, Thomas McGreevy, Elliot Paul, John Rodker, Robert Sage, William Carlos Williams. With Letters Of Protest By G. V. L. Slingsby And Vladimir Dixon.** 8vo, original printed wrappers. Paris: Shakespeare And Company, 1929. First edition. One of 96 numbered copies printed on Arches paper. *Our Exagmination* contains brief quotations from *Work In Progress*, including a passage concerning Swift and blindness which was not later incorporated in *Finnegans Wake*. The 'Letters of Protest' are reputed to have been written by Joyce himself. Slocum & Cahoon B10. Also includes Samuel Beckett's first appearance in print, his essay on Joyce entitled "Dante, Bruno, Vico, Joyce." The present copy belonged to Mogens Boisen, the Danish translator of *Ulysses*, and is inscribed to him by Sylvia Beach. It also includes two letters from him to a former owner, explaining the circumstances whereby he was given the book. Small chip from rear wrapper, front wrapper lightly creased, otherwise a fine copy, with two copies of the publication announcement, preserved in a folding board box.
\$12,500.00
30. MANN, Thomas. **Wälsungenblut. Mitt Steindrucken von Th. Th. Heine.** 4to, full contemporary calf by Werkstatt Carl Herkomer-München. München: Phantasmus-Verlag, (1921). First edition of this controversial novella. The present copy is one of 30 numbered copies bound in Saffiano calfskin and signed by Mann and Heine out of a total edition of 530 copies printed. Foxing, considerably more on early and late papers of the text, including the colophon. *Wälsungenblut, The Blood of the Wälsungs*, was written in 1915 but withheld from publication owing to the similarities between the characters in the story and Mann's new in-laws. In 1905, Mann married Katja Pringsheim, and it is believed based his story in part on Katja and her twin brother Klaus Pringsheim, reinvented as Siegmund and Sieglinde, Wagner's incestuous twins from *Die Wälkure* (1870), with echoes of the Volsunga Saga. The story was set for publication in the January 1906 issue of *Die Neue Rundschau* but after discovering the incestuous nature of the story, Alfred Pringsheim, Mann's father-in-law, demanded that publication be withheld. Suppressed for fifteen years, *Wälsungenblut* was finally published in 1921. It remains one of Mann's most controversial stories owing to its depiction of anti-Semitism and incest. The novella was adapted for the award-winning German film *Wälsungenblut* directed by Rolf Thiele in 1964. Covers a little soiled, contents foxed, chiefly to prelims and final pages, including colophon.
\$3,500.00
31. MERTON, Thomas. **The Pasternak Affair In Perspective. Reprinted from Thought, Fordham University Quarterly, Vol. XXXIV, No. 135, Winter, 1959-1960.** Tall 8vo, original printed wrappers. (N. Y.): Thought, 1960. First separate edition, an offprint, of this important thirty-five page essay on Pasternak's being awarded, and rejecting, the Nobel Prize in 1958. Presentation copy, inscribed by the author at the top of the front wrapper "To Mark (Van Doren) blessings & love for the New Year, Tom." The essay was subsequently published in *Disputed Questions* (1960). In 1973, the King Library Press at

the University of Kentucky published *Boris Pasternak / Thomas Merton. Six Letters*, documenting the rich but all-too brief correspondence between Merton and Pasternak. In a letter to John Harris, Pasternak had written of Merton: "his precious thoughts and dear bottomless letters enrich me and make me happy. At a better time I shall thank and write him. Now I am not in a position to do so. Say to him his high feelings and prayers have saved my life." For his part, Merton had written that "he had a closer contact with Pasternak on the other side of the world than with people a few miles away, and more in common with him than with monks in his own monastery."- Michael Mott, *The Seven Mountains of Thomas Merton* (Boston: Houghton Mifflin, 1984), p. 323-325. In a letter to Merton dated December 2, 1960, commenting on *Disputed Questions*, Van Doren wrote: "I took my time with *Disputed Questions*... but now I have read it all and want to tell you how living a book it is, from Pasternak to St. Bernard. The Pasternak pieces were valuable to me because of all they straightened out. I had been disappointed in *Zhivago* as a novel, though I hadn't missed the singular sweetness of the man. But you put both book and man in a powerful perspective, and I find myself agreeing with your vision of them... The rest of the book... is just as strong." – *Selected Letters of Mark Van Doren*, Ed. by George Hendrick (Louisiana State University Press, 1987), p. 230. Wrappers partially faded at margins, front outer corner bumped, otherwise a very good copy of this rare offprint.
\$2,500.00

