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OCCASIONAL LIST: DECEMBER 2022

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1. A. E. [GEORGE RUSSELL] **By Still Waters. Lyrical Poems Old and New.** 8vo, original linen-backed boards. Dundrum: Dun Emer Press, 1906. First edition. Limited to 200 copies printed by the Dun Emer Press, the original incarnation of the Cuala Press founded by W. B. Yeats's sisters. Miller 9. Signed on the title-page by the author as "George Russell / AE." Extremities of spine and tips a trifle rubbed, otherwise a near-fine copy. \$1,000.00
2. AMMONS, A. R. **Ommateum with Doxology.** Small 8vo, original salmon cloth, dust jacket. Philadelphia: Dorrance & Co., (1955). First edition of Ammons' rare first book. One of 300 copies printed, of which only 100 were bound. Wright A. According to his close friend, the poet David Lehman, "Ammons published *Ommateum*, his first book, at his own expense in 1955; sixteen copies were sold in the next five years." A very fine copy, essentially as new. \$2,500.00
3. ASHBERY, John. **Turandot and other poems. With four drawings by Jane Freilicher.** 8vo, original decorated wrappers with printed label on front cover. N. Y.: Tibor De Nagy Gallery, 1953. First edition of Ashbery's first book. One of 300 copies printed under the supervision of the artist Nell Blaine. Kermani A1. A very fine copy of this fragile pamphlet. \$2,500.00
4. ASHBERY, John. **Houseboat Days. Poems.** 8vo, original cloth-backed boards, dust jacket. N. Y.: Viking, (1977). First edition, with erratum slip laid in. Presentation copy, inscribed by Ashbery to Ted Berrigan and his wife Alice Notley on the title page: "for Alice and Ted, Love, John, 9/20/77". With Berrigan's ownership signature on the front free endpaper and the incorrect line on p. 83 crossed out. In a statement that is apposite here, David Shapiro noted that "Ted (Berrigan) felt, with Stevens, that poetry was vital and experimental. That is why there are more connections between the poetry of say Berrigan and Ashbery than between that of Berrigan and many of his so-called disciples or friends". Fine copy. \$2,500.00
5. 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
6. 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. \$4,500.00

7. BISHOP, Elizabeth. **Questions of Travel**. 8vo, original cloth, dust jacket. N. Y.: Farrar, Straus and Giroux, (1965). First edition. Presentation copy, inscribed by Bishop on the title-page "For Dorothee N. Bowie – I hope she will think it is worth it! – Elizabeth Bishop, Seattle, December 29th, 1965." MacMahon A6. Dorothee Bowie, a professor at the University of Washington in Seattle for over thirty-five years, was the assistant to the chairman of the English Department when Bishop taught there for the first time in 1965. In fact, Bishop arrived in Seattle on December 27th, a month after *Questions of Travel* was published. Bowie became Bishop's best and most trusted friend, the person on whom Bishop relied to help her cope with the academic life for which she was entirely unprepared and ill-suited; or, as Brett Millier put it, Bowie became Bishop's "chief troubleshooter, devoted helper, and willing excuse-maker when drinking interfered with her (Bishop's) duties." – Brett Millier, *Elizabeth Bishop, Life and the Memory of It* (Berkeley, CA: University of California Press, 1993), p. 377. Bishop and Bowie remained close friends until Bishop's death in 1979. Bowie's reminiscences are recorded in Gary Fountain and Peter Brazeau's *Elizabeth Bishop, an Oral Biography* (Amherst, MA: University of Massachusetts Press, 1994). Bowie's and Bishop's correspondence is now part of the Bishop Collection at Vassar College and was reproduced in part in *One Art*, Robert Giroux's edition of Bishop's letters. Fine copy. \$4,500.00

8. BISHOP, Elizabeth. **The Complete Poems**. 8vo, original blue cloth, dust jacket. London: Chatto and Windus, (1969). First English edition, produced by offset from the third impression of the American edition, published October 29, 1970, and is the same as the first American edition except for the copy on the flaps of the dust jacket. The front inner flap of the English edition notes that the book was the "Winner of the National Book Award" and the jacket design is by Roxanne Cumming; the back flap is entirely different from the American edition, and quotes from reviews by Maurice Wiggin and Martin Dodsworth. One of 1000 copies printed. MacMahon A9(b1). Presentation copy, inscribed by Bishop on the title-page: "For Dorothee & Taylor Bowie – in exchange / for 50 lbs. of smoked salmon, among / other kindnesses – love, / Elizabeth Bishop". Bishop has corrected the text in three places and added a 6-word annotation at the end of one poem. On page 119, Bishop has scored through one word of text in "Song for the Rainy Season" and at the end of the same poem, on page 121, she has noted "Sitio Alcobacinha / Fazenda Samambaia / Petrópolis, Brasil". On page 177, Bishop has scored through two words of text noting in the margin "But no!" in "The Table", her translation from the Portuguese of Carlos Drummond de Andrade. And on page 207, Bishop has scored through one word of text, substituting "mean" in the margin. Dorothee Bowie, a professor at the University of Washington in Seattle for over thirty-five years, was the assistant to the chairman of the English Department when Bishop taught there for the first time in 1967. Bowie became Bishop's best and most trusted friend, the person on whom Bishop relied to help her cope with the academic life for which she was entirely unprepared and ill-suited; or, as Brett Millier put it, Bowie became Bishop's "chief troubleshooter, devoted helper, and willing excuse-maker when drinking interfered with her (Bishop's) duties." – Brett Millier, *Elizabeth Bishop, Life and the Memory of It* (Berkeley, CA: University of California Press, 1993), p. 377. Bishop and Bowie remained close friends until Bishop's death in 1979. Bowie's reminiscences are recorded in Gary Fountain and Peter Brazeau's *Elizabeth Bishop, an Oral Biography* (Amherst,

