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1. AGEE, James. **The Morning Watch**. 8vo, original printed wrappers. Roma: Botteghe Oscure VI, 1950. First (separate) edition of Agee's autobiographical first novel, printed for private circulation in its entirety. One of an unrecorded number of offprints from Marguerite Caetani's distinguished literary journal *Botteghe Oscure*. Presentation copy, inscribed on the front free endpaper: "to Bob Edwards / with warm good wishes / Jim Agee". The novel was not published until 1951 when Houghton Mifflin brought it out in the United States. A story of adolescent crisis, based on Agee's experience at the small Episcopal preparatory school he attended in Sewanee, Tennessee called St. Andrew's, one of whose teachers, Father Flye, became Agee's life-long friend. Wrappers dust-soiled, small area of discoloration on front free-endpaper, otherwise a very good copy, without the glassine dust jacket. Books inscribed by Agee are rare. \$1,750.00
2. [AMERICANA] **18TH CENTURY AMERICAN SAMMELBAND**, including 10 early American political and literary texts dating from 1774-1779, seven of which were printed in New Haven, and six of which relate to Yale College, a few with contemporary ownership signature of Oliver Lewis [1757-1784], a Yale alumnus, with period bookplate of Job Lewis.
 1. (DWIGHT, Timothy) A Valedictory Address to the Young Gentlemen, who Commenced Bachelors of Arts at Yale-College July 25th 1776. New Haven (CT): Thomas & Samuel Green, (1776). 22pp. octavo. Last page chipped at the fore-edge not affecting text. Blanck 5035. Evans 14747. Sabin 21562. Dwight as a tutor at Yale at the time; he later served as a chaplain in the Continental Army, and after the war he became president of Yale College from 1795-1817. He is the author of the popular song "Columbia".
 2. (TRUMBULL, John) An Essay on the Use and Advantages of the Fine Arts Delivered at the Public Commencement in New Haven September 12th, 1770. New-Haven: Printed by T. and S. Green, (1770). 16pp. out of order but all present. Evans 11911. Trumbull page 192. Sabin 22971. Trumbull graduated from Yale in 1767 and became a tutor there in 1771. The present essay was the first essay on the subject published in America.
 3. BARLOW, Joel. The Prospect of Peace. A Poetical Composition, Delivered in Yale-College, at the Public Examination, of the Candidates for the Degree of Bachelor of Arts; July 23, 1778. By Joel Barlow, A.B. New-Haven: Printed by Thomas and Samuel Green, 1788. 12pp. Evans 15729, 20952. BAL 855. Trumbull 312. Wegelin, American Poetry, 11.
 4. NOTT, Samuel. A Funeral Oration, Upon the Death of Samuel Gurley, A Member of the Sophomore (sic) Class, in Yale-College; Who Died at Mansfield, August 28th, 1778. Delivered in the Chapel, December 5th, 1778 By Samuel Nott, Class-Mate of the Deceas'd. New Haven: Printed by T. and S. Green, (1778). 15pp. Evans 15949. Trumbull, J H Connecticut, 1194.
 5. (BOSTWICK, S.) An Address to Major-General Tryon, Written in Consequence of his Late Expedition into Connecticut. (No place): Printed 1779. 15pp. Evans 16212 (lists this by "S. Bostwick" and Shipton & Mooney list as by "S. Bostwick". Signed at the end "Juvenis". In July 1779 the British burned Danbury, Fairfield and Norwalk, and

on July 4 Tryon issued a proclamation urging Americans to Cease resistance. The present pamphlet is a scathing reply to that proclamation.

6. (HUMPHRIES, David or Humphreys) A Poem, Addressed to the Armies of the United States of America. By a Gentleman of the Army. New-Haven: Printed by T and S Green, 1780. 16pp, Former ownership signature of Oliver Lewis at top of title-page. Sabin 33811.

7. HANCOCK, John. An Oration; Delivered March 5, 1774, at the Request of the Inhabitants of the Town of Boston: To Commemorate the Bloody Tragedy of the Fifth of March, 1770. New-Haven: Printed by Thomas and Samuel Green, 1774. 15pp. This work has also been attributed to Sam Adams, Benjamin Church, Joseph Warren and to Samuel Cooper. "In all probability a number of Boston Radicals had a hand in the work" – T. R. Adams. The New Haven edition was preceded by the first edition published in Boston edition in 1774.

8. VARNUM, James M. An Oration: Delivered before a Lodge of Free and Accepted Masons, In the Church at Providence (Rhode Island) on Monday the Twenty-eighth of December, 1778. By the Honorable Brigadier-General James M. Varnum, Esq. Published at the Request of the Society. Providence (Rhode Island:), Printed and Sold by John Carter, near the State-House, (no date). 11pp.

9. (STILES, Ezra). Oratio Inauguralis Habita in Sacello Collegii Yalensis, Quod Est Novo-Portu Connecticutensium, In Nov' Anglia, VIII. ID. Quintil. M.DCC.LXXVIII. Quum, Autoritate Senatus Academici, Ezra Stiles, S.S. T.D. Praeses Academiae Ejusdem, Et In Eadem Historia Ecclesiasticae Professor, Praepositus et Constitutus Fuit, Oratore Praeside. Hartfordiae: Typis Watsoni et Goodwini, 1778. Annoque Independentiae Americanae Tertio. 40pp. Evans 16083. Trumbull 1421. The text is entirely in Latin. An almost illegible signature is at the bottom of the title-page.

10. Catalogus Eorum qui in Collegio-Yalensi, quod est Novo-Portu Connecticutensium ab Anno MDCCII ad Annum MDCLXXVIII, alicujus Gradus Laurea donate sunt. Novi-Portus (New Haven): Typis Thomae et Samuelis Green, 1778, Annoque Reipublicae Americanae tertio. First edition. Evans 16175. The First Triennial Catalogue to be published in octavo form (Evans). Yale graduates from 1702-1778 are listed in double columns. At the bottom of the title-page is the signature of O. Lewis.

Pages foxed, with several closed tears, otherwise a very good copy bound in full contemporary calf, blind ruled border; crude repairs to spine, with new spine label. An engraved period bookplate of Job Lewis is affixed to the front endsheet. The New York Public Library records a commonplace book belonging to Oliver Lewis [1757-1784, "containing copies of his essays and orations at Yale College and the orations of others, 1777-1782; a genealogy of the Lewis, Burnham, and Curtis families of Connecticut; and O. Lewis' journal or autobiography to September 13, 1780. Contains book plates of Oliver Lewis and Seth Lewis, respectively." \$20,000.00

THE FIRST DIGITALLY COMPOSED ARTIST'S BOOK

3. [ARTIST'S BOOK] SMITH, Keith. **Bobby. Book Nr 100.** Small folio, illustrated, original quarter leather and pictorial boards, acetate dust jacket as issued. Atlanta: Nexus Press, 1985. First edition, deluxe issue limited to 50 copies "printed on Curtis Rag white wove 75 lb. text, hand-bound (recessed cord with half leather cover), signed and numbered by the author" . . . all copies bound with archival materials: linen cord, wheat paste, hot glue, and conservation matt board. Ingres Antique used for the endsheets and cover paper." On the colophon, the author has numbered and signed the book "14/50 Keith summer solstice 1985." Presentation copy, inscribed on the half-title by Smith to his friends, Jonathan Williams and Thomas Meyer: "For Tom and Jonathan from [Bobby] and Keith 1 May 1987." As the colophon states: "Bobby (was) imaged on an Apple Macintosh computer. The basic composition of each page triplicated and modified for three color separation. Each modification printed out by an Apple imagewriter for making negatives. Bobby printed offset in magenta, cyan, and yellow by Nexus Press . . . Michael Goodman, director, Clifton Meador, assistant director." There were 1000 copies printed on Mohawk Superfine paper, although the scarcity of *Bobby* in any form certainly suggests that the entire intended edition may not have been completed, or not entirely distributed, perhaps owing to its very personal character. A very fine copy. \$7,500.00
4. ASHBERY, John. **A collection of twenty-five books by John Ashbery, each inscribed by the poet to Pierre Martory.** Pierre Martory [1920-1998] was a French poet and novelist, who made a career as the drama and music critic for *Paris-Match*. Ashbery met Martory in 1956, when he was in France on a Fulbright Fellowship, and the two writers lived together for nine years until 1965 when Ashbery returned to the USA. Ashbery dedicated two of his own books of poetry to Martory, including *The Tennis Court Oath* (1962) and *Flow Chart* (1991), and translated a number of Martory's works, including *Every Question But One* (1990), *The Landscape is behind the Door* (1994) and *The Landscapist* (2008). A detailed list is available. \$22,500.00