32. MILLER, Henry & Emil SCHNELLOCK. **Tropic of Cancer**. 8vo, original pale green cloth. N. Y.: Medvsa, 1940. First American edition, designated by Shifreen & Jackson as the "Eighth Edition/First American Edition/Medvsa Edition. 1000 copies printed, with an overrun of 200-500. "Before printing, Gershon Legman added the colophon "Imprenta de México, 1940" "for fun" and to direct attention from the 25th Street New York place of publication since the book was banned from the United States at the time." Shifreen & Jackson A9j.
A marvelous association copy, inscribed by Miller to his friend Emil Schnellock, the intended dedicatee of *Tropic of Cancer*, with a full-page inscription by Miller to Schnellock on the front free endpaper: "Fredericksburg, VA, Dear Emil, I don't remember the original dedication but this will do – like Shakespeare's horse you talk about – "for all time". To my friend Emil who standing on a street corner pushed me into that world I always wanted to see and finally saw. Hallelujah! Henry, 12/1/44." There are pencil notes in the text, but they appear to us to be in Schnellock's hand.
Miller and Schnellock met as schoolboys at P.S. No. 85 in Brooklyn, class of 1905 – "a standing joke between them, as the letters show . . . They then went to different high schools and lost sight of each other for many years, during which Schnellock traveled and studied in Europe. Thus, when a chance encounter brought them together again in 1921, Miller regarded his old friend with awe, marveling that na ordinary Brooklyn boy should have become an accomplished artist and cosmopolite. That encounter, as Miller frequently remarked, had a decisive influence on his life." – Introduction, *Letters to Emil*, p. vii. It is that "decisive moment" that Miller alludes to in his inscription.
Accompanied by one of Schnellock's notebooks, with drawings and text, and a copy of *Letters to Emil*. Edited by George Wickes (London: Carcanet, 1990), which comprises Miller's voluminous correspondence with Schnellock from 1922-1934, a project that Miller had conceived in 1938: "In September 1938 Henry Miller announced, among other works in preparation, a book called "Letters to Emil" to be published in the Villa Seurat Series that he was then editing for the Obelisk Press in Paris. The letters . . . had recently been assembled and transcribed; only the task of editing remained. . . . what with the distractions of the Munich Crisis, his struggles with *Tropic of Capricorn*, his visit to Greece, and the outbreak of the war, he never got around to editing the letters." – Introduction, *Letters to Emil*, p. vii.
Inch in diameter stain to bottom edge of front cover of *Tropic of Cancer*, covers somewhat soiled, otherwise a good copy, without dust jacket as issued; enclosed in a half-morocco folding box.
\$10,000.00

33. [NINJA PRESS] TARN, Nathaniel. **The Architextures 1-7**. 4to, illustrated with six colored woodblock prints, original brass covered boards, publisher's clamshell box. (Sherman Oaks, CA: Ninja Press, 1998). First book edition of Tarn's poem. Limited to 65 copies printed. The boards are covered inside and out in thin brass that has been alternately torched and patinated, with the front cover stamped in blind. The gatherings are sewn with brass and stainless-steel rods, with the brass rods passing through small stainless

steel hinges resulting in an integrated slender spine. The clamshell box is covered with handmade kyoseishi paper, with the front cover and spine stamped in blind. The magnum opus of Carolee Campbell's exquisite private press. Rare; during the past twenty-four years most of the edition has found its way into the book arts collections of the more prominent American libraries. As new.
\$15,000.00