MA: University of Massachusetts Press, 1994). Bowie's and Bishop's correspondence is now part of the Bishop Collection at Vassar College and was reproduced in part in *One Art*, Robert Giroux's edition of Bishop's letters. Very slightly bumped and rubbed at foot of spine and fore-tips, otherwise a fine copy in a lightly rubbed and dust-soiled jacket. \$5,000.00

9. BISHOP, Elizabeth. **Poem**. Oblong small 8vo, original string-tied unprinted stiff wrappers, marbled outer wrapper, printed paper label. New York: The Phoenix Book Shop, 1973. First edition, one of the author's copies from the lettered issue. Copy "L" (presumably chosen for "Loren") of 26 lettered copies (out of a total edition of 126) signed by Bishop on the colophon. This copy bears Bishop's presentation inscription: "For Loren MacIver & Lloyd Frankenberg – love, Elizabeth Bishop" on the title-page. Laid in is an exceptionally interesting TLS from Bishop to MacIver and Frankenberg concerning the publication of *Poem*: "I've always disliked 'pretty little books' like this – However, Bill Ferguson, the printer, is a friend of mine here & he wanted to do it for some time & so I finally gave in. (The Phoenix Book Shop man is quite another type...) And since they have just arrived, or were here when I got back – I'm sending you one of my copies with a real, EXTRA signature – whee! You can sell it for a small sum if need be sometime – Love, Elizabeth". The artist Loren MacIver was a longtime friend and correspondent of Bishop's and contributed the dust jacket design for Bishop's second collection, *Poems North & South – A Cold Spring*, in 1955. Their friendship dates from as early as 1938, at which time Bishop was writing to Marianne Moore from MacIver's Provincetown summer home. The poet and literary critic Lloyd Frankenberg, who married MacIver in 1929, wrote critical studies of Bishop 1946 and 1949 which are among the earliest appraisals of Bishop's work. A superb association copy. Important association copies of Bishop's books are rare; this is one of the very few we have seen or handled. Housed in a custom green cloth clamshell box with a black morocco spine label. \$10,000.00
10. BISHOP, Elizabeth. **Geography III**. Thin 8vo, cloth, dust jacket. N. Y.: Farrar Straus & Giroux, (1976). First edition. One of 7500 copies printed. MacMahon A13. One of 7500 copies printed. MacMahon A13. Presentation copy, inscribed by Bishop on the title-page to her beloved psychiatrist Anny Baumann: "For Dr. Anny Baumann, the best doctor & my favorite doctor in all the (arrow drawn to the picture of the globe of the world in the title-page vignette) Elizabeth Bishop, December 28, 1976. (publication day). Anny Baumann was Bishop's personal psychiatrist for almost thirty years, the dedicatee of the "Cold Spring" section of Bishop's Pulitzer Prize-winning second book, *North & South – A Cold Spring* (1955), and one of the poet's essential friends. A major association copy, in fine condition. \$7,500.00
11. BLY, Robert. **Silence in the Snowy Fields and Other Poems**. 8vo, original boards, dust jacket. London: Jonathan Cape, (1967). First of this new and enlarged edition. Signed by Bly on the title-page. So far as we know there was no equivalent American edition. Fine copy. Scarce. \$1,000.00
12. BOLAÑO, Roberto. **Reinventar El Amor**. 4to, illustrated with an etching by Carla Rippey, original pictorial pale blue wrappers. (Mixcoac, Mexico City, Mexico: Taller Martin Pescador, 1976. First edition of Bolaño's rare first book, a twenty-page "infrarealist" poem published when the author was twenty-three years old. One of 225 copies printed on Ingres-Fabriano paper in April of 1976 by Juan Pascoe, a student of Harry Duncan's at Iowa. Juan Pascoe, *Bibliografía del Taller Martin Pescador*, p. 4. Rippey's etching is printed twice, once vertically on the title-page, and again horizontally on the front wrapper. *Reinventar El Amor* is "the most substantial work of Bolaño's Mexican period. Rimbaud's influence is obviously present in the title and perhaps too in the poem's structure. *Reinventar El Amor* is a relatively long poem divided into nine sections identified by Roman numerals. It is a serial work, like Rimbaud's *Season in Hell*, though it is not written in prose. It is dedicated to Efrain Huerta, an established Mexican poet who was the mentor of the infrarealists and the cultural antagonist of Octavio Paz in the 1970s. It is not an easy poem to read but it helps to project it against the infrarealist manifesto, which provides the poem with a meaningful context. In the infrarealist manifesto Bolaño states that the infrarealists have two points of departure: "the barricade and the bed," an aphorism that joins lovemaking with revolutionary fervor and that recalls the Rimbaud of the Commune. . . . but in *Reinventar El Amor* the fusion of love and the class struggle sounds more like a statement of principle than a poetic experience." As Ricardo Gutiérrez-Mouat notes, "In the end the infrarealists did not succeed in breaking into the mainstream of Mexican literature. The group was short-lived, its publications scarce and ephemeral, and its artistic legacy negligible. Infrarealism turned out to be more an ethic than an aesthetic; more about living a certain kind of literary life than bequeathing an artistic legacy