5. BECKETT, Samuel. **As the story was told**. Square 4to, original quarter morocco & paste-paper boards, publisher's slipcase. Cambridge: Rampant Lions Press, 1987. First edition, deluxe issue. One of 25 numbered copies signed by Beckett, the only signed issue of this book, out of a total edition of 325 copies printed by Sebastian Carter at the Rampant Lion Press, this is copy number 1. Very fine copy. \$2,500.00
6. BERRYMAN, John. **Stephen Crane. The American Men of Letters Series**. 8vo, original cloth, dust jacket. (New York): William Sloane Associates, (1950). First edition. Stefanik A6.I.a. An important association copy, inscribed by Berryman to his teacher Mark Van Doren on the front free-endpaper: "Mark & Dorothy with love / Crane's relation w. [Hamlin] Garland tells me something about mine with you. Rebellion & guilt [underlined] suffocating the gratitude. Will you forgive me ever & can we meet? This is better by the way than when you saw it but still lousy. Don't read it. I hope to do something pleasant yet. / John / 14 Nov 50". Van Doren was Berryman's professor at Columbia University, where Berryman attended college and where he began publishing poems in the *Columbia Review*. In September 1945, Van Doren gave Berryman his own set of Wilson Follett's twelve-volume edition of *The Works of Stephen Crane*. One of Berryman's most important influences, and a life-long friend, Van Doren was also a general editor of, as well as a contributing author to, *The American Men of Letters Series*, and he commissioned Berryman to write this critical study of Crane, a psychological study some scholars believe tells more about its author than its subject. Berryman's inscription to Van Doren enhances this insight. A fine copy, the dust jacket of which has been neatly reinforced on the verso at a couple of places along the flap folds. \$4,500.00
7. [BLACK MOUNTAIN COLLEGE] CREELEY, Robert, editor. **The Black Mountain Review. Volumes 1 – 7**. Small 8vo, illustrated, 6 1/2 x 8 1/2 and 4 3/4 x 6 5/8 inches, original wrappers. Black Mountain, NC: Black Mountain College 1954-1957. First Editions. A complete run of *The Black Mountain Review*. Issue 1: Spring 1954: Contributors include Charles Olson, Paul Blackburn, Larry Eigner, Irving Layton, Martin Seymour-Smith, William Bronk. Issue 2: Summer 1954. Contributors include Creeley, Olson, Blackburn, Layton, Kenneth Rexroth, Douglas Woolf. Issue 3: Fall 1954. Contributors include Robert Duncan, Denise Levertov, Olson. Issue 4: Winter 1954. Contributors include Creeley, Olson, Eigner, Layton, Joel Oppenheimer, Paul Carroll, Franz Kline, Jess Collins. Issue 5: Summer 1955. Contributors include Creeley, Duncan, Oppenheimer, Layton, Michael Rumaker, Levertov, Bronk, Louis Zukofsky, Jonathan Williams, James Purdy, Paul Goodman. Issue 6: Spring 1956. Contributors include Creeley, Dawson, Duncan, Goodman, Levertov, Olson, Williams, Zukofsky, Layton, Gael Turnbull, Lorine Niedecker, Rumaker, Hilda Morley. Issue 7: Autumn 1957. Contributors include Allen Ginsberg, Jack Kerouac, Philip Whalen, Gary Snyder, Edward Dahlberg, Hubert Selby Jr., Edward Dorn, William Carlos Williams, Levertov, Zukofsky. Issues of *The Black Mountain Review* were printed in editions of between 500 and 750 copies. All issues in very good condition.
- [WITH]
Black Mountain College Review, Vol. I, No. 1, edited by M. C. Richards, Alex Kemeny and Hazel Larsen. 8vo, printed in red and black, original printed wrappers. Black Mountain, NC: Black Mountain College, June 1951. The rare original *Black Mountain College Review*, With a foreword by Richards, and contributions by Natasha Goldowski, Nick Cernovich, Mary Fitton (Fiore), Fielding Dawson, Russell Edson, Joel Oppenheimer, Alex Kemeny, and linoleum cuts by H. Roco. M. C. Richards left the University of Chicago to teach at Black Mountain College in 1945, and although she left the college in 1951, she remained close to it until it closed in 1957. Discussing Robert Creeley's *Black Mountain Review*, Martin Duberman noted: "Back in June 1951 the college had put together a publication based entirely on student and faculty work called *The Black Mountain Review* [in fact, this is the title on the outer wrapper; the title inside reads *The Black Mountain College Review*]. Various people had shared the editorial work – M.C. Richards, Joel Oppenheimer, Mary Fitton, Alex Kemeny, Hazel Larsen – and the contents had included Nick Cernovich's Noh play, Nathasha Goldowski on "High Speed Computing Machines," poems by Fielding Dawson and Joel Oppenheimer, and a piece called "Father" by Fielding Dawson. Only the one issue ever appeared. A second got set in type, but there was simply no money for printing it. When Olson and Creeley decided to put out a new publication and to call it *The Black Mountain Review*, they were apparently unaware of that 1951 effort (nor does Creeley make any mention of it in his preface to the 1969 reissue of the *Review*). Even if they had known of the earlier publication, it would have made sense not to connect it in any way with the new one. For the two had almost nothing in common. Joel Oppenheimer was the only contributor to the 1951 journal who also appeared in *The Black Mountain Review* of 1954-1957 (Fielding Dawson repeated by way of a single drawing)." – Martin Duberman, *Black Mountain. An Exploration in Community*, p. 387. One distinctive feature of this original issue of *The Black Mountain Review* is the announcement on the inside rear cover of the Summer Session of 1951, including "Possibilities in Writing" is "(Guest: Charles Olson)". At the time,

Olson was in the Yucatan and presumably had not yet decided to return to the college for the summer session. Covers sunned, otherwise a very good copy. \$8,500.00