34. [PERISHABLE PRESS] HAMADY, Walter. **Six Poems & Pictures. (Six & Six). A Collaboration of Six Poems by Walter S. Hamady and Six Pictures by Aris G. Koutroulis.** Small square 4to, original vellum-backed boards with printed label by Peter Franck. IBloomfield Hills, MI): (Perishable Press), 1965. First edition of the fourth book from the Perishable Press. One of only thirty copies, of which only twenty-four were reportedly bound, signed by the poet and artist. Hamady 4. Apart from the title-page and the colophon, which were the only parts of the book that were printed, the text was handwritten and then printed by hand on a scraper-bar lithography press using a variety of shades of yellow, green and red, at the Crambrook Academy of Art. *Six & Six* is the first use of a hand lithograph press. Very slight foxing to covers, otherwise a fine copy of one of the rarest Perishable Press publications.
\$9,500.00
35. PLATH, Sylvia. **The Colossus. Poems.** 8vo, original green cloth, dust jacket. London: Heinemann, (1960). First edition of Plath's first regularly published book. Presentation copy, inscribed by Plath on the front free endpaper: "For Luke & Cynthia / with love - / Sylvia / April 13, 1961." A highly important association copy, rich in personal interest and history: E. Lucas (Luke) Myers, an aspiring writer from Tennessee, was intimately connected to Ted Hughes and Plath. Plath met Luke Myers at Cambridge, where she and Myers were studying, and admired his poetry and fiction. In her journal entry for February 25, 1956, she wrote: "I have learned something from E. Lucas Meyers (sic) although he does not know me and will never know I've learned it. His poetry is great, big, moving through technique and discipline to master it and bend it supple to his will. There is a brilliant joy, there, too, almost of an athlete, running, using all the divine flexions of his muscles in the act. Luke writes alone, much. He is serious about it; he does not talk much about it. This is the way." - Sylvia Plath, *The Journals* (London: Faber & Faber, 2000), p. 207. On March 3, Plath commented on Myers' fiction: "A chapter - story from Luke's novel arrived, badly typed, no margins, scrawled corrections, & badly proofread. But the droll humor, the atmosphere of London & country which seeps indefinably in through the indirect statement: all this is delicate & fine. The incidents & intrigues are something I could never dream up . . . Nothing so dull & obvious & central as love or sex or hate: but deft, oblique. As always, coming unexpectedly upon the good work of a friend or acquaintance, I itch to emulate, to sequester." - Plath, *The Journals*, p. 344. Luke Myers was a close friend of Ted Hughes, and it was outside the chicken coop behind the rectory of St. Botolph's Church that Myers rented from Mrs. Helen Hitchcock, the widow of a former rector, that Hughes used to pitch his tent on weekend visits to Cambridge University, from which he had graduated a year and a half before. St. Botolph's rectory "was a poets' haven, anarchic and unjudgmental", with Mrs. Hitchcock "turning a blind eye to the capers, bibilous and otherwise, of her undergraduate lodgers, of whom she was very fond." - Anne Stevenson, *Bitter Fame: A Life of Sylvia Plath* (London: Viking Penguin, 1989), p. 73. In February, 1956, a group of young Cambridge poets including Luke Myers, Ted Hughes, Daniel Huws and David Ross, among others, had just put together a little magazine appropriately named the *St. Botolph's Review* after Luke Myers' digs where they often gathered, and the launch party for the magazine (of which only one issue was published) was to be the occasion for the first fateful meeting between Plath and Hughes on Saturday, February 25, 1956. Plath, who had read some of the poetry by the St. Botolph's group - and two of whose own poems had been criticized recently by one of them, Daniel Huws, in the student magazine *Chequer* - purchased a copy of the Review on the morning of the party, and memorized several of Hughes's poems in anticipation of attending the party and meeting him. According to Plath's journal entry, after dancing for a while with a drunken, "satanic" Luke Myers, she ran into Hughes. Amid the crush of the party, "I started yelling again about his poems and quoting: 'most dear unscratchable diamond' and he yelled back, colossal, in a voice that should have come from a Pole, 'You like?' and asking me if I wanted brandy, and me yelling yes and backing into the next room . . . And then it came to the fact that I was all there, wasn't I, and I stamped and screamed yes, . . . and I was stamping and he was stamping on the floor, and then he kissed me bang smash on the mouth and ripped

