

JAMES S. JAFFE & THOMAS A. GOLDWASSER

THE NEW YORK ANTIQUARIAN BOOK FAIR

Seventh Regiment Armory, Park Ave. at 67th Street, New York City

April 2nd -5th, 2009

RARE BOOKS, ART, PHOTOGRAPHY & ILLUSTRATION

LIVRES D'ARTISTES, LETTERS & MANUSCRIPTS

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RARE BOOKS:

1. (AUSTEN, Jane). *Pride and Prejudice: A Novel*. In Three Volumes. By the Author of "Sense and Sensibility." 3 volumes, small 8vo, full contemporary calf with "Charleton" stamped in gilt on each cover. London: Printed for T. Egerton, Military Library, Whitehall, 1813. First edition. Minor restoration to outer hinges of Vols. I - II, spine labels renewed, occasional foxing, extremities of covers lightly worn; a very attractive set with all half-titles, preserved in a full red morocco folding box. [TG/JJ] \$65,000
2. BOSWELL, James. *The Life of Samuel Johnson*. . . 2 volumes, 4to (295 x 203 mm;), contemporary half calf and boards, morocco spine labels, entirely untrimmed and rare in this condition. London: Printed by Henry Baldwin, for Charles Dilly, 1791. First edition, first state, with "gve" on p.135 of the first volume and the usual. One of 1750 copies printed. Accompanied by The London Chronicle, No. 5414, for May 5, 1791, which prints an advertisement for the book. Hinges cracked, scattered light foxing, a few trifling stains, boards somewhat worn, otherwise a very good set preserved in a half morocco slipcase. [TG/JJ] \$25,000
3. CAVAFY, Constantine P. *Poimata (1908-1914)*. Tall 8vo, 29 numbered pages, printed on recto only with table of contents, in beige paper wrappers. Alexandria: Kasimath & Iona (Print Shop), (circa 1920). First edition, privately printed by the poet, including Cavafy's best-known poem, the sublime "Ithaka." Presentation copy from the poet to one of his closest friends, inscribed by Cavafy "Eis ton philon logion X. Nomikos, K. P. Kavafy" ["To his learned friend, Ch(ristopher) Nomikos"]. The contents consist of twenty-six poems, some on integral sheets, most on broadsheets attached to stubs; there are some holograph changes to pagination. Most of the broadsheets bear the name of the printer and a date (between 1918 and 1921). The works of the Greek poet C. P. Cavafy, in their original manifestations, are among the rarest books of modern poetry. The NUC does not record any copies of Cavafy's privately printed works. Very fine copy. [JJ] \$22,500
4. CHEKHOV, Anton. *Vishnevyy sad. Komedii v chetyrekh dieiviiakh*. [*The Cherry Orchard: Comedy in four acts*]. St. Petersburg: A. F. Marksa (1904). First edition, first issue. Chekhov's last and greatest play, in original wrappers. Pp. (5), 6-62, (2 pp. ads). A little expert paper restoration to the spine and corners; a very good and fresh copy of the rare first issue. A brilliant dramatic masterpiece and an incisive look at Russian society on the eve of enormous change. *The Cherry Orchard* was produced in January 1904 by the Moscow Art Theatre, directed by Constantin Stanislavsky. This first edition was published in June, only a few weeks before Chekhov's death in Badenweiler. [TG/JJ] \$15,000
5. CLARE, John. *Poems Descriptive Of Rural Life And Scenery*. Small 8vo, original drab boards with printed label on the spine. London: Printed for Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1820. First edition of Clare's first book, with the half-title and five leaves of publisher's advertisements bound in at the back. Hayward English Poetry, 236 (noting four leaves of publisher's ads). *Poems* was published in an edition of 1000 copies, which sold out within two months; a second edition of 2000 copies was exhausted before the end of the year, and a reprint was required the year later. England's "greatest nature poet" (Tom Paulin), John Clare was considered the English Burns, a "natural" poet who was an impoverished, ill-educated agricultural laborer. Contemporary ownership signature, dated Feb. 2, 1820 (the book was published on Jan. 15), on the front free endpaper; covers slightly rubbed, rear cover somewhat smudged, but a superb copy, preserved in a green half-morocco slipcase. [JJ] \$15,000