8. [BLACK SUN PRESS – Harry CROSBY] BROWN, Bob. **1450 - 1950**. 8vo, original printed wrappers, publisher's glassine dust jacket, publisher's foil folder. Paris: Black Sun Press, 1929. First edition. One of 150 copies printed. Minkoff A25. Presentation copy, inscribed by the publisher, Harry Crosby, to his father: "SVRC [Stephen Van Rensselaer Crosby] from Harry", with an accompanying sketch of his personalized sun symbol and the Black Sun Press's emblem. "In August Harry (Crosby) delivered one hundred and fifty copies of *1450-1950* to Brown, who quickly sent most of them on to publishers and friends, sixty of whom he listed opposite the title page under the heading "Free Copies." In return, Brown hoped for a few kind words that might be useful in reviving a writing career that had been quiescent for close to fifteen years. *1450-1950* is an amusing mixture of ideography and calligraphy, examples of which Brown had been amassing – with obvious pleasure – for many years. "I like looking back / at the / Illuminated manuscripts of / 1450 / And forward / to the / more Illuminations / Movie Scripts of / 1950 I like to see / Fly Specks / on yellowed pages / I like too / Leaving my own on / New ones / My Fly Speck." In his dedication to "all monks, all early oriental artists . . ." Brown playfully attempted to locate his work in the history of innovative printing and himself among those authors celebrated as much for their matter as for their manner of expression. By early fall, he had gathered a garland of testimonials from, among others, Gertrude Stein, H. L. Mencken, and William Carlos Williams." Harry Crosby was found dead in his New York studio on December 10th, 1929, evidently a casualty of a suicide pact: in one hand he held a pistol, and in his other arm, his twenty-year old lover, Josephine Noyes Rotch Bigelow, also dead of a bullet to the temple. – Hugh Ford, *Published In Paris* (N. Y.: Macmillan, 1975), p. 200- 210. On the same day, Crosby had made his last entry in his diary: "One is not in love unless one desires to die with one's beloved. There is only one happiness it is to love and to be loved." When Jonathan Williams reissued *1450-1950* as Jargon 29 in 1959, the publisher observed: "That it should take him (JW) thirty years to locate a copy of Bob Brown's utterly charming and singular book is a measure of the almost cultish regard *1450-1950* has commanded from its contemporaries. If you didn't own a copy you were automatically cast into either of the modern outer darknesses then beginning to pullulate: Squaresville or Beat City. The virtues of *1450-1950* are publicly attested by many luminaries on the back cover blurb – among them, Gelette Burgess, who invented the word blurb." Among those quoted on the back cover are Gertrude Stein, Marcel Duchamp, Carl Van Vechten, William Carlos Williams, Carl Sandburg, Walter Lowenfels, James Johnson Sweeney, Gelett Burgess, Stuart Davis, and Caresse Crosby, who wrote to Brown: "We show your book to everyone who comes to the house and they always find some page that so especially delights them that soon we will have to chain it down like an ancient missal." A fine copy of a rare book with the "Crosby Cross" bookplate and the Black Sun Press blind-stamp on the endpaper, in the publisher's gold foil folder, which is somewhat worn. \$7,500.00
9. BLANCO, Richard. **Boundaries. Illustrated with photographs by Jacob Bond Hessler. Foreword by Jorge Ramos.** 4to, original cloth binding designed by Claudia Cohen, publisher's slipcase. Rockport, ME: Two Ponds Press, 2017. First edition of these poems by the Inaugural Poet at President Obama's second inauguration. One of 50 deluxe copies (out of a total edition of 300 copies) printed by the Puritan Press, signed by the poet and the photographer, and including an original photograph printed on aluminum and a corrected manuscript proof of a poem. As new, at publisher's price. \$2,500.00 [net]

"A PIRACY A PRETTY LITTLE EDITION"

10. BYRON, Lord. **The Prisoner of Chillon, And Other Poems.** Small 8vo, 54 pages, yellow edges, contemporary three-quarter calf with orange leather title label on spine. London: 1817. First European edition, a piracy. We are reasonably certain that this is the piracy to which Byron referred in the postscript to his letter dated May 9th, 1817 to his English publisher John Murray. Byron writes from Rome: "There are few English here . . . Oh – I forgot – the Italians have printed Chillon &c. a piracy a pretty little edition prettier than yours and published as I found to my great astonishment on arriving here & what is odd is, that the English is quite correctly printed – why they did it or who did it I know not – but so it is – I suppose for the English people. – I will send you a copy." – *Byron's Letters and Journals. A New Selection. From Leslie A. Marchand's twelve-volume edition. Edited by Richard Lansdown.* (Oxford: Oxford University Press, 2015), p. 271. This Italian piracy is shorter than the edition Murray published in December 1816, which consisted of 60 pages, a number of the footnotes that appear at the back of the English edition having been omitted. Byron wrote *The Prisoner of Chillon* while staying at the Villa Diodati in Switzerland in the summer of 1816. Byron was accompanied by his personal physician John William Polidori. It was at the Villa Diodati that Byron, Percy Bysshe

Shelley, Mary Godwin (Shelley) and Claire Clairmont, Mary's stepsister, with whom Byron had had an affair in England, gathered during a period of incessant rain and conceived the idea of reading and writing "fantastical tales" for their amusement. Mary Shelley's *Frankenstein* (1818) and Polidori's *The Vampyre* (1819) were the astonishing offspring of their ingenious little contest. Dampstain to upper left corner, growing fainter as the pages progress, soiling (or smudging) to bottom edges, otherwise a very good and attractive copy. The present edition appears to be extremely rare. \$4,500.00

11. 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 electrotype facsimile of the composer's score, autography by Cage and Carroll Williams, the designer and printer. Limited to 300 copies printed. The original drawing for this composition, entitled "Study for Seven Haiku", was shown in the exhibition *John Cage: Scores and Prints at the Whitney Museum*, February 1952. A fine copy of this rare and beautiful Black Mountain College imprint. \$10,000.00
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. \$2,500.00
13. [CREELEY, Robert]. **A Snarling Garland Of Xmas Verses by Anonymous**. 12mo, single folding sheet tipped into a black wrapper with printed label on the front. (Palma de Mallorca, Spain: Privately Printed by the Author at the Divers Press, 1954). First edition of this collection of five short poems, including "Chanson", "Hi There!", "Don't Sign Anything", "Sopa" and "The Conspiracy", printed in red and black on a single sheet of folded paper measuring 26 inches long and 5 inches tall, and sent to friends as a holiday card. There is no statement of limitation, but the number of copies printed must have been quite small. The colophon notes that: "This is a Wallet pocket-book, handset in Menhart and Grasset Antijua types and printed on laid papers in a limited edition." Inscribed "Merry Christmas – Creeley". Lepper p. 131. A fine copy of one of Creeley's rarest publications, preserved in a parchment-backed folding box. \$4,500.00
14. 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

15. ELIOT, T. S. **Goethe As The Sage**. [In] **Gedenkschrift zur Verleihung des Hansischen Goethe-Preises 1954 . . . durch die Universität Hamburg an Thomas Stearns Eliot**. 8vo, illustrated, original wrappers. Hamburg, Germany: Gebruder Hoesch, 1955). First edition of Eliot’s essay, prepared on the occasion of his receiving the Goethe Prize in 1954. The pamphlet includes the English text as well as a German translation by Ursula Clemen. Gallup B74. One of 1200 copies printed. Presentation copy, inscribed on the cover by Eliot “to John Neff in affection T. S. Eliot, 15.ix.55.” The recipient of this remarkable inscription was John Ulric Neff, Jr., Professor and Economic Historian at the University of Chicago, and co-founder of the Committee on Social thought. As suggested by the inscription, Eliot must have held Neff in very high esteem. Wrappers stained, contents clean. \$2,250.00
16. FAULKNER, William. **Signed Registration Card for a Hotel Stay in Athens, TN in 1956**. Registration card, filled out in ink. [Athens, TN]: [Ingleside Motel?], 1956. Faulkner has written his full name, along with “Oxford, Miss” as his home, and in the “Make of Car” field, he has written: “Plymouth.” The card is dated in pencil, presumably by a hotel clerk, “5/9/56”, with a written rate of \$6.00, the total with tax amounting to \$6.18. Accompanying the registration card is a picture postcard of the “New Ingleside Motel” in Athens, TN, which was “completed in 1954”; the postcard is postmarked 1958; the implication is that this is where Faulkner may have stayed. In April 1956, Faulkner had travelled to Charlottesville with his wife Estelle to be with their daughter and her husband as they were expecting the birth of a son. During the early months of 1956, Faulkner had been hospitalized a few times with the side-effects of alcoholism and from Charlottesville had gone on to New York to consult a Dr. Ben Gilbert whom he knew there. During one of his visits to Dr. Gilbert, Faulkner remarked regarding his drinking: “Never ask me why. I don’t know the answer. If I did I wouldn’t do it.” – Joseph Blotner, *Faulkner: A Biography* (NY: Random House, 1984) p. 621. Faulkner’s daughter Jill gave birth to a boy on April 15, 1956, and on May 8th, Faulkner left Charlottesville for his home in Oxford, Mississippi. In terms of driving time, Athens, TN is more or less equidistant between Charlottesville and Oxford, and in 1956, the drive would have taken considerably longer than it would today. There is an Ingleside Motel in Athens now, but it doesn’t appear to be the same motel where Faulkner stayed, its website noting that it has only been in service since 2019; it is possible the original motel was razed to construct the new one. In any case, someone believed with some degree of plausibility that the New Ingleside Motel may have been where Faulkner spent the night of May 9th, 1956. The registration card was framed at some point, and is sunned on the front, with some offsetting from a matt on the back; otherwise it is in good condition. Very good. \$4,500.00