to posterity . . . Bolaño was the only member of the group who succeeded in fusing art and life in a lasting and meaningful way.” – Ricardo Gutiérrez-Mouat, *Understanding Roberto Bolaño* (Columbia, SC: University of South Carolina Press, 2016), pp. 21-22. It was Bolaño who chose the name for Pascoe’s private press. In his autobiographical memoir, *A Printer’s Apprentice*, Pascoe recalls: “For Roberto Bolaño, whose first publication, the long poem, *Reinventar el amor*, I printed soon after *Eólicas* (by Cristina de la Peña), the theme of life was poetry: not exactly political poetry, but poetry nourished in the territory of radical politics: fury over the Mexican Tlatelolco massacre, the Argentine dictatorship and the Chilean *coup de’état*. He admired the groups of radical poets, *Hora Cero* in Peru, another one in Paris, groups gathered around literary magazines. “Magazines are very important,” he said; “books much less so.” . . . He said: “One day you will be proud to have printed my first book.” I paid no attention to that; he tended to be effervescent, and I supposed any young poet might say the same to his first printer.” Pascoe remembers that “*Reinventar el amor*, his pamphlet, at 50 pesos the copy, did not sell; neither then nor ever. Later on, when he had won a literary prize in Spain, he asked Carla Rippey to ask me if I had any left. I had a packet of them, maybe 30 copies which I had had on shelves for two decades; I sent them all – I was once again roped into sending him packets overseas. A mistake, I didn’t realize how famous he was to become (even he, who died young, was no more than hopeful regarding how famous he would become); I should have kept five or ten copies to feed slowly into the rare book market. I might have been able to finance my old age or buy a car, an old book, or the set-up for casting type.” – Pascoe, *A Printer’s Apprentice* (Santa Rosa, Las Joyas, Tacámbaro Michoacán: Taller Martin Pescador, 2018), pp. 62-85. A fine copy. \$17,500.00

13. COHEN, Leonard. **Stranger Music. Selected Poems and Songs.** 8vo, original cloth-backed boards, dust jacket. N. Y.: Pantheon Books, (1993). First American edition. Signed by Cohen on the title-page. Fine copy. \$850.00
14. CORMAN, Cid. **Clocked Stone. Poems. Drawings by Hidetaka Ohno.** Square folio, illustrated with collotype plates, original burlap over boards with felt onlays to front cover, publisher’s cardboard slipcase. (Kyoto, Japan: Origin Press, 1959). First edition. One of 210 numbered copies signed by Corman and the artist. Fine copy of one of Corman’s scarcest books, in the original slipcase which is soiled. \$1,000.00
15. [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
16. ELIOT, T. S. **An extensive collection of first editions of Eliot’s work, approximately 150 books and periodicals**, including the following: the first appearance of “The Love Song of J. Alfred Prufrock” in *Poetry* (June 1915); a very good copy of *Ara Vus Prec* (Ovid Press, 1920); the first appearance of “The Waste Land” in *The Dial* (November 1922); the first copyright issue of *Journey of the Magi* (Rudge, 1927); limited signed editions of *A Song for Simeon* (1928), *Animula* (1929), *Marina* (1930) and *Triumphal March* (1931), as well as the limited signed edition of *Ash Wednesday* (1930); a near fine copy in dust jacket of the first edition of *Old Possum’s Book of Practical Cats* (Faber, 1939); the original appearance of “East Coker” as a supplement to *The New English Weekly*, (Easter Number, 1940), two variant issues, with the second edition of the poem in *The New English Weekly*; a complete run of the first separate editions of *East Coker* (1940), *Burnt Norton* (1941), *The Dry Salvages* (1941), and *Little Gidding* (1942), with the first appearances of “The Dry Salvages” in *The New English Weekly* (February 27, 1941) and “Little Gidding” in *The New English Weekly* (October 15, 1942); the first impression of the first American (first book edition) of *Four Quartets* (1943); the limited signed edition of *Four Quartets* printed by the Officina Bodoni (1960); the limited signed edition of *Religious Drama: Mediaeval and Modern* (House of Books, 1954); numerous periodical appearances, and four vinyl recordings of Eliot reading his poems. Although lacking the most expensive of Eliot’s first editions, the collection represents a substantial and bibliographically significant selection of the poet’s publications. The majority of books are in very good condition. A detailed list is available. \$45,000.00

17. FROST, Robert. **A Boy's Will**. Small 8vo, original bronzed brown pebbled cloth. London: David Nutt, 1913. First edition, first issue, in the earliest binding [Crane's Binding A] of Frost's first regularly published book. Of approximately 1000 copies of the first edition of *A Boy's Will*, fewer than 350 copies were issued by Nutt, which went into bankruptcy after the First World War, and even fewer copies were bound in the first binding of bronze cloth before April 1, 1913; the balance of the copies that Nutt issued were not bound until four years later in different forms by a different binder. Crane A2. A fine copy preserved in a cloth slipcase with a leather spine label. \$8,500.00
18. FROST, Robert. **North of Boston**. 8vo, original green cloth. London: David Nutt, (1914). First edition of Frost's second book, binding A. One of 350 copies bound in coarse green linen out of a total edition of 1000 copies printed. Crane A3. Presentation copy, inscribed by Frost on the front free endpaper: "For his friend, Earle Bernheimer", above which Frost has transcribed "Triple Plate", a twelve-line poem which Frost used for his 1939 Christmas card. Frost's signature book, including "Mending Wall", "The Death of the Hired Man", "After Apple Picking", "The Wood-Pile", among other poems. The present copy was sold as lot 82 in the sale of Bernheimer's collection at Parke-Bernet Galleries in 1950. A fine copy, preserved in black cloth slipcase with chemise. \$7,500.00