6. CONRAD, Joseph. *The Nigger of the 'Narcissus.' Preface*. 8vo, printed self-wrappers. (Hythe and Cheriton: Privately printed for the author by J. Lovick, nd, but 1902). First edition of this preface, a 7pp. leaflet. One of 100 copies printed, of which approximately 40 copies, according to Conrad, were accidentally destroyed. This privately printed edition of the 'Preface' is a considerably revised version of that which appeared in the December 1897 issue of the *New Review*. Cagle A3f. Outermost leaves lightly dust-soiled, small area of offset from the absent staple, otherwise near fine. [TG/JJ] \$5000
7. DOWSON, Ernest. *Verses*. London: Leonard Smithers, 1896. First edition. Full red morocco, gilt, top edge gilt, others uncut, original covers and spine, with gilt design on the front cover by Aubrey Beardsley, bound in. The rare Large Paper issue, copy number 3 of thirty, printed on Japanese vellum, numbered and initialed by the publisher. Bookplate of Barry Humphries. Dowson's first collection of poetry, containing his most famous lines, "They are not long, the days of wine and roses" (from "Vitae Summa Brevis," and "I have been faithful to thee, Cynara! In my fashion" from "Non Sum Qualis eram Bonae Sub Regno Cynarae," this poem the title source for both Margaret Mitchell's *Gone with the Wind* and Cole Porter's "Always True to you in my Fashion". Perfect condition. [TG] \$7500
8. GAY, (John). *Trivia: or, the Art of Walking the Streets of London*. 8vo, full contemporary calf, covers ruled in gilt with small leaf ornaments in each corner, gilt lines across spine, raised bands, gilt ornament in each panel, red morocco gilt tooled spine label. London: Printed for Bernard Lintott, (1716). First edition. One of 250 large paper copies printed, with a vignette title and 3 engraved vignette head-pieces; with the engraved head-piece on p. 1 (the "Street Scene") and elaborate engraved ornaments at the beginning of Book II (p. 21) and Book III (p. 53). In small paper copies, these are printer's ornaments. Rothschild 914. Hayward 142 (but see Rothschild's note: no final blank called for). Foxon G82. "Gay's best remembered poem, at once the finest mock-georgic in English and without question the greatest poem on London life in English literature (Irving)". - Vinton Dearing, "Introduction" to *John Gay: Poetry and Prose* (Oxford University Press, 1974). A beautiful copy, as fine as one could hope to find, preserved in a half-morocco slipcase. [JJ] \$7500
9. HARDY, Thomas. *Desperate Remedies*. London: Tinsley, 1871. First edition. Three volumes. First edition. Original red sand-grain cloth, recased with new endpapers, covers marked. Hardy's first book, published anonymously in an edition of 500 copies, partly at Hardy's expense; it is now a very rare book in its original cloth binding. Purdy, p. 3. [TG] \$35,000
10. HARDY, Thomas. *Far from the Madding Crowd*. London: Smith, Elder, 1874. First edition. Two volumes. Original green cloth, blocked in gilt and black, recased, covers a little rubbed but a very good copy. One of 1000 copies printed. Purdy, p. 13. [TG] \$15,000
11. HARDY, Thomas. *Jude the Obscure*. 8vo, illustrated with a frontispiece by Henry Macbeth-Raeburn and a map of Wessex, original green cloth, printed dust jacket. London: Osgood, McIlvaine & Co., 1896. First edition. Purdy pp. 86-91 (not mentioning the dust jacket). Bookplate of John Kobler on the front endsheet, jacket slightly chipped at head of spine, which shows a faint shadow of sunning across the top, some faint soiling toward outer margin of the front panel of the jacket, otherwise a nearly fine copy of one of Hardy's most important, and personal, novels, in the extremely rare dust jacket. [JJ] \$35,000.00
12. HAWTHORNE, Nathaniel. *The Scarlet Letter*. Boston: Ticknor, Reed and Fields, 1850. First edition. Original brown cloth, stamped in gilt and blind. Oct. 1849 catalogue at front, slightly loose. Early ownership stamp (Jno. Hewitt) on title page, penciled note of "points" on rear endpaper. BAL 7600. Faintest wear to two corners, otherwise a fine, truly superior copy, with no wear to the covers, the gilt bright, hinges sound, text block clean and fresh. [TG] \$20,000
13. HERBERT, George. *The Temple. Sacred Poems and Private Ejaculations*. By Mr. George Herbert. (Edited with a Preface by Nicholas Ferrar). 12mo, full blue crushed morocco, gilt, marbled endpapers, a.e.g., by Bedford. Cambridge: Printed by Thom. Buck, and Roger Daniel, printers to the Universitie, 1633. First edition, first state of the title-page, which is uncanceled & bears the date of publication in the imprint. Palmer IV-I. STC 13183. Grolier Wither Prior 438. Pforzheimer 465. Hayward 66. The Temple is one of the landmarks of English poetry, certainly the greatest single volume of devotional verse in the English language. Herbert's poems "Redemption", "Easter Wings", "Affliction", "Vertue", "Life", "The Collar", "Discipline" and "Love" are among the most widely anthologized poems in the English language. The present copy is exceptionally fine; aside from a minor repair to the corner of the last leaf and some close trimming which has affected some of the letters in the headlines, it is clean and crisp, in a lovely Nineteenth Century