UNRECORDED ROBERT FROST

17. 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 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. So far as we can determine, this separate first printing of “Christmas Trees” is extremely rare; it is not in Clymer & Green, nor in Crane, nor in the Lowenherz collection. Lightly soiled, otherwise a very good copy. \$10,000.00
18. [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

19. [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
20. GLUCK, Louise. **The Wild Iris.** 8vo, original cloth-backed boards, dust jacket. (Hopewell, NJ): Ecco Press, (1992). First edition. Winner of the Pulitzer Prize. Signed by Gluck on the title-page. Fine copy. \$1,000.00
21. GLUCK, Louise. **Proofs & Theories. Essays on Poetry.** 8vo, original cloth, dust jacket. (Hopewell, N. J.): Ecco Press, (1994). First edition. Signed by Gluck on the title-page. As new. \$750.00
22. GLUCK, Louise. **Faithful and Virtuous Night.** 8vo, original boards, dust jacket. N. Y.: Farrar, Straus and Giroux, (2014). First edition. Winner of the National Book Award. Signed by Gluck on the title-page. Very fine copy. \$1,000.00
23. HUGHES, Langston, Toy HARPER & LA VILLA TULLOS. **"Let's Sing and Go Places". This Is My Land. Founding Fathers. History and Geography of American Set to Music.** Tall 4to, original wrappers. N. Y.: Musette Publishers, Steinway Hall, 113 West 57th Street, (no date). First edition. Presentation copy, inscribed by Hughes on the front cover: "For Harry Ray, Sincerely, Langston Hughes". Wrappers a bit worn at edges, otherwise a very good copy. Rare: one location [LOC] noted in OCLC. \$3,500.00
24. HUGHES, Langston. **Poems: Old and New.** 4to, three single sheets, stapled. (No place): United Asia, (no date). First edition, each sheet designated as United Asia 174, United Asia 175 and United Asia 176 respectively. Presentation copy, inscribed on the front page "For Harry Ray – Langston Hughes." Creased where folded for mailing, otherwise a very good copy. Rare: unrecorded in OCLC. \$7,500.00
25. HUGHES, Langston. **Ten Ways To Use Poetry In Teaching. By Langston Hughes, Author and Lecturer.** Tall 4to, 13 pages, stapled. (No place): College Language Association, 1951. First edition, consisting of a two-page printed leaflet with the above title, and the imprint Reprinted From the CLA Bulletin, Official Publication of the College Language Association, Volume VII, Number 2, 1951, followed by ten pages of typescript on carbon paper, of which nine pages comprise poems and the title-page reading "8 Poems For Children by Langston Hughes". Presentation copy, inscribed twice by Hughes, first on the College Language Association leaflet "To Harry Ray – Sincerely, Langston Hughes" and then on the typed title-page "For Harry Ray – Sincerely – Langston Hughes, April, 1954". It seems plausible to assume that Ray stapled these two pieces together. Top edge of cover partially sunned, jagged tear at bottom edge of one page, otherwise a very good copy. Rare: one location [Emory] noted in OCLC. \$12,500.00
26. HUGHES, Ted. **Chiasmadon.** With a relief print by Claire Van Vliet. Square 8vo, original quarter black leather and decorated paper boards by Susan Johanknecht. (Baltimore, MD): Charles Seluzicki, (1977). First edition. One of 5 or 6 copies specially bound for participants of the edition out of a total edition of 175 copies printed at the Janus Press and signed by Hughes and Van Vliet. According to the colophon there were 120 copies for sale, and 55 copies *hors commerce*. The bibliographers note that: "There were ten copies out of series. Of these, six were special copies for the participants in the project, each containing an extra line printed with the recipient's name and bound in decorated boards with black leather spines. Hughes did not sign these special copies, possibly through an oversight. Of the four remaining out of series copies, two were signed." Sagar & Tabor A52. The present *ad personam* copy, however, is designated "for Victoria Fraser" in Van Vliet's hand on the colophon page and is also signed by Van Vliet and Hughes. Victoria Fraser collaborated with Claire van Vliet on a number of Janus Press publications. Ruth Fine, on the

other hand, notes that “Five copies were specially bound by SJ (Susan Johanknecht): ¼ black leather with fragment of CVV lithograph used as decorative cover papers over boards; Adriatic blue Fabriano Miliani Ingres endpapers and flyleaves.” – Ruth Fine, *The Janus Press 1975-80. Catalogue Raisonné. An Exhibition at The Robert Hull Fleming Museum at The University of Vermont in Burlington, 1982*, p.40. A very fine copy. \$3,500.00

27. HUGHES, Ted. **Birthday Letters**. 8vo, original cloth-backed boards, acetate dust jacket. (London): Faber & Faber, (1998). First edition, limited issue of these controversial poems about Hughes’ relationship with his first wife, Sylvia Plath. One of 300 numbered copies signed by Hughes. Winner of the Whitbread Prize. Very fine copy. \$850.00
28. 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
29. JOYCE, James. **Collected Poems of James Joyce**. Small 8vo, frontispiece portrait by Augustus John, original decorated parchment boards, t.e.g., glassine dust jacket, publisher’s gold foil slipcase. N.Y.: Black Sun Press, 1936. First edition, deluxe issue, one of 50 copies printed on Japan vellum and signed by Joyce. Slocum & Cahoon A44. *Collected Poems* includes poems previously published in *Chamber Music* and *Pomes Penyeach*, but its primary distinction is in being the first appearance of Joyce’s finest and most moving poem, “Ecce Puer”, which Joyce wrote on February 15, 1932, the day his grandson, Stephen James Joyce, was born. In “Ecce Puer”, however, Joyce’s joy at his grandson’s birth is subdued by grief over the recent death of his father, John Joyce, who had died on December 29, 1931, and the poem ends: “A child is sleeping; / An old man gone. / O, father forsaken, / Forgive your son!” As Joyce wrote to T. S. Eliot, “He had an intense love for me and it adds anew to my grief and remorse that I did not go to Dublin to see him for so many years.” Joyce had not seen his father in eleven years and confided to Harriet Weaver that “It is not his death that crushed me so much as self-accusation.” – Richard Ellmann, *James Joyce* (N. Y.: Oxford University Press, 1959), pp. 656-659. Very slight wear to glassine dust jacket and slipcase, otherwise a very fine copy, preserved in a half-morocco slipcase. \$25,000.00
30. (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 Llona, 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. \$7,500.00
31. KELLY, Robert. **The Tears of Edmund Burke**. Small 4to, original decorated boards with printed label on front cover. (Annandale): (Helen Kelly), 1973. First edition. One of only 26 copies (the entire edition) privately printed, signed by the poet on the colophon, which reads: “Twenty-six copies printed by Helen in Annandale, February 1973”; this copy is letter “U”. A note on the verso of the title-page notes that “This poem was summoned by Viscount Morley’s passionate eulogy of Burke in the eleventh edition of the Encyclopaedia Britannica.” Presentation copy, inscribed by Kelly “For Tom [Meyer] & Jonathan [Williams], towards what after all it was from (to) & again. Robert &

Helen.” Tom Meyer was a student of Kelly’s at Bard College where he met Williams in 1969. Meyer and Williams would remain together, writing poetry and publishing books under the imprint of The Jargon Society, until Williams’s death in 2008. Obviously rare, and in this instance a significant association copy. A touch of foxing to endpapers, otherwise a fine copy. \$1,750.00