my hair band off, my lovely red hairband scarf which has weathered the sun and much love, and whose like I shall never again find, and my favorite silver earrings: hah, I shall keep, he barked. And when he kissed my neck I bit him long and hard on the cheek, and when we came out of the room, blood was running down his face.” – Sylvia Plath, *The Journals*, pp. 211-212. As Diane Middlebrook put it: “Ted Hughes may not have been looking for a wife that night, but Sylvia Plath was looking for a husband, and Ted Hughes met her specifications exactly.” – Diane Middlebrook, *Her Husband: Hughes and Plath – A Marriage* (London: Viking, 2003), p. 5. A month later in London, Hughes, not wanting “to declare his interest . . . asked Lucas Myers to play go-between. Myers could meet Plath for a drink somewhere, then just drop in on Hughes at the flat on Rugby Street, as if by chance. Myers admits in his memoir that he had taken a dislike to Plath, and that he agreed to this ploy reluctantly. He duly invited Plath to join him and Michael Boddy, another of Hughes’s friends, at a pub called the Lamb, in Conduit Street – a poets’ hangout – and shortly afterward suggested a visit to Hughes. It didn’t take long to see that Hughes and Plath wanted to be alone.” Later that night, at Plath’s hotel, they spent – in Plath’s words – a “sleepless holocaust night” together. – Middlebrook, p. 24. Soon after, Hughes left the job he had in London and moved to Cambridge, sharing a flat with Myers in Tenison Road, meeting Plath every day, and abruptly marrying her on Bloomsday, June 16, 1956 – secretly, with Plath’s mother, Aurelia, the only family member at the wedding. In later years, Myers was witness to the difficulties in the marriage, and aware of its tenuous nature. In a measured attempt to explain “Sylvia’s behavior and volte-faces between pleasantness and bitchiness” to Olwyn Hughes in a letter dated March 12, 1960, Myers wrote: “I have the feeling that it is best to think of Sylvia as being always pretty much as she was this weekend . . . Ted suffers a good deal more than he would ever indicate or admit, but he also loves her and I think it is best to assume he will stay with her. And she very evidently loves him in the self-interested and possessive way of which she is capable.” [quoted by Stevenson, pp. 188-189] For her part, Plath clearly valued her own, and Ted Hughes’s, friendship with Luke Myers. In 1961, anticipating the publication of her novel *The Bell Jar*, “Sylvia must have decided to protect herself, in view of the novel’s public portrayal of her mother and of a devastating period in her own personal history, by publishing it under a pseudonym, Victoria Lucas. It was a name drawn from Ted’s world: ‘Victoria’ after his favorite Yorkshire cousin, Victoria (Vicky) Farrar, and ‘Lucas’ after his friend Lucas Myers.” – Stevenson, p. 227. Plath committed suicide at the age of 31 in February 1963. It is perhaps worth noting that the date of Plath’s inscription to Lucas and Cynthia Myers is exactly the same as that of the inscription in the copy of *The Colossus* that Plath gave to the poet Theodore Roethke. Signs of use, but a very good copy in worn and soiled dust jacket. Signs of use, but a very good copy in worn and soiled dust jacket.