THE TRUE FIRST [UNRECORDED] SEPARATE EDITION OF FROST'S FIRST CHRISTMAS GREETING

19. 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. Not in Clymer & Green, not in Crane, not in Lowenherz. Lightly soiled, otherwise a very good copy. \$10,000.00
20. FROST, Robert. **Selected Poems**. 8vo, original cloth-backed boards, dust jacket. N. Y.: Henry Holt, (1928). First expanded edition. Originally published in 1923, this edition contains poems from *A Boy's Will*, *North of Boston*, *Mountain Interval* and *New Hampshire*. One of 3475 copies printed. Crane A9. Signed by the poet: "Robert Frost / Middletown / 1929". A fine copy in very slightly worn and torn dust jacket. \$1,750.00
21. [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
22. GLUCK, Louise. **The Wild Iris**. 8vo, original cloth-backed boards, dust jacket. (Hopewell, NJ): Ecco Press, (1992). First edition. Winner of the Pulitzer Prize for poetry. Signed by Gluck on the title-page. Fine copy. \$1,000.00
23. HARDY, Thomas. **Jude the Obscure. A Letter and A Foreword**. 8vo, original printed wrappers. Lakewood, OH: Printed for Private Circulation, 1917. First edition. One of 27 copies printed by Paul Lemberly. The foreword is by Clement Shorter. Hardy's reply to Miss Jeannette Gilder, an American who wrote a nasty review of *Jude the Obscure* for the *New York World* in December 1895, declines to be interviewed on the subject of the novel. Miss

Gilder, who was in England at the time this letter was written in July 1896, asked to meet Hardy, and professed her admiration for his work and claimed that “my review of *Jude* was written in no unfriendly spirit.” The pamphlet prints Miss Gilder’s letter and Hardy’s extraordinarily gracious reply. After the adverse and obtuse reception that the novel received, Hardy abandoned fiction entirely and turned his creative energy to poetry for the rest of his life. Presentation copy, inscribed on the first blank page to the noted collector and bibliophile Charles Dexter Allen: “To Charles Dexter Allen with regards of Paul Lemperry. Laid in a letter from the bookseller James F. Drake, dated April 24, 1917, thanking Allen for lending him the pamphlet to read. Drake comments that “It seems to me, however, that it was a mistake not to include Miss Gilder’s criticism” A contemporaneous typescript of Miss Gilder’s review is included, perhaps having been provided by Drake, or Allen, at the time. A very fine copy. \$1,750.00

24. HEANEY, Seamus. “**Underground**”. Broadside poem printed in black on lilac paper, measuring approximately 8 ½ x 11 inches, tipped into a dark blue deckle-edged still paper folder. (Washington, DC): Folger Poetry Board Reading, Nineteen Twenty-four F Street Club, April 7, 1991. First separate edition of this poem, which first appeared in *Thames Poetry*, February 1981, printed and distributed gratis at the Folger Shakespeare Library, where Heaney inaugurated the Poetry Board Reading Series with a reading of this poem. Number of copies unknown. Brandes & Durkan AA29. The bibliographers do not note the blue folder, which may have been specially made for the members of the Folger Poetry Board, nor do they call for the broadside to be signed by the poet, as this copy is signed. However, a similar copy was present in the Alan Clodd Library. Very fine copy. \$850.00
25. HOAGLAND, Tony. **Love Slams**. 12mo, illustrated by Hoagland and Jane Miller (not sure if woodblock prints or linocuts), original decorated blue wraps on textured paper with deckled edge. 8vo, illustrated, original wrappers. (No place: presumably Iowa City: no date, but ca 1977-1979). First edition. Limited to 75 copies hand-printed in 12-point Centaur type and illustrated by Hoagland and Miller. Signed by Hoagland on title page. Former owner’s ink inscription on front flyleaf: “prop of Jim Mulac.” As with *Moon Dog* (1977), *Love Slams* is a recently discovered work by Hoagland that precedes his earliest chapbooks, *A Change in Plans* (1985) and *Talking to Stay Warm* (1986). Unlike *Moon Dog*, which was dated 1977, no publication date appears in *Love Slams*. But it was most likely printed in Iowa City around the same time. Hoagland enrolled in the University of Iowa in 1974, graduated in 1977, and may have stayed somewhat longer before enrolling in the University of Arizona MFA program in 1979. The same Jane Miller who printed and illustrated *Moon Dog* is also credited with these tasks in *Love Slams*, although now with Hoagland himself assisting. Of the various poems in this collection (none of which appears to have been published elsewhere), one is titled “First Love Slam.” This may have been the first in what subsequently became a series: Hoagland’s poem “Love Slam 7” appeared in Allan Kornblum’s *Dental Floss 4* (July 1980). Jim Mulac, the previous owner, lived in Iowa City during the 1970s, organizing poetry readings throughout the decade, including during the period of 1977-1981 when he operated Jim’s Used Books & Records. Mulac stocked small press poetry at his shop and collaborated with Morty Sklar in publishing *Editor’s Choice: Literature and Graphics from the U.S. Small Press*. We have handled one copy of *Moon Dog*, the only copy we’ve encountered, and this is the first time we have seen, or handled, *Love Slams*. Minor spotting to right edge of front wraps and occasional light brown stains to text, most noticeably at the center spread, otherwise a very good copy. \$2,500.00
26. HOUSMAN, A. E. **Last Poems**. Small 8vo, original cloth, t.e.g., dust jacket. London: Grant Richards Ltd., 1922. First edition. One of 4000 copies printed. Carter, Sparrow and White 5. Signed by Housman on the half-title page. Housman himself regarded *Last Poems* as a final tribute to his beloved friend, Moses Jackson, and although some of the poems were written as early as 1896, Housman wrote most of the poems in this volume in a desperate burst of creativity after learning that Jackson was dying of stomach cancer in 1922. *Last Poems* could also be considered Housman’s volume of war poems, containing as it does his bitter “Epitaph On An Army Of Mercenaries”: “These, in the day when heaven was falling, / The hour when earth’s foundations fled, / Followed their mercenary calling / And took their wages and are dead. / Their shoulders held the sky suspended; / They stood, and earth’s foundations stay; / What God abandoned, these defended, / And saved the sum of things for pay”. Housman was fastidious about punctuation & was annoyed by the omission of punctuation marks in the first two lines of the poem on p. 52. However, when the publisher offered to insert an errata slip in the remaining copies, Housman replied: “No, don’t put in an errata slip. The blunder will probably enhance the value of the 1st

edition in the eyes of bibliophiles, an idiotic class.” Scattered foxing, otherwise a very good copy in dust jacket, in a cloth slipcase. Bookplate of poet and Housman scholar William Vincent Sieller on the front free-endpaper.
\$3,500.00