binding by Bedford. Bookplate of William Barclay Squire on the front endsheet. In a folding cloth box with morocco labels. [JJ] \$30,000

14. (JOHNSON, Samuel). *The Prince of Abissinia. A Tale*. In Two Volumes. Small 8vo, full contemporary calf, gilt-ruled borders. London: Printed for R. and J. Dodsley and W. Johnston, 1759. First edition, first state of Vol. II, with leaf A2 headed "CONTENTS / VOL. II". Fleeman, I, 785-8; Courtney & Nichol Smith, p. 87; Chapman & Hazen, pp. 142-3; Rothschild 1242. "Hawkins and Boswell agree that *Rasselas* (as *The Prince of Abissinia* was subsequently called) was written to help the dying Sarah Johnson (Dr. Johnson's mother) and eventually pay for her funeral ... Johnson told Reynolds he wrote the work in the evenings of a single week, which implies a commencement at least on Monday 15 January, the date on which he learned of his mother's illness and on which he first sent her money." - Fleeman. *Rasselas* was an immediate and perennial success: "it has been estimated that an English or American edition has appeared almost every year since it was first published...." - W. Jackson Bate, Samuel Johnson (N. Y.: Harcourt Brace Jovanovich, 1977), pp. 337-340. Minor wear, the usual offsetting to endpapers and title-pages, discrete leather book label of Blairhame on front endsheets, otherwise an unusually attractive copy in original state, with all blanks, preserved in a brown half-morocco slipcase. [JJ] \$10,000

15. MARVELL, Andrew. *Miscellaneous Poems*. By Andrew Marvell, Esq; Late Member of the Honourable House of Commons. 4to, engraved frontispiece portrait, three-quarter brown morocco & cloth, marbled endpapers, a.e.g., by Riviere. London: Printed for Robert Boulter at the Turks-Head in Cornhill, 1681. First edition of the only collected edition of Marvell's poetry to be published in his own century; the inevitable second issue, omitting the suppressed poems in praise of Cromwell; only two copies of the first issue are known, both imperfect and both in institutional collections. Hayward 126. Grolier/*Wither To Prior* 536. Wing M872. Pforzheimer 671. *Miscellaneous Poems* contains the first printings of many of the best loved poems in the English language, including "To his Coy Mistress", "The Picture of little T.C. in a Prospect of Flowers", "The Definition of Love", "Bermudas", "The Gallery" and "The Garden". Only six of the poems in this volume had previously appeared in print. Small rust-hole affecting text slightly on pages 95-103, contemporary manuscript correction to two lines on page 110, slight staining to several leaves, with some light foxing; bookplates of Elkin Mathews, butterfly bookplate of "AK" by "KC", and book label of Stuart Bennett on front endsheet. A very good copy of one of the landmarks of English poetry. [JJ] \$25,000

16. MELVILLE, Herman. *Moby Dick*. New York: Harper & Brothers, 1851. First edition. Original blue cloth, gilt and blind stamped. First binding, with the publisher's insignia in the center of the covers; marbled endpapers and double flyleaves. A. Edward Newton's copy, with his bookplate; the front endpaper verso contains a brief penciled bibliographic note by his contemporary, the collector and scholar Chauncey Brewster Tinker. It was Newton who put Melville on the collectors' map in the 1920s when he dubbed *Moby Dick* "one of the finest pieces of literature in the English language" and included it on his list of "One Hundred Good Novels". Early ownership signature on flyleaf. Extremities lightly rubbed, corners a little worn, foxed somewhat less than average, a very good copy, the gilt bright, and with no restoration. BAL 13664. [TG] \$48,000