\$45,000.00

36. POUND, Ezra. **A Draft of XVI. Cantos of Ezra Pound for the Beginning of a Poem of some Length now first made into a Book with Initials by Henry Strater.** Folio, 10 ½ x 15 ½ inches, historiated initials printed in red, original three-quarter vellum and hand-painted patterned paper over boards, lettered in gilt on the front cover, all edges untrimmed. Paris: Three Mountains Press, 1925. First edition of the first book publication of Pound's *magnum opus*. One of 70 press-numbered copies printed on Roma paper watermarked “Ezra Pound Cantos” out of a total edition of 90 copies printed by William Bird's expatriate press, this being copy number 25, an *ad personam* copy for David O’Neil. Gallup A26; *Connolly 100*, 66. David O’Neil was a poet who published one book, *A Cabinet of Jade*, (Boston: Four Seas Company, 1918). He was a friend of Hemingway, which perhaps explains why he would have subscribed to Pound’s *Cantos*. Vellum covers lightly soiled (or discolored), gilt lettering on the front cover partially worn away, outer front hinge of binding slightly split at top and bottom of spine, otherwise a very good, internally clean copy of this magnificent book, one of the great works of modern poetry. Rare.
- \$25,000.00
37. RICH, Adrienne Cecile. **Ariadne. A Play in Three Acts and Poems.** 8vo, 59 pages, original printed wrappers, glassine dust jacket. (Baltimore: Privately Printed by the J. H. Furst Company), 1939. First edition of the poet’s extremely rare first book, privately printed by her parents when she was just ten years old. Adrienne Rich’s father was the head of the pathology department at Johns Hopkins Medical School, and her mother was a concert pianist and composer. Rich was home-schooled until she entered fourth grade, and her first two books – *Ariadne* and *Not I, But Death* – are a testament to the mixed blessing of

her birth and upbringing, the special care and tutelage of her parents, her father's fierce ambition for his daughter, and his pride in her precocious promise. Rich would disown both books. In 1971, in her essay "When We Dead Awaken", Rich wrote: "My own luck was being born white and middle-class into a house full of books, with a father who encouraged me to read and write. So for about twenty years I wrote for a particular man, who criticized and praised me and made me feel I was indeed 'special.' The obverse of this, of course, was that I tried for a long time to please him, or rather, not to displease him." – from *Arts of the Possible. Essays and Conversations*. (N. Y.: Norton, 2001) p. 15. In her essay, "Split at the Root: An Essay on Jewish Identity", Rich reflected at greater length on her relationship with her father: "My father was an amateur musician, read poetry, adored encyclopedic knowledge. He prowled and pounced over my school papers, insisting I use 'grown-up' sources; he criticized my poems for faulty technique and gave me books on rhyme and meter and form. His investment in my intellect and talent was egotistical, tyrannical, opinionated, and terribly wearing. He taught me, nevertheless, to believe in hard work, to mistrust easy inspiration, to write and rewrite; to feel that I was a person in the book, even though a woman; to take ideas seriously. He made me feel, at a very young age, the power of language and that I could share in it." Reflecting on her relationship with her father, Rich realized its nature, its costs and consequences: "I wanted him to cherish and approve of me, not as he had when I was a child, but as the woman I was, who had her own mind and her made her own choices. This, I finally realized, was not to be; Arnold demanded absolute loyalty, absolute submission to his will. In my separation from him, in my realization at what price that once-intoxicating approval had been bought, I was learning in concrete ways a great deal about patriarchy, in particular how the 'special' woman, the favored daughter, is controlled and rewarded." – "Split at the Root: An Essay on Jewish Identity" (1982), in *Blood, Bread and Poetry. Selected Prose 1979-1985*. (N.Y.: Norton, 1994), pp. 113, 116. Neither book is generally known – and Rich does not mention either book in this most personal of her essays about her early life – and most bibliographies of Rich's work do not mention them. It is a measure of their obscurity that Amy Sickels, in her study of Adrienne Rich in the Gay and Lesbian Writers Series (Philadelphia, PA: Chelsea House, 2005), devotes a chapter to "A Father's Ambition", and fails to mention either of these publications; nor are they mentioned in her Chronology of Rich's life or in the list of Rich's Works. Discussions of Rich's work invariably begin with her first published work, *A Change of World*, which W. H. Auden selected as the winner of the Yale Series of Younger Poets award during Rich's last year at Radcliffe, and Rich's own *Collected Early Poems* dates from 1950. Scholars, in other words, either are not aware of these works or appear to have followed the author's desire that her juvenile work be forgotten. We have no record of the number of copies printed, and given the rarity of *Ariadne* and *Not I, But Death*, it may well be that the author destroyed any remaining copies of them in later years. Both titles are extremely rare; no copies have appeared at auction, and only a small number are recorded in institutional collections. Slight toning to lower margin of wrappers, otherwise a fine copy.