27. 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
28. HUGHES, Langston. **Poems: Old and New.** 4to, three single sheets, stapled. (No placenited 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
29. 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
30. IBBETT, William Joseph. **Ibbett’s Best.** Small 8vo, original brown buckram. (Ludwell, Wilts: Chiswick Press, July 1899). First edition. One of 150 copies printed. Presentation copy from H. Buxton Forman to “Louis” with a long, two-page inscription on the pages following the title-page. Forman writes: “Of male friends in England, William Joseph Ibbett is he with whom I am most intimate. . . . It is a “a settled vanity” with him (& with me) that his best songs & poems will live: hence the present collection. The inscription is dated 21 August 1900. Following his inscription, Forman has transcribed a poem beginning “Far too generous are you, Ibbett! / For your genius – could I crib it, / Be assured that I would do so . . . Ibbett is to Forman / Just as craftsman is to stowman. / You, my Diddy, made the whole thing: / As for my part, why the sold thing / To support what you have hinted / Is – I’ve got it nicely printed / And, to end the stowman’s mission, / I’ve disposed of the edition. / There’s the truth: I dare not fib it / Even to justify my Ibbett.” The poem is initialed “H.B.J” at the end and dated 13 September 1899. Spine darkened and lightly rubbed, but a very good copy.
31. 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. Light wear to glassine dust jacket and slipcase, otherwise a fine copy \$25,000.00
32. KALLMAN, Chester & Larry RIVERS. **Storm at Castelfranco.** Small 8vo, original cloth-backed boards, glassine dust jacket. N. Y.: Grove Press, (1956). First edition. One of only 15 copies, signed by Kallman, and

containing an original drawing signed by Larry Rivers tipped-in as a frontispiece. Offsetting to title-page from the original drawing, otherwise a very good copy. \$5,000.00

33. LARKIN, Philip. **The Less Deceived. Poems.** 8vo, original yellow-green cloth, dust jacket. Hessle, East Yorkshire): Marvell Press, (1955). First edition, first issue, first binding. One of 120 copies of the first impression with the list of subscribers bound in at the back out of a total first printing of 300 copies bound with a strip of stiffening mull in the spine; with all the textual points noted by Bloomfield as present in the first edition. Bloomfield A6a. Front flap of dust jacket split cleanly about an inch and a half near top edge, otherwise a fine copy. \$2,000.00
34. LAX, Robert. **The Circus of the Sun.** 8vo, illustrated with drawings by Emil Antonucci, cloth-backed pictorial boards as issued. (N. Y.: Journeyman Books, 1959). First edition of the poet's first book, self-published. Limited to 500 copies signed by Lax and Antonucci. The gutter of the endpapers are somewhat discolored as usual, otherwise a fine copy. \$450.00
35. LAX, Robert. **Episodes. Episoden. Edited by Robert Butmann.** 8vo, original wrappers. (Zurich, Switzerland: Pendo-Verlag, 1983). First of this bi-lingual edition, the German translations by Alfred Kuoni. Inscribed by Lax on the half-title "Sal, Marty, love, Bob." A fine copy. \$500.00
36. LAX, Robert. **21 Pages. 21 Seiten.** 8vo, original wrappers. (Zurich, Switzerland: Pendo-Verlag, 1983). First of this bi-lingual edition, the translations by Alfred Kuoni. Inscribed by Lax on the half-title "Sal, Marty, love, Bob." A fine copy. \$500.00
37. LAX, Robert. **Journal B. Tagebuch B.** 8vo, original wrappers. (Zurich, Switzerland: Pendo-Verlag, 1983). First of this bi-lingual edition, the translations by Alfred Kuoni. Inscribed by Lax on the half-title "Sally, love, Bob." A fine copy. \$500.00
38. LEVINE, Philip. **27 TLsS, 10 ALsS, 4 APCs, 67 pp., most dating from 1989 to 2003, w/ 1 early letter, Aug. 1963; mostly sent from Fresno, CA; New York City and Brooklyn, to his brother Eli Levine. Many letters in large type, especially May 27, 2001 and after. 1 TL, May 6, 1998, addressed to "Fischele," probably Eli to PL.** Philip Levine rose from working class origins in Detroit to attain some of the highest honors for a poet: the National Book Award for Poetry (twice), the Pulitzer Prize for Poetry, and US Poet Laureate. In this collection of letters Levine (1928-2015) writes to his brother Eli Levine (sometimes addressed to Eli and his wife, Louise). Most date from 1989 to 2003, but in one letter from 1963, PL, already a published poet, jokingly critiques Eli's poetry, "Accept my homage, you who are . . . a sort of Grand Marshal Petain of Poetry." The later letters cover PL being inducted into the American Academy of Arts and Letters, the success of his books, upcoming interviews and projects, traveling, his sons, and his wife, Fran, especially her hospitalization for several days in 1997. Other topics are current events, good wine, PL's gout and Meniere's disease (an inner ear disorder), and their mother's death. From 1998 on, Eli experienced eye problems so significant that many of the letters are written in larger type, "Here is type I hope you can read." Enclosures include a joke rejection slip on *Ploughshares* letterhead, and a 1991 interview with a Barcelona newspaper. The letters are in fine condition. \$7,500.00
39. LORCA, Federico Garcia. **Impresiones y Paisajes.** 8vo, original wrappers, the upper cover illustrated with a design by Ismael (González de la Serna). Granada: P.V. Traveset, (1918). First edition of Lorca's rare first book, printed at the expense of the young poet's father. According to Carlos Moral Linch's *En España con Federico García Lorca*, Lorca was so disillusioned with the poor sales of the book that he burned the unsold balance of the edition. *Impresiones y paisajes* is a collection of lyrical prose pieces written during a school trip through Castile, León and Galicia in 1916 and 1917, with Martín Domínguez Berrueta, Lorca's professor and a number of fellow students at the University of Granada. It was Berrueta who encouraged Lorca to publish his impressions. The book is dedicated to Lorca's friend and mentor, the composer, Manuel de Falla. A publisher's advertisement at the end of the book announces as "en prensa" several works in preparation, including one *Elogios y canciones*, but none of these works was ever published. A fine copy, untrimmed and unopened, with a small chip at bottom of spine. \$17,500.00