32. KIPLING, Rudyard. **Just So Stories For Little Children. Illustrated by the Author.** Tall 8vo, original pictorial cloth, dust jacket. London: Macmillan & Co., 1902. First edition. Richards A181. The design on the dust jacket differs from the design on the covers of the book. *Just So Stories* was Kipling’s only self-illustrated book. A fine bright copy with none of the usual flaking to the white pigment on the binding; armorial bookplate of George Jefferson Mersereau with the bookplate of A. Edward Newton above it on the front endsheet. The extremely rare dust jacket is complete with only minor wear and tear and with a few archival tape reinforcements on the inside of the spine. Preserved in a cloth chemise and morocco-tipped slipcase. \$25,000.00
33. McALMON, Robert. **A Hasty Bunch.** Small 8vo, original printed wrappers. [Paris: Contact Publishing Co., 1922]. First and only edition of McAlmon’s second book, his first collection of prose, and the first volume issued by his own publishing company. Presentation copy, inscribed on the front free endpaper by McAlmon “To Lady Ottoline Morrell from R. McAlmon July 3, 1922.” The printed broadside, “From an h’English Printer to an English Publisher,” which was distributed with copies of the book, is not present. Lady Ottoline Morrell was the most famous of London hostesses, her house in Bloomsbury and manor in Garsington near Oxford were regularly frequented by the best artists and writers of the period, her guests including T. S. Eliot, W. B. Yeats, Virginia Woolf, Siegfried Sassoon, D. H. Lawrence, and Henry Green, among many others. Spine a little rubbed, with a small chip at the bottom, otherwise a very good copy, preserved in a half-calf folding box. \$2,500.00
34. McALMON, Robert. **Being Geniuses Together.** 8vo, original blue cloth, dust jacket. London: Secker & Warburg, (1938). First edition of McAlmon’s memoir of expatriate life in Paris. Cyril Connolly, commenting on the scarcity of books destroyed in publishers’ warehouses in London during the Blitz, wrote: “It is not just the famous books which are hard to find. Several million books of 1938, 1939 and 1940 perished in the Blitz, hence the rarity of Beckett’s *Murphy*, MacNeice’s *Yeats* and McAlmon’s *Being Geniuses Together*.” A very fine copy in dust jacket, virtually as new. A rare book, and extremely rare in such fine condition in dust jacket, preserved in a half-calf folding box. \$10,000.00
35. MULDOON, Paul. **Knowing My Place.** 8vo, original printed wrappers, stapled as issued. [Belfast: Ulsterman Publications], 1971. First edition of the author’s rare first book, published when Muldoon was a nineteen year-old student at Queen’s University, Belfast. Presentation copy, inscribed by the editor and publisher of *The Honest Ulsterman*, the poet Frank Ormsby, on the title-page: “Enjoy these poems! / Frank Ormsby”. Fine copy. \$10,000.00
36. MULDOON, Paul. **Incantata.** Oblong folio, illustrated with 11 original prints by 11 different artists, original lavender linen-backed Fabriana Roma paper covered boards with inset printed label on the front cover, publisher’s matching linen slipcase. Dublin: Graphic Studio, 1994. First edition. Limited to 75 copies designed by James O’Nolan and printed letterpress on BFK Rives paper, with Japanese hand-made paper endpapers, and bound by Museum Bookbindings of Dublin; 25 roman-numeraled copies were for private distribution and 50 Arabic-numeraled copies were for sale, all signed by Muldoon and the eleven artists who contributed the prints. The artists represented are Chris Reid, Patrick Hickey, James McCreary, Patrick Pye, Carmel Benson, Maria Simmonds-Gooding, Micheal Farrell, James O’Nolan, Jennifer Lane, Brian Bourke, and Alfonso Monreal. The various print media include etching, mezzotint, carborundum print, lithograph, woodcut, drypoint and a combination of etching, engraving and mezzotint. Inscribed by Muldoon in 1995 below the colophon, where he also signed his name. “Incantata” is Muldoon’s elegy for his lover, the American-born artist Mary Farl Powers, who moved to Ireland as a child, becoming an artist of prominence and a director of the Graphic Studio in Dublin. Powers died at the age of 43 in 1992. The Graphic Studio’s edition of *Incantata* was prepared as an act of homage and as a memorial to the artist and friend whose life had meant so much to the studio, and whose death occasioned one of Muldoon’s greatest poems. One of Muldoon’s most admired and often discussed poems, “Incantata” has achieved the status of a modern classic. “Incantata” was published in *The Annals of Chile*, which won the T. S. Eliot Prize, in 1994. Spine a trifle sunned, otherwise a fine copy. Rare. \$10,000.00
37. [NAWAKUM PRESS] 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

38. O'HARA, Frank. **A City Winter and Other Poems. Two Drawings by Larry Rivers.** Tall 8vo, original frontispiece drawing & reproductions of two drawings by Larry Rivers, original cloth-backed decorated boards. N. Y.: Tibor De Nagy Gallery, 1951. First edition of O'Hara's first book, the birth of the New York School of Poetry. One of 20 copies printed by hand in Bodoni types on Japanese Kochi paper by Ruthven Todd for Editions of the Tibor de Nagy Gallery, specially bound with an original drawing by Larry Rivers as a frontispiece; this copy number 8. The drawing in this copy, a beautiful drawing of a reclining nude woman, is signed by Rivers. According to the colophon, *A City Winter* was published in March-April 1952 in an edition of 150 numbered copies, in two forms: a regular issue of 130 copies printed on French Arches paper [copies 21-150] and a deluxe issue printed on Japanese Kochi paper with an original drawing by Larry Rivers [copies 1-20]. However, according to Brad Gooch, 280 "folded paper" copies were printed in addition to the copies on Kochi paper. The regular issue, bound in blue paper wrappers, sold for \$1.00; the deluxe hardbound issue on Kochi paper with an original drawing by Rivers for \$20.00. (Gooch, *City Poet*, p. 213.) Not all of the copies in the regular issue were bound, a fact probably explained by the large over-run of 130 copies of the regular issue – twice the number specified in the colophon. These additional copies, for which there may not have been enough of the decorative blue paper used for the original wrappers, appear to have been distributed as unnumbered "folded paper" copies, that is, as "folded and gathered sheets". Of the copies that have come on the market in the past twenty-five years, the majority of copies have been in the form of unbound sheets. O'Hara gave Rivers full credit for getting the book published: "I doubt very much if John Myers would ever have published my first pamphlet, *A City Winter*, if one of his artists, Larry Rivers, hadn't wanted him to and wanted to do the drawings for it." Rivers was one of the artists represented by the Tibor de Nagy Gallery, and its favorite, owing to John Bernard Myers' infatuation with him. "No matter how large Myers' stable of artists became, Rivers was . . . always the showpiece." – Brad Gooch, *City Poet: The Life and Times of Frank O'Hara* (N. Y.: Alfred A. Knopf, 1993), p. 199. Between 1951 and 1961, with the exception of two years, Myers devoted the gallery's December show to Rivers' work. Covers a bit faded, otherwise a fine copy. \$22,500.00
39. OLIVER, Mary. **American Primitive. Poems.** 8vo, original cloth, dust jacket. Boston: Little Brown, (1983). First edition. Winner of the Pulitzer Prize for poetry. Signed by Oliver on the title-page. Fine copy. \$6,500.00
40. OLIVER, Mary. **Provincetown. Wood Engravings by Barnard Taylor.** 8vo, cloth-backed boards. (Lewisburg, PA): Bucknell University/The Press of Appletree Alley, 1987. First edition. One of 145 copies signed by Oliver. Fine copy. \$3,500.00
41. OLSON, Charles. **The Maximus Poems / 1 - 10. (Foreword by Robert Creeley).** 4to, original wrappers with calligraphy by Jonathan Williams, matching board and cloth slipcase. Stuttgart: Jonathan Williams, 1953. First edition of one of the first part of Olson's *magnum opus*, deluxe issue. Jargon 7. One of only 50 specially bound copies of the Author's Edition. Presentation copy, inscribed by the poet "for Mary & Knollie with love Charles Olson" on the colophon page. The recipients were Olson's good friends Mary and Bernhard Knollenberg. Olson's friendship with them dates from the early 1950s. Bernhard was a lawyer and historian; Mary a sculptress. With the foreword by Robert Creeley (printed on a separate sheet) laid in. Fading to spine and slipcase, otherwise a fine copy of the first ten "Letters" of Olson's *magnum opus*. \$3,500.00
42. OLSON, Charles. **The Maximus Poems.** 8vo, original cloth with tipped-on labels. N. Y.: Jargon/Corinth Books, 1960. First edition, hardbound issue, this copy hand-lettered *Hors Series CC*. Presentation copy, inscribed by Olson to one of the publishers: "To Ted Wilentz, Charles Olson". Jargon 24. At the time of publication, this was the "first complete edition" of *The Maximus Poems*, which had been previously published in two volumes by Jonathan Williams's Jargon Society in 1953 and 1956. The present edition was published jointly by the Corinth Press of Theodore (Ted) Wilentz and Jargon in an edition of 101 specially bound copies, including 26 lettered copies and 75 numbered copies, in addition to a regular trade paperback issue. One of the most beloved booksellers of his generation, Ted Wilentz with his brother Elias owned and ran the celebrated Eighth Street Bookshop in Greenwich Village from 1947 to 1979.