\$17,500.00

38. RICH, Adrienne Cecile. **Not I, but Death**. 12mo, 30 pages, original green boards with printed label on front cover, glassine dust jacket. Baltimore: Privately Printed (by the) J. W. Furst Company, 1941. First edition of the poet's second book, a verse play privately printed by Rich's parents when she was only twelve years old. A fine copy. Rare.
\$15,000.00
39. RILKE, Rainer Maria. **Neue Gedichte**. 8vo, original printed wrappers. Leipzig: Im Insel-Verlag, 1907. First edition. Von Mises 61. Presentation copy, with a full-page inscription on the second leaf, including an eight-line poem: "Wüsshen mir um welcher Dinge willen mir die Tage so und so die Nächte aft verbringen – keener dächte Heimlich seinen Schmer zu stillen; jeder wollte, dass er einem Schrei aus dem Leiden immen in sich forme, drin das eingenommene Enorme wie in Vogel, Rufe gültig sei. Lia Rosen forzlieft von R. M. R. Obermenland bei Bremer, an 28 Dez. 1907." In English: "I knew why I spent my days this way and that night for the sake of it - no one thought to secretly assuage their pain; Everyone wanted to form a cry out of the immense suffering within themselves, in which the enormity that was captured was valid, like in the call of a bird." Publisher's wrappers somewhat discolored, otherwise a very good copy, preserved in a full morocco clamshell box.
\$17,500.00