40. MacDIARMID, Hugh [C. M. Grieve]. **The Complete Poems 1920-1976. Edited by Michael Grieve and W. R. Aitken.** 2 volumes, 8vo, original blue cloth, publisher's slipcase. London: Martin Brian & O'Keefe, 1978. First Edition. Limited to 65 copies signed by the poet, of which 50 were issued in blue buckram as here, with 15 lettered copies bound in niger morocco, according to the colophon, a copy of which is loosely inserted in the set; not all copies were supplied with the separately printed colophon sheet. MacDiarmid saw the book through the press but died two months after publication. A fine set. Scarce. \$1,250.00
41. 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 of a very rare book. \$10,000.00
42. 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. \$7,500.00
43. MULDOON, Paul. **The Bangle (Slight Return).** Small 4to, original cloth-backed marbled paper over boards, printed paper spine label. Princeton, NJ: The Typography Studio (at Princeton University), 1998. First edition. One of 110 numbered copies signed by Muldoon (the entire edition). The text of the poem as printed here contains some substantive variants from the version later collected in Hay. Very fine copy, without dust jacket as issued. \$850.00
44. MULDOON, Paul. **Unapproved Road. Intaglio prints by Diarmuid Delargy.** Small folio, two full-page illustrations, original cloth over boards, printed paper labels. Hopewell, NJ: Pied Oxen Printers, 2002. First edition. One of 125 numbered copies signed by the poet, the artist, and the printer (the entire edition). Very fine copy, without dust jacket as issued. \$1,000.00
45. NOTLEY, Alice. **165 Meeting House Lane.** 4to, original illustrated wrappers by Philip Whalen, stapled as issued. (New York): "C" Press, (1971). First edition (250 copies printed). The Dedication Copy, bearing Notley's presentation inscription to James Schuyler on the dedication page: "For Jimmy Schuyler, / Alice Notley 10/6/71". Some very light dust-soiling, otherwise a fine copy. \$1,500.00
46. 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

47. 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
48. PLATH, Sylvia. **A Winter Ship.** 8vo, 4-page leaflet. Edinburgh: The Tragara Press, 1960. First edition of Plath’s first “book”. In a letter to the publisher, Alan Anderson, dated June 11th, 1960, Plath wrote: “I am writing on my own behalf to say how delighted my husband and I were with the proofs of ‘A Winter Ship’. I’m sending back the one we like best, with the border round it. We thought we’d like the date, place and press in upright letters, as on the other proof, and my name deleted – as I’ll write that on the inside myself, with Christmas greeting too. Would four dozen copies be too much of a burden for you?” The present copy conforms to Plath’s stated preferences. According to Anderson, about 60 copies of *A Winter Ship* were printed. A very fine copy. \$4,500.00
49. 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, not surprisingly, 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

50. PLATH, Sylvia. **Ariel**. 8vo, original cloth, dust jacket. London: Faber, (1965). First edition of Plath's masterpiece, which Robert Lowell called her "appalling and triumphant fulfillment." A fine bright copy in dust jacket, which is a slightly rubbed. \$1,250.00
51. POUND, Ezra. **Cathay**. 4to, illustrated with seven original color woodcuts by Francesco Clemente, original embossed linen, in publisher's matching linen slipcase. (N. Y.): Limited Editions Club, (1992). First of this illustrated edition. Limited to 300 copies printed in Monotype Lutetia on handmade Japanese Ogawashi paper by Julia Ferrari and Dan Carr at Golgonooza Letter Foundry in New Hampshire and signed by the artist. Fine copy. \$1,000.00
52. REXROTH, Kenneth. **A Bestiary for My Daughters, Mary & Katharine**. 4to, illustrated with drawings, 24 loose sheets in decorated cloth portfolio with paper title label on front cover. (San Francisco, CA): Bern Porter, 1955. First edition, reproducing twenty-six handwritten poems. A rather bitter and paradoxical work: Rexroth,

according to his biographer Linda Hamalian, did not give either of his daughters a copy of *A Bestiary*, “a small example perhaps of his neglect.” – *A Life of Kenneth Rexroth* (N. Y.: Norton, 1991), p. 372. Inner hinges of portfolio partially cracked, otherwise a very good copy, with the original string ties intact. Rare: seven locations noted in OCLC. \$1,500.00