17. ROSTAND, Edmond. *Cyrano de Bergerac. Comédie Hérolque en cinq actes, en vers. Représentée ¶ Paris, sur le Théâtre de la Porte Saint-Martin, le 28 décembre 1897*. 8vo, original pale green printed wrappers. Paris: Librairie Charpentier et Fasquelle, 1898. First edition of Rostand's masterpiece, one of the most popular plays in the repertory, the classic romantic story of the seemingly inevitable contradiction between body and soul, appearance and reality, beauty and intelligence. Accompanying this book is an original cabinet photograph of Rostand, a tinted three-quarter profile seated portrait measuring 5 ½ x 3 ½ inches, mounted on backing board, ca. 1900-1910. The cabinet photograph has two sliver chips in the emulsion at the top edge, otherwise fine. The book is very light dust-soiled, the top right corner of the wrappers is creased, otherwise an exceptionally fine, completely unopened, copy, with an inserted leaf of ads. Extremely rare in the original wrappers, most French books of this period having been immediately rebound, or if left in their original state, perishing from use. Preserved in a folding linen box with leather label on the spine. [JJ] \$15,000

18. WHITMAN, Walt. *Drum-Taps (with) Sequel to Drum-Taps*. Small 8vo, original plum cloth. Contemporary inscription on the front free endpaper, a touch of wear to the spine and extremities, otherwise an exceptionally fine copy, in a black half-morocco slipcase. New York & Washington: (Walt Whitman), 1865-6. First edition, second issue, being the first edition of "When Lilacs Last in the Door-Yard Bloom'd," among other poems occasioned by the assassination of President Lincoln. The second issue of *Drum-Taps* combines the first edition of *Drum-Taps* with the more recently composed poems of *Sequel to Drum-Taps*. The additional poems are "When Lilacs Last in the Door-Yard Bloom'd", "Race of Veterans", "O Captain! My Captain!", "Spirit whose Work is Done", "Chanting the Square

Deific", "I heard you", "Solemn-sweet Pipes of the Organ", "Not My Enemies Ever Invade Me", "O Me! O Life!", "Ah Poverties, Wincings, and Sulky Retreats", "As I Lay with My Head in Your Lap", "Camerado", "This Day, O Soul", "In Clouds Descending, in Midnight Sleep", "An Army on the March", "Dirge for Two Veterans", "How Solemn, as One by One", "Lo! Victress on the Peaks!", "Reconciliation" and "To the Leaven'd Soil They Trod". The first edition (issue) of *Drum-Taps*, which contains most of Whitman's Civil War poetry, was published in May of 1865 in an edition of 500 copies. However, soon after President Abraham Lincoln was shot on April 15, 1865, Whitman began planning a sequel and held up the undistributed portion of the edition. Sequel to *Drum-Taps* was printed in an edition of 1000 copies in October, with less than half that number bound up with sheets from *Drum-Taps*; additional sets of sheets, which may have been deficient (Whitman's word), were bound up with a later compilation of works two years later. It seems unlikely that many more than several hundred copies of the combined *Drum-Taps* could have been assembled under the circumstances. Myerson A3.La2. Rare in this condition. [JJ] \$17,500

19. WORDSWORTH, William. *Poems, In Two Volumes, by William Wordsworth, Author of The Lyrical Ballads*. 2 volumes, 8vo, original drab boards with pink paper-covered spines as issued. London: Printed for Longman Hurst Rees & Orme, 1807. First edition of Wordsworth's single greatest collection of poetry, one of 500 copies printed; with the cancels D11-12 in Vol. I and B2 in Vol. II. Volume I has the half-title and the erratum leaf H8. Volume II has the half-title, the sectional half-title leaf B1, and the first state of sheet F9(i) in volume 2 (with the misprint "Thy fnuction" on page 98, last line). Wise 8. Tinker 2334. Ashley 8:12-14. Healey 19 (locating just six copies in original boards). Cornell/Healey 19-21. Wordsworth's *Poems* includes many of the poet's most beloved poems, including "She was a Phantom of delight", "To A Skylark", "Resolution and Independence", "The world is too much with us...", "It is a beauteous evening, calm and free", "The Solitary Reaper", "My heart leaps up when I behold...", "I wandered lonely as a cloud...", and the last, but certainly not the least, poem in the collection, Wordsworth's great "Ode", since known by its longer title "Ode: Intimations of Immortality from Recollections of Early Childhood". Contemporary ownership inscription to Anne Watson in Vol. I, with her pencil ownership signature on the title-page; bookplates of Simon Noel-Smith and his wife. Light foxing, covers slightly chipped and worn, but a very good set. [TG/JJ] \$25,000