40. RILKE, Rainer Maria. **Das Marien-Leben**. 8vo, original decorated paper boards. Leipzig: Im Insel-Verlag, (1912). First edition, the book dated on the copyright page “Duino, 1912.” Von Mises 84. Presentation copy, inscribed by Rilke on the second leaf: “Annette Kolb, auf Herzlichite, Rilke (München, Sept. 1913. Kolb was a German novelist and pacifist who left Germany in the 1920s, and whose works were banned by the Nazis. In 1955, she won the Goethe Prize. A fine copy, preserved in a full brown morocco clamshell box.
\$10,000.00
41. RILKE, Rainer Maria. **Duineser Elegien**. 8vo, original salmon boards, plain printed dust jacket, in original publisher’s printed card box. Leipzig: Insel-Verlag, 1923. First edition, ordinary issue, of Rilke’s *Duino Elegies*. Von Mises 94. Presentation copy, inscribed on the half-title to the Swiss sculptor Hermann Haller in August 1924, with an inscription which includes a rather hermetic, two-stanza poem, dated Muzot 1924, and signed in full by the poet. The poem reads: “Unser ist das Wunder vom geballten / Wasser, das der Magier vollbracht, / Welche Freude, welche Macht, / Leben, das dahin stürzt, aufzuhalten! / Aber freilich: als bemuehte Ueber / sind wir doch nicht Herren der Gewalten; / denn nun reissen sie uns dort hinueber, / und wir stuerzen still in die Gestalten.” So far as we can determine, these lines were part of a longer poem by Rilke entitled “Nachthimmel und sternenfall” (“Night Sky and Star Fall”), which was composed in 1924, and which is usually presented as a two-stanza poem beginning “Der Himmel, Gross, voll herrlicher Verhaltung”, without the additional stanzas, the third and fourth stanzas of which are transcribed by Rilke here. Translated into English: “Ours is the miracle of the concentrated / water that the magician accomplished, / what joy, what power, / rushing to stop life that is rushing away! / But of course: as if it were an effort as striving over / we are not masters of the powers; / because now they are dragging us over there, / and we fall silently into the design.” The ten *Duino Elegies*, along with *The Sonnets to Orpheus*, comprise the basis of Rilke’s stature as one of the indisputably great poets of the Twentieth Century, perhaps the greatest. An immaculate copy, as new in the rare dust jacket and publisher’s box, preserved in a navy quarter-morocco slipcase.
\$75,000.00
42. RILKE, Rainer Maria. **Die Sonette An Orpheus**. 8vo, original marbled boards with green leather label on front cover, t.e.g., printed dust jacket, in publisher’s original printed card box. Leipzig: Insel-Verlag, 1923. First edition, ordinary issue, of one of Rilke’s supreme achievements. Von Mises 99. Presentation copy, inscribed by Rilke to Swiss sculptor Hermann Haller on the second leaf: “Hermann Haller zugeeignet (“appropriated”) / Rilke August 1924.” with several annotations in the text by the poet. Rilke’s inscription is in pencil; and there is also an inscription in pencil to Haller on the front cover of the slipcase, but we cannot tell if it is also in Rilke’s hand. Rilke has added several notes to the text, one to Sonnet XI, where Rilke has placed an “x” near the title (“XI”) and written “zweite Anmerkung am Schlusse” (“two remarks at the conclusion” – referring to the notes at the back of the book) at the bottom of the page; another note at Sonnet XVI, where Rilke has added “an einen Hand” (“on one Hand”) at the bottom of the page; and a similar annotation to Sonnet XXI, “Anmerkung eins am Schlusse” (“Note one at the end”); and another at Sonnet XXIII, where Rilke’s has put an “x” near the title (“XXIII”) and written “an den Leser” (“To the Reader”) at the bottom of the page. Inscribed copies of Rilke’s major works are rare in the market, as are, in fact, presentable copies in the first editions. A superb copy, pristine save for some slight foxing, in the original dust jacket and publisher’s box, preserved in a navy quarter-morocco slipcase.
\$75,000.00
43. [RILKE, Rainer Maria, translator] VALÉRY, Paul. **Gedichte. Übertragen durch Rainer Maria Rilke**. 4to, original gilt-stamped vellum-backed boards. Leipzig: Im Insel Verlag, 1925. First edition, hand-printed at the Cranach Presse by Harry Kessler for the Insel Verlag, with initials by Eric Gill, this being copy number XVII of 20 copies “fur den Handel Bestimmten Exemplaren”. Von Mises 172. Although the colophon states that the first fifty copies were printed on Japan, the roman-numeraled copies, or at least this one, was printed on laid büttenpapier. Presentation copy, inscribed on the second blank leaf by Rilke “A Monsieur et Madame Lucien Henraux / aux Dieux-Lares d’une commune admiration, tres amicalement, R. M. Rilke, (Muzot, en Novembre 1925)”. Lucien Henraux was a French industrialist. His

wife, Marie Bernieres-Henraux, was a sculptor and a student of Auguste Rodin, for whom Rilke had acted as secretary. A near-fine copy, preserved in a cloth clamshell box.
\$12,500.00