Corinth Books was the imprint under which the Wilentz brothers published a number of significant books of poetry, including work by Creeley, Berrigan, Barbara Guest, Frank O'Hara, Gary Snyder and Anne Waldman. Cloth lightly rubbed at extremities, covers slightly dust-soiled, otherwise fine. A distinguished association copy. \$4,500.00

43. [PERISHABLE PRESS] HAMADY, Walter. **The Disillusioned Solipsist and nine related poems.** Small 4to, illustrated with two original signed etchings, an original photograph & two drawings by the author, original brown paper wrappers. (No place): The Perishable Press Limited, 1964. First edition of the first book from the author's private press, "done in Detroit as an undergraduate independent study with Peter Gilleran at Wayne State University. Robert Runser had given me *Printing For Pleasure* by John Ryder which gave me my first instruction." Limited to 60 copies printed, of which this is copy number One, signed by Hamady. Hamady 1. The usual staining from glue used to tip-in the illustrations, otherwise a fine copy of this rare book. \$7,500.00
44. [PERISHABLE PRESS] OLSON, Toby. **Fishing. A Single Poem with an Original Mixed Media Print By William Weege Da Barba.** 4to, cloth & paper wrappers with original print on verso, real fishing fly on front cover. Driftless, WI: Perishable Press, 1973. First edition. One of only 50 copies printed on Shadwell and signed by the artist. "The cover is six vertical scraps of variegated Shadwell randomly zig-zagged together with the text block sewed to one end of the blank side. The cover is then folded under and around the text block with a real fishing fly affixed to the cover. . . . Needless to say this is/was a bibliographer's nightmare about which many letters were received." Hamady 63. *Printers' Choice*, 68. In our experience, the rarest publication of the Perishable Press. Very fine copy. \$3,500.00
45. [PERISHABLE PRESS] HAMADY, Walter. **Thumbnailing the Hilex. Another (3) Interminable Gabberjabbs.** Folio, illustrated by Jack Beals, Canson MI-Teintes wrappers. (Mt. Horeb, WI): Perishable Press, (1974). First edition. Limited to 125 copies printed, signed by the author. Hamady 69. Presentation copy, inscribed by Hamady to his wife's parents. A fine copy. \$2,500.00
46. [PERISHABLE PRESS] HAMADY, Walter. **For The Hundredth Time, Gabberjab Number Five.** 12mo, original boards. Minor Confluence, WI: Perishable Press, 1981. First edition. One of 200 copies printed. Hamady 100. Selected as one of the A.I.G.A.'s Fifty Best Books of the Year. A fine copy. \$2,500.00
47. [PERISHABLE PRESS] HAMADY, Walter. **Hand Papermaking: Papermaking by Hand...** Tall 8vo, illustrations by Jim Lee, original cloth. Minor Confluence, WI: Perishable Press, 1982. First edition. Limited to 200 copies printed on various handmade papers with title page typeface designed by Hermann Zapf. Fine copy of one of the most important books of the press. \$3,500.00
48. [PERISHABLE PRESS] HAMADY, Walter. **Neopostmodernism or, Gabberjab Number 6.** Oblong small 8vo, illustrated, original boards. (Mt. Horeb, WI): Perishable Press, 1988. First edition. Limited to 125 copies printed on various handmade papers. Signed by the binder, Marta Gomez, Hamady's assistant, Kent Kasuboske and Hamady. Very fine copy. \$4,000.00
49. PHELPS, Elizabeth Stuart (Ward). **The Veteran. A Drama of the Street.** Original holograph manuscript, 31 pages, 4to, three quarter calf & marbled boards. (No date). Inscribed: "Presented to Herbert F. Gunnison by his friend Irving Bacheller". With Gunnison's bookplate. A short play. Elizabeth Phelps Ward (1844-1911), born in Andover, MA, was a precocious writer, publishing stories from the age of thirteen. A popular feminist author, lecturer and activist, Phelps wrote topical fiction on a wide variety of subjects, including spiritualism, temperance, antivivisection, women's emancipation, as well as several Biblical romances that she wrote with her husband Herbert D. Ward. Her first major success was the novel *The Gates Ajar* (1868). Front cover detached. \$2,000.00
50. REXROTH, Kenneth. **Thou Shalt Not Kill: A Memorial for Dylan Thomas.** 8vo, original gray paper wrappers printed in red, stapled. Sunnyvale, CA: Horace Schwartz, (1955). First edition. Perron A12. Presentation copy, inscribed "for Jonathan Williams Kenneth Rexroth" on the top of the first page. Rexroth's prefatory note states: "This Poem was written in one sitting, a few hours after a phone call came from New York with the news that Dylan Thomas had died. It was circulated widely, mimeo'd, to all my friends. The copies were all plainly labelled "NOT FOR PUBLICATION". Nevertheless, it has been printed without my permission, in Japanese, Greek, French, English and several other languages, in a shortened form. . . . The poem is directed against the 20th, the century of Horror." As Rexroth's biographer, Linda Hamalian writes: "It is not necessarily an example of his finest work, but it stands out as

undisguised and rhetorical social protest, its message so important that William Carlos Williams believed copies of the poem should have been posted on college campuses across the country. . . . But for some readers, the poem illustrates the incompatibility between art and politics, and the uneven quality of Rexroth's oeuvre." – *A Life of Kenneth Rexroth* (N. Y.: W. W. Norton, 1991), p. 231. The only edition in book form of this poetical rant, presumably handed out at readings, this copy is inscribed to Jonathan Williams, poet and publisher, who was probably in the Bay Area at the time. The text is bound into the wrappers upside-down, otherwise the pamphlet is in very good condition, with only slight soiling. Rare: no locations recorded in OCLC. \$1,750.00

ADRIENNE RICH'S RARE FIRST TWO BOOKS

51. 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 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 her most personal 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, in a custom-made half-morocco case. \$17,500.00
52. 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 rare second book, a verse play privately printed by Rich's parents when she was only twelve years old, two years after they printed her first book, *Ariadne*. A fine copy, in a custom-made half-morocco case. \$15,000.00