ADRIENNE RICH’S IMPOSSIBLY RARE FIRST TWO BOOKS

53. 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
54. 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
55. SMITH, Patti. **Kodak.** 8vo, original pictorial wrappers reproducing a photograph of the poet by Robert Mapplethorpe. (Philadelphia, PA: Middle Earth Books, 1972). First edition of the poet/singer/songwriter’s rare

first book. Limited to 100 copies signed by Smith; this copy being number 18. Published as the third in a series of Middle Earth Pamphlets. The wrappers are printed in black, in silhouette, boldly setting off the Mapplethorpe image of Smith. Wrappers lightly rubbed at extremities, with a faint half-inch stain on the image, otherwise a very good copy. \$8,500.00

56. SMITH, Patti. **A Useless Death**. 8vo, original pale off-white wrappers illustrated by the poet. (N. Y.: Crime Without Passion, 1972). First edition of Smith's second book. Limited to 300 numbered copies signed by the author, this being copy number 121. Distributed by the Gotham Book Mart where Smith acted as a book scout during her early years in New York. \$2,000.00
57. SNYDER, Gary. **Riprap**. 8vo, original paper wrappers, sewn Japanese-style as issued. Ashland, Mass.): Origin Press, 1959. First edition of Snyder's first book. One of 500 copies printed. McNeil A1a. Presentation copy, inscribed on the page facing the title-page by Snyder "For Fred and Edie Brunke – sunny windy afternoon in May between the ridge & the ocean – many years – Gary Snyder." A fine association copy: Fred Brunke (1936-2013) was the proprietor of Myths & Texts, a bookstore in Berkeley. In the early 1970s he helped Snyder build his house in the foothills of the Sierra and was a founding member of WeiPa Land Association, the group of builders who worked with Snyder. Fine copy. \$4,500.00
58. STEVENS, Wallace. **The Collected Poems of Wallace Stevens**. Tall 8vo, original cloth, dust jacket. N. Y.: Alfred A. Knopf, 1954. First edition of this Pulitzer Prize winning collection. One of 2500 copies printed. Edelstein A23. Signed by Stevens below the frontispiece portrait. The poet was diagnosed with stomach cancer not long after publication of *The Collected Poems*, the last book published during his lifetime and seldom found signed. He died in 1955. A fine copy in slightly faded dust jacket. \$10,000.00
59. THOMAS, Dylan. **Deaths And Entrances. Poems**. 12mo, original orange cloth, dust jacket. London: J. M. Dent & Sons Ltd., (1946). First edition. One of 3000 copies printed. Rolph B10. Connolly 100, 96a. Includes "A Refusal to Mourn the Death, By Fire, of a Child in London", "Poem in October ('It was my thirtieth year to heaven')", "In my craft or Sullen Art", and "Fern Hill", among other important poems. Dust jacket a trifle rubbed, inside front flap of dust jacket creased, otherwise a fine copy. \$1,250.00
60. THOMAS, Dylan. **Twenty-six Poems**. 4to, original cloth-backed paste-paper boards, publisher's slipcase. (No place: James Laughlin & J. M. Dent & Sons Ltd., 1949). First edition. One of only 10 copies printed on Japan vellum, out of a total edition of 150 copies printed by Hans Mardersteig at the Officina Bodoni in Verona and signed by Thomas, The bibliographer also notes that evidence suggests that "the vellum copies preceded the hand-made paper issue by about two days." Rolph B13. [By report and internal evidence, this copy remained in sheets until quite recently, when it was finally bound in a style as fittingly elegant as its printing.] *Twenty-Six Poems* contains a selection of Thomas' best poems, including "I see the boys of summer", "After the funeral", "The hand the signed the paper", "There was a saviour", "Ballad of the Long-Legged Bait", "Deaths and Entrances", "Fern Hill", "A Refusal to Mourn", "In my craft and sullen art", and "In Country Sleep", among others. A very fine copy of this extremely rare issue of Thomas' most beautiful book, in the original slipcase which is missing the top panel, and with the bottom panel detached. \$17,500.00
61. THOMAS, Dylan. **Collected Poems 1934-1952**. 8vo, frontispiece portrait, original navy blue crushed morocco, t.e.g.. London: J. M. Dent & Sons Ltd., (1952). First edition, limited issue. One of 65 copies printed on mould-made paper and signed by the poet. Rolph B17. The usual faint discoloration at extreme margins of endpapers and prelims, mostly where there has been offsetting from the leather, otherwise a fine copy. \$10,000.00
62. TRANSTRÖMER, Tomas. **Windows & Stones. Selected Poems. Translated by May Swenson with Leif Sjöberg**. 8vo, original cloth, dust jacket. (Pittsburgh, PA): University of Pittsburgh Press, (1972). First edition. Signed by Tranströmer and Swenson on the title-page. Tranströmer was awarded the Nobel Prize for Literature in 2011. Fine copy in price-clipped dust jacket. \$1,750.00
63. TRANSTRÖMER, Tomas. **För levande och döda. Dikter**. 8vo, original cloth, dust jacket. (Stockholm, Sweden): Bonniers, (1989). First edition. Presentation copy, inscribed by the author to Robert Bly and his wife on the front

free endpaper: "For Robert and Ruth with love from Tomas." Below this inscription is a portrait of a man with the caption "I have not read this book . . ." Robert Bly, who translated Tranströmer's poems into English and was one of the Swedish Nobel Prize Laureate's closest literary friends, has annotated the title-page with a record of the poems he has translated; Bly has also annotated pages 10-11 and the table of contents at the rear of the book. Bly translated three of Tranströmer's books, including his first book under Bly's Seventies Press imprint. In 2001, Bonniers published the correspondence between Tranströmer and Bly, a twenty-six year span of correspondence from 1965-1991. Tranströmer won the Nobel Prize for Literature in 2011. A fine copy; an important association copy. \$1,500.00