44. RILKE, Rainer Maria. **Vergers suivi des Quatrains Valaisans avec un portrait de l'auteur pay Baladine grave sur bois par G. Aubert.** Small 8vo, original green printed wrappers. Paris: Editions de la Nouvelle Revue Francaise, 1926. First edition. Limited to 878 copies, of which this is one of 118 roman-numeraled copies, printed hors commerce. Von Mises 108. Presentation copy, inscribed on the half-title: "À Madame Lalli Horstmann, pour l'accompagnon a Paris et, surtout, pour l'attirer dans le Valais et vers l'ancienne tour jalouse de Val-Mont, (Fin de Juin 1926, Muzot) R. M. Rilke". Translated, the inscription reads: "to accompany her to Paris and, above all, to attract her to Valais and the ancient jealous tower of Val-Mont." Lali Horstmann and her husband Freddy were "a privileged German couple, aesthetes who in the 1930s wished to live without taking notice of Hitler and Nazism." After the war, Lali wrote and published her only book, a memoir entitled *Nothing for Tears* (1953), with an introduction by Harold Nicolson. – David Pryce-Jones, "All over but the crying", in *Reflections*, October 2020. Yapped edges slightly worn, otherwise a fine copy in custom cloth folding box with a reproduction of the frontispiece on the front cover.
\$10,000.00
45. SASSOON, Siegfried. **Siegfried's Journey 1916-1920.** 8vo, frontispiece portrait of Sassoon, title page illustrated by Reynolds Stone, original cloth, dust jacket. London: Faber and Faber Limited, (1945). First edition. Presentation copy, inscribed on the half-title page to "Dorothy Wallis, with all good wishes from Siegfried Sassoon. February 1946." Dorothy Wallis was a young Australian admirer of Sassoon, who began corresponding with him, and sending fruit cakes, chocolate and other delicacies, in 1945. Sassoon referred to her as "that angelic young woman who has been sending me parcels of food for the last two years." When Wallis came to England in 1951, Sassoon invited her to visit him at Heytesbury. Jane Moorcroft Wilson mentions that he was "somewhat hesitant" and "feared as well as wanted a further involvement." Wilson describes the affair: "When she eventually visited . . . (Sassoon) insisted that she stay a whole week, 'long enough' she told Glen, 'to decide that he wanted (her) to remain in his life.' Weekends followed . . . Once (Wallis's) mother returned to Australia in August 1952, however, the relationship was resumed with renewed intensity. Sassoon made it quite clear to Dorothy that he wanted her to come live with him, though not until 1954, when George would be eighteen. He was anxious that neither George nor Hester should know of Dorothy. . . . Edmund and Claire Blunden were the only ones to know of the relationship, since it was Dorothy who had brought about a reconciliation with Sassoon. . . . Sassoon's poetry of that period offers strong proof of a renewed hope in life. . . . Claire Blunden believed that the relationship had a physical side to it, though other friends questioned this." Eventually the relationship collapsed owing to a conflict between Wallis and Sassoon's housekeeper, Miss Kathleen Benn. – Wilson, *Siegfried Sassoon. The Journey from the Trenches.* (London): Duckworth, (2003), Volume 2, pp. 373- 375. Jacket lightly worn, otherwise a fine copy.
\$4,500.00
46. WELTY, Eudora. **Twenty Photographs.** Folio, 21 x 16 ½ inches, with twenty original black & white photographs matted, with separate printed introduction, enclosed in natural linen folding box with black leather labels. (Winston-Salem, NC: Palaemon Press, (1980). First (only) edition. Limited to 90 sets of which 75 were for sale. Polk A25. Eudora Welty's introduction is printed on a separate sheet, with a list of the individual photographs, which is enclosed in another folded sheet bearing copyright and the note: "The entire edition was contact-printed from the original negatives by Gil and Gib Ford of Jackson, Mississippi." Welty signed her introduction. The images vary in size; each is editioned on its mat. Published in October 1980 at \$500.00 and quickly sold out; the portfolio has proven to be virtually unobtainable since then. *Twenty Photographs* is the only exhibition quality collection of these marvelous images. Some light foxing on the mats, otherwise a fine copy, with the original cardboard packing box.
\$20,000.00

47. [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. Thomas Wolfe's heavily annotated copy of the passenger list (tourist class) for his voyage to Europe in 1936, with his annotations 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. Wrappers somewhat chipped and edge-worn with some soiling.
\$12,500.00
48. YEATS, W. B. **Responsibilities: Poems And A Play.** 8vo, original linen-backed boards. Churchtown, Dundrum: Cuala Press, 1914. First edition. Limited to 400 copies printed. Wade 110. *Connolly 100, 24.* Signed by Yeats on the title-page. Includes "September, 1913", "To a Friend whose Work has come to Nothing" and "The Cold Heaven", among other poems. Authentic signatures of Yeats in Cuala Press books are rare. Spine faintly sunned, otherwise a fine unopened copy.
\$10,000.00