ORIGINAL WATERCOLORS FOR JAMES SCHUYLER'S *HYMN TO LIFE*

53. [SCHUYLER, James] PORTER, Fairfield. **Original watercolors, 22 x 30 inches, being designs for the dust jacket of James Schuyler's *Hymn To Life* (1974), with the stamp of the collection of Anne Porter / Estate of Fairfield Porter on verso.** The watercolors depict a pear tree flowering in the yard of Porter's Southampton home. *Hymn To Life* was published in 1974, a year after Porter's death of a heart attack. When painter Fairfield Porter first met James Schuyler, he immediately developed a crush on the young poet. Porter made a strong impression on Schuyler as well: the poet not only dedicated his first collection, *Freely Espousing* (1969), to Porter and his wife, the poet Anne Porter, but also wove the painter into his own verse. Porter, who produced several portraits of Schuyler, would eventually invite him to move in with the Porter family where Schuyler would remain for many years. Schuyler was manic-depressive and suffered from occasional psychotic fits; it was after one such episode that he went to live with the Porters, living with them at their homes in the Hamptons and Maine from 1961-1973. Eventually the strain of this arrangement became unbearable and Schuyler returned to New York where he continued to live more or less in seclusion for the rest of his life. Schuyler passed away in 1991. Porter depicted Schuyler, with whom he may have had a brief homosexual relationship, in "The Screen Porch" (1964); and Schuyler reflected on the Porters and his life with them in several of his poems, including "The Morning of the Poem". The paintings: Trial state of the dust jacket design with additional lettering: \$9,500.00; Final state of the dust jacket design: \$14,500.00
54. SCHUYLER, James. **The Fireproof Floors of Witley Court. English Songs and Dances by James Schuyler.** 8vo, illustrated with architectural cut-out endpapers fashioned after the topiary gardens at Levens Hall, Westmorland, England, original orange decorated wrappers. Newark, West Burke, Vermont: The Janus Press, (1976). First edition. Limited to 150 numbered copies printed, torn, cut, and bound by Claire Van Vliet at the Janus Press on and out of Kozu, Fabriano and Canson paper; not issued signed. Presentation copy, and copy number 3, inscribed by Schuyler to his friend Jane Freilicher and her husband Joe Hazan soon after receiving the author's copies of the book: "Jane [Freilicher] & Joe [Hazan] from Jimmy 12/17/75". Freilicher was the close friend, a confidante and a muse, of the group of poets called the New York School that included Schuyler, Ashbery, O'Hara and Koch. In 1952, Schuyler wrote *Presenting Jane*, a play for the Poet's Theater in Cambridge, MA, which was also filmed (the film was never completed and is now lost). In one scene from the film, Freilicher appeared to walk on water, a sign of the great love and esteem Schuyler and his fellow poets felt for her. Freilicher illustrated Schuyler's novel *What's For Dinner?* (Black Sparrow Press, 1978). Fine copy. \$2,500.00
55. SCHWARTZ, Delmore. **Vaudeville for a Princess.** 8vo, original cloth, dust jacket. New York: New Directions, (1950). First edition (1600 copies printed). Presentation copy, inscribed by the author to his friend Anatole Broyard, "For Anatole / from Delmore." Broyard was a prominent critic and book reviewer for the *New Yorker* and the *New York Times*, a teacher [Columbia University, The New School and New York University], and author, whose memoir *Kafka Was The Rage: A Greenwich Village Memoir* was published posthumously in 1993. After his death, Broyard, a man of mixed race born of Louisiana Creole parents in New Orleans in 1920, was criticized for concealing his race by Henry Louis Gates Jr. in an article first published as "White Like Me" in the *New Yorker* in 1996, and later in an expanded version of the essay published under the title "The Passing of Anatole Broyard" in Gates's book *Thirteen Ways of Looking At A Black Man* (1997). A fine copy in a fine dust jacket. \$1,250.00
56. SIMIC, Charles. **On the Music of the Spheres. Photographs by Linda Connor. Poems by Charles Simic.** Square 4to, 15 tipped-in photographic plates, original navy cloth, black morocco labels lettered in gilt, publisher's slipcase. (N. Y.): Library Fellows of the Whitney Museum of American Art, (1996). First edition, deluxe issue. One of 100 numbered copies signed by Simic and Connor, specially bound and including an original signed platinum palladium print by the artist. The sixteenth publication in the Artists and Writers Series of the Library Fellows of the Whitney Museum of American Art, designed and printed by the Grenfell Press. As new. \$1,500.00
57. SPOFFORD, Harriet Prescott. **The Beaulieux Diamonds.** Original holograph manuscript, 71 pages, 8vo, rectos only, bound in three quarter calf & marbled boards. Inscribed on the front free endpaper: "To Herbert F. Gunnison from his friend Irving Bacheller". With Gunnison's bookplate. Binding scuffed. Harriet Prescott Spofford (1835-1921), born in Calais, Maine, was a prolific and popular writer of chaste Gothic romances and short stories that were a staple of the major periodicals of her day. Binding scuffed. \$2,500.00

“IT IS A MATTER TO ME OF LIFE & DEATH.”

58. STOWE, Harriet Beecher. **ALS, 19 pages (each page measuring approximately 4 ¼ x 5 ¼ inches), to “My Dear Mr Fields, (no place, no date), with the notation “Received Dec 22, 1870 J.T.F.” in the recipient’s hand.** An extraordinarily revealing letter to her close friend and publisher James T. Fields of Ticknor & Fields. Marked “(Confidential)” by Stowe at the top of the first page, the author begins by congratulating Fields on his imminent retirement – Fields retired from the firm of Ticknor & Fields in 1871 – perhaps a prospect that filled Stowe with some apprehension: “I congratulate you on the prospect of drawing a freer breath than you have done but entirely repudiate your suggestion of lodging at Mount Auburn [Boston’s famous cemetery]. . .” She then comments on Hawthorne: “I think so much of Hawthorne dear old fellow and read him over and over . . . I was in Stockbridge this fall meditating over all his haunts. I almost feel as if he was with me at times, so much more do I think of him than ever before. . .” And then Stowe proceeds to the anxious point of her letter, which is to inform Fields at great length of her desperate financial plight: “In regard to the new firm, I am glad that I may look on you as one now stepped out, so that I can discourse with you as a friend, & not mean of business. . . . I am in a little embarrassment and think the best way to tell you all about the matter plainly that you may see exactly how I came so – The fact was, that this spring I found myself in difficulties owing to the fall of some stocks and conditions of the money market, so that the long & short of it was I had no income of any consequence except what I could make by my writings. Simultaneously with this discovery the *Atlantic Monthly* proposed to lessen by one half its usual price for articles . . . The only reason I hesitated and why I did not want it to come so was I did not want to seem to fall away from the old firm [Ticknor & Fields] just after Gail’s book [Mary Abigail Dodge, aka Gail Hamilton, *Woman’s Wrongs*] – that it might look as if I had some personal reasons for dissatisfaction which I never have had . . . I am in immediate need of income . . . I have three books on the stocks – of these one is just begun & one is perhaps two thirds completed. . . . I have another book still in contemplation on Spiritualism . . . But this year I have been obliged to write for immediate income & more than is good for me. . . . But this letter will make clear to you two points 1st that my having books in two other firms is an accidental necessity & not for any want of confidence in the old firm. I shall be happy to continue my relations in due time . . . It is now a matter of necessity to me I must go where I can get the most . . . But I am thinking now I must try to get all I can. It is matter to me of life & death. You can make as much of this known to your friends of the firm as you think best. I leave it in your hands. . . . Yours truly, H. B. Stowe.” Stowe’s financial embarrassment may well have been the result of “The Gold Panic of 1869, America’s First Black Friday”, which Donald Morgan and James Narron describe as follows: “Wall Street in the late 1860s was a bare-knuckles affair plagued by robber barons, political patronage, and stock manipulation. In perhaps the most scandalous instance of manipulation ever, a cabal led by Jay Gould, a successful but ruthless railroad executive and speculator, and several highly placed political contacts, conspired to corner the gold market. Although ultimately foiled, they succeeded in bankrupting several venerable brokerage houses and crashing the stock market, causing America’s first Black Friday.” – [<https://libertystreeteconomics.newyorkfed.org/panic/>] As Stowe’s biographer Joan Hedrick notes: “In 1863, Calvin [Stowe’s husband], now sixty-one, retired from Andover. Harriet was fifty-two. For the next sixteen years she was the sole breadwinner, the head of the household, and a very determined professional writer.” – *Harriet Beecher Stowe: A Life* by Joan D. Hedrick (N. Y.: Oxford University Press, 1994), p. 310. It is precisely the almost overwhelming weight of Stowe’s responsibilities in these various roles, so different from the more traditional roles of most women of this period, that this remarkable letter so powerfully relates. The letter appears to have been tipped into a book at one time, judging by the thin glue stain at the left-hand margins. There are also small punch holes in upper and lower left corners, possibly where Stowe or Fields had originally clipped them together. A Seven Gables Bookshop envelope, with penciled note “Stowe H. B. ALS to Mr. Fields 1870”, accompanies the letter, as does a five-page typed (and not entirely accurate) transcription of the letter. \$10,000.00
59. STUART, Ruth McEnery. **An Arkansas Prophet.** Original holograph manuscript, 83 pages, 8vo, rectos only, bound in three quarter calf & marbled boards. (No date). Inscribed: “Presented to Herbert F. Gunnison by his friend Irving Bacheller”. Newspaper clipping (apparently from an obituary of the author) tipped to preliminary leaf. Mary Routh McEnery Stuart (1849-1917), born in Marksville, Louisiana, was a prolific and popular author of stories of Southern local color, including a series of stories based on her experiences in Arkansas, including this one featuring a black farmer named Deuteronomy Jones. Robert B. Cochran of the University of Arkansas noted of “An Arkansas Prophet” that it “pushes the envelope a bit by featuring a black man who not only rescues the village belle but also

shoots the Yankee cad who seduces her.” *Sonny*, Stuart’s most famous work, was published in 1896. Binding lacks front free endpaper; binding scuffed. \$4,500.00