64. WILLIAMS, William Carlos. **Spring and All**. Small 8vo, original printed wrappers. (Paris: Contact Publishing Co., 1923. First edition. One of 300 copies printed by Maurice Darantiere, the printer of Joyce's *Ulysses*; however, as the bibliographer notes: "many of these may not have been distributed." Wallace A7. "There were 300 copies, Paris bookshops were not interested, American customs held up shipments for months, American reviewers based 12 miles from Rutherford merely sneered at expatriates when they noticed such books at all. 'Nobody ever saw it' – said Williams, 35 years later – 'it had no circulation at all.'" – Hugh Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), p. 384. As Mariani notes: "most of the copies that were sent to America were simply confiscated by American customs officials as foreign stuff and therefore probably salacious and destructive of American morals. In effect, *Spring and All* all but disappeared as a cohesive text until its republication nearly ten years later after Williams' death." – Paul Mariani, *William Carlos Williams* (N. Y.: McGraw-Hill, 1981), pp. 208-209. *Spring and All* includes in untitled form: ("Spring and All") "By the road to the contagious hospital", ("To Elsie") "The pure products of America go crazy", ("The Sea") "The sea that encloses her body", ("The Red Wheelbarrow") "So much depends", and ("The Wildflower") "Black eyed susan". One of Williams' scarcest and most important books. Faint marginal darkening of the paper wrappers as usual, otherwise an exceptionally fine copy of a book that rarely survives in decent condition. \$8,500.00
65. WILLIAMS, William Carlos. **The Knife of the Times and Other Stories**. 8vo, original blue cloth, glassine dust jacket with outer printed dust jacket. Ithaca, N. Y.: Dragon Press, (1932). First edition. One of 500 copies printed (the entire edition). Wallace A13. Signed by Williams on the front free endpaper. Williams' first book of short stories, *The Knife of the Times* is "all about people I knew in the town, portraits of people who were my friends. I was impressed by the picture of the times, depression years, the plight of the poor . . . I wrote it down as I saw it. The times – that was the knife that was killing them." – (from *I Wanted To Write A Poem*. Dust jacket evenly age-darkened and a bit chipped, otherwise a fine copy. Rarely found signed. \$1,750.00
66. 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
67. WILLIAMS, William Carlos. **The Wedge**. 12mo, title-page decoration by Wightman Williams. original decorated paste-paper boards. (Cummington, MA): Cummington Press, 1944. First edition. One of 380 copies printed in Centaur and Arrighi type on Dacian paper. Wallace A23. A diminutive but significant volume, which includes "Paterson: The Falls", "The Dance (In Breughel's great picture)", "The Semblables" and "To Ford Madox Ford in Heaven", in addition to Williams' important introduction, a brief "Ars Poetica". Arthur Mizener's copy, with his tiny book-label on the front endsheet, spine very slightly faded, with a touch of wear at the base, otherwise an unusually nice copy of this fragile book, which seldom survives in fine condition. \$1,750.00
68. 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- numbered 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 & not signed). Wallace A26. Fine copy in slipcase. Although the regular issue of *The Clouds* is fairly common, the signed issue is rare; we have only handled two copies. \$4,500.00
69. WILLIAMS, William Carlos. **Pictures from Brueghel and other poems**. 8vo, original pictorial wrappers. (Norfolk, CT): New Directions, (1962). First edition of Williams' Pulitzer Prize-winning collection, a paperback

original. Signed by Williams on the half-title page. A fine copy of one of Williams' best collections, and a book that is uncommon signed (post-stroke) by the poet. \$1,250.00

70. YEATS, W. B. **The Wind Among the Reeds**. Small 8vo, original full vellum, decorated in gilt after a Celtic design by Althea Gyles, t.e.g. London: Elkin Mathews, 1903. Fourth edition, in the rare vellum binding. Wade 27. Robert Gregory's copy (Lady Gregory's son) with his hand-colored bookplate on the front pastedown. After his death in the First World War, Yeats would memorialize Gregory in four poems: "In Memory of Major Robert Gregory", "An Irish Airman Foresees his Death", "Shepherd and Goatherd", and "Reprisals". About the vellum binding Wade notes that "an unspecified number of copies" were issued in full vellum binding with the design stamped in gold and that copies in vellum may belong to the first, second, third or fourth editions; "they were still advertised in Elkin Mathews's list in the 1904 edition of *The Tables of the Law*. [John] Quinn's library possessed a fourth edition (1903) so bound, and inscribed 'The binding of this book pleases me well. W. B. Yeats, March, 1904.' "The vellum binding was available by subscription only and, according to a recent census, fewer than 15 copies are known to have been bound in this way. The majority of copies in the vellum binding that have come on the market, such as the present copy, have been of the fourth edition. A few fox marks on endpapers, otherwise a very fine copy of Yeats's most beautiful book in its most desirable binding, and with a significant association. \$15,000.00
71. YEATS, W. B. **Responsibilities: Poems And A Play**. 8vo, original linen-backed paper over boards. Churchtown, Dundrum: The Cuala Press, 1914. First edition. One of 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 editions are rare. Spine faintly sunned, otherwise a fine copy. \$10,000.00
72. YEATS, W. B. **A Full Moon in March**. 8vo, original green cloth, dust jacket. London: Macmillan and Co Ltd, 1935. First edition. One of 2000 copies printed. Wade 182. Presentation copy, inscribed by the author to Lennox Robinson on the front endpaper: "For Lennox from WBY, November 28, 1935." *A Full Moon in March* was published on November 22. Robinson, the Irish playwright, was manager of the Abbey Theatre from 1909 until 1914 and was associated with the theatre from 1918 until his death as producer and director. In July 1934, he directed the premier performance of Yeats's *The King of the Great Clock Tower*, the play that Yeats reconceived and revised in *A Full Moon in March*. A superb association copy, in fine condition. \$7,500.00