60. TRUNGPA, Chögyam. **Born in Tibet** by Chögyam Trungpa. The Eleventh Trungpa Tulku as told to Esme Cramer Roberts. With a Foreword by Marco Pallis. 8vo, original cloth, dust jacket. New York: Helen and Kurt Wolff / Harcourt, Brace & World, Inc., (1968). First American edition, first printing, of the author’s account of his early years. Signed by Trungpa on the dedication page in blue ink. A hereditary Tibetan Buddhist monk, Trungpa emigrated to America, where he renounced his formal vows and founded the branch of Buddhism known as Shambhala. He also founded the Naropa Institute in Boulder, Colorado, where he instructed many of the prominent Beat poets, including Ginsberg, Orlovsky, Anne Waldman and Diane di Prima. Among his other occasional students were Joni Mitchell and David Bowie. A cultish and often scandalous figure whose personal habits were strikingly at odds with the chaste and abstemious manners of traditional Buddhist monks, Trungpa nevertheless was a beloved teacher who was regarded as being able to convey the essence of Buddhism in a unique and powerful way that proved to be very effective in the West. He died of alcoholism at the age of 48 in 1987. In his short but extraordinarily prolific life Trungpa exerted a profound influence on modern Buddhism. Signed books by Trungpa appear to be quite rare. A crisp, clean copy, with two private library stamps to the endpapers, otherwise a fine copy. \$4,000.00
61. WHITTIER, John G. **Anti-Slavery Reporter. A Periodical, containing Justice and Expediency; or, Slavery considered with a view to its rightful and effectual remedy, Abolition. By John G. Whittier.** 8vo, 16 pages, sewn as issued. N. Y.: Vol. I, No. 4, Issued Monthly, and for Sale at the Book Stores, September 1833. First edition of this important anti-slavery essay, the first of Whittier’s abolitionist publications. BAL 21681. Recruited by William Lloyd Garrison, Whittier took up the cause of abolition in 1833 with the publication of *Justice and Expediency*, “a closely reasoned and carefully documented attack on the Colonization Society. Widely supported by Northern and Southern churches, the Colonization Society was a conservative reform group that proposed to resolve the issue of slavery by sending American blacks, both slave and free, back to Africa.” Henry Clay was one of the leaders of the Society. On the strength of Whittier’s pamphlet, he was chosen to be a delegate at the Philadelphia Convention of 1833 which founded the American Anti-Slavery Society. He would later state: “I set a higher value on my name as appended to the Anti-Slavery Declaration of 1833 than on the title-page of any book.” – Poetry Foundation. Whittier devoted himself to the cause of abolition for the next twenty years. *Justice and Expediency*, however, destroyed Whittier’s political ambitions, his call for immediate emancipation alienating both Northern businessmen and Southern slaveholders. Whittier was a founding member of the American Anti-Slavery Society and signed the Anti-Slavery Declaration in 1833. A rare pamphlet, the last (and only) copy sold in recent years at auction was in 1996. Lightly dust-soiled and faintly damp-stained, otherwise a very good copy, in a custom-made cloth clamshell box. Rare. \$10,000.00
62. WILLIAMS, William Carlos. **The Complete Collected Poems of William Carlos Williams, 1906-1938.** Large 8vo, original blue cloth, t.e.g. Norfolk, CT: New Directions, (1938). First edition, limited issue. One of only 50 copies printed on Hazelbourn paper at the Walpole Printing Office and signed by Williams. Wallace A20b. A fine copy. \$4,500.00
63. WILLIAMS, William Carlos. **The Clouds, Aigeltinger, Russia, &c.** 8vo, original cloth with printed spine label, publisher’s slipcase. (MA): Wells College Press & Cummington Press, 1948. First edition. One of 60 Roman-numeraled copies on hand-made paper signed by Williams, out of a total edition of 310 copies (the regular copies were printed on an all-rag paper and not signed). Wallace A26. Fine copy in slipcase. Although the regular issue of *The Clouds* is fairly common, the signed issue is rare. \$4,500.00
64. [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. A remarkable artifact. \$12,500.00

65. WORDSWORTH, William. **Memorials of a Tour on the Continent, 1820.** 8vo, rebound in full morocco, gilt, by Riviere & Son. London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1822. First edition of these poems based on William and Mary Wordsworth's four-month tour of France, the Low Countries, Switzerland and Italy from July to October 1820. Reed 34; Healey, Cornell Wordsworth Collection 70. The poems are accompanied by eight pages of the poet's notes, in addition to a five-page section of "Desultory Stanzas". Bound in at the back are 4 pages of publisher's ads, the first advertising the publication of J. C. Loudon's *An Encyclopaedia of Gardening* and the second the *Edinburgh Review's* *Bondler's Family Shakespeare*, which was originally published in 1818, and which Longman intends to publish in "a handsome octavo edition". The fine Jerome Kern-Ross Winans copy. \$1,500.00
66. WRIGHT, Charles. **The Voyage.** 8vo, frontispiece etching "Ships" by Mary Sims, original pale gray printed wrappers. Iowa City, Iowa: The Patrician Press, 1963. First edition of Wright's rare first book. According to the bibliographer, only 25 copies were handset in Garamond type and printed on Curtis Rag paper by Roger McCain, with the "patient instruction and assistance of Professor Harry Duncan." Denham, p. 9. This is copy number 6. Wright earned a Masters' Degree and attended the Iowa Writer's Workshop. Very faint offset from frontispiece etching to title-page, otherwise a fine copy. \$3,500.00
67. WRIGHT, Charles. **Six Poems. Illustrated by David Freed.** 8vo, illustrated with six original tipped-in etchings, original blue boards as issued (without dust jacket). (London: Royal College of Art, 1964). First edition of Wright's rare second book, one of an unstated number of copies, but according to the bibliographer, only 20 copies were printed. Denham, p 9. The publisher was David Freed, an artist and (later) professor of fine art at Virginia Commonwealth University of the Arts. Freed and Wright met at the University of Iowa, where Wright earned a Masters' Degree and attended the Iowa Writer's Workshop. Wright was on a Fulbright Fellowship studying in Italy and Freed was on a Fulbright studying in London at the time this book was created. Freed, under the imprint of his Laurel Press, produced a number of other works by Wright, including *Yard Journal* (1986), and two beautiful large broadside poems with intaglio etchings, *An Ordinary Afternoon in Charlottesville* (1996) and *Two Poems* (1996). *Six Poems* is extremely rare; we have handled one other copy of it. A very fine copy. \$3,500.00
68. WRIGHT, Charles. **The Grave of the Right Hand.** 8vo, original cloth, dust jacket. Middletown, Connecticut: Wesleyan University Press, (1970). First edition of Wright's first regularly published book, with the poem on p. 36 Xed out. Signed by Wright on the title-page. Fine copy in price-clipped dust jacket. \$350.00