ART & ILLUSTRATION, FINE PRESS & PHOTOGRAPHY

20. ARIKHA, Avigdor. *Pages de guerre (Israel, 1948-49)*. A suite of 18 original signed wood-engravings on fine laid paper, 13 x 10 inches, accompanied by a carbon typescript list of the prints, enclosed in a hand-lettered folding paper portfolio with a tipped-on wood-engraving on the cover. (No place): Privately Printed by the artist, 1950. First edition of this suite of eighteen wood-engravings, a "novel" in woodcuts, each of which is numbered in series in the top right-hand corner and signed in pencil by the artist in the lower margin. Judging by the hand-made quality of this portfolio, and the absence of any indication of the size of the edition, if indeed there was, properly speaking, an edition at all, one suspects that very few of these suites can have been produced. Some very slight wear to the paper portfolio, but a fine copy. [JJ] \$4500

21. BARBIER, George. *A collection of 25 pencil and ink sketches and drawings*, on 20 sheets, six have drawings on both sides. 1920s. Bound by Rene Kieffer; fine condition. 12-7/8 x 11 in. This varied collection represents examples of most of Barbier's types of work: illustrations for books, including a title page for the *Cantique des Cantiques*, fashion drawings, and costume and stage. "For a time he was the most sought-after costume designer in Paris, recognized as the theatrical artist who better than any other had captured the mood of the age" Ray, *The Art Deco Book in France*, p. 41. [TG] \$7800

22. BART, Harriet (Stevens, Wallace). *13 ÷ 14. Figures drawn from the Loculus of Archimedes. Reflections on Thirteen Ways of Looking at a Blackbird* Minneapolis: Mnemonic Press, (2004). 10 x 14 inches, 64 pages, printed on Magnani Pescia from handset type. Traditional goatskin quarter binding, the boards are covered in iridescent blue/black cloth with a blackbird foil-stamped in matte black One of 50 copies. Harriet Bart has inventively used the fourteen shapes that comprise the ancient puzzle to create dynamic silhouette figures for each of the thirteen stanzas of the poem: hence, the title of the book *13 ÷ 14*. Designed and printed in collaboration with Philip Gallo at The Hermetic Press, binding by Jill Jevne. [TG] \$1800

23. BERMAN, Wallace. *Radio/Aether Series 1966/1974*. A portfolio of 13 two-color offset lithographs, each photographed from an original verifax collage, and printed on star-white cover mounted on Gemini rag-board. Los Angeles: Gemini G.E.L., 1974. First edition. Limited to 50 copies, with 10 artist's proofs, signed by Berman on the title-page. Each print represents a grid featuring the repeated image of a hand-held transistor radio, a Berman leitmotif that

resonated with his role as a transmitter of images and ideas. As new in original screen-printed fabric-covered box. [JJ] \$9,500

24. BRASSAÏ. *The Artists of My Life. Translated from the French by Richard Miller.* Large 4to, illustrated, original cloth & paste-paper boards. N. Y.: (Witken-Berley, Ltd., 1982). First edition. Deluxe issue of 150 copies comprising "specially selected sheets" from the original publication by the Viking Press "bound in a unique and deluxe style," and signed by Brassai, with an original hand-pulled dust-grained gravure, made by Jon Goodman and also signed by Brassai, of Henri Matisse drawing from the nude, 1939, in a special binding designed by Sage Reynolds and executed at the Four Hands Bindery, New York; produced and privately issued by Witken-Berley, Ltd. in October 1982. The photograph, which is signed in the matt, measures 7^{7/8} x 10 inches. A fine copy. Rare. [JJ] \$4000

25. [CELMINS, Vija]. MIŁOSZ, Czeslaw. *The View.* Tall 4to, illustrated with 4 mezzotints by Vija Celmins, original black leather & paper covered boards, matching slipcase. N. Y.: Library Fellows of the Whitney Museum of American Art, (1985). First edition. Limited to 120 copies signed by Milosz & Celmins. A very fine copy of the most desirable of the books published by the Whitney Library Fellows. [JJ] \$17,500

26. [CUALA PRESS]. YEATS, W.B. *Poems by William Butler Yeats.* Small 8vo, frontispiece by Victor Brown, hand-colored & heightened with gold, illustrated with hand-drawn ornaments by Elizabeth Corbet Yeats, original light blue paper wrappers. Dublin: Cuala Press, 1935. First edition of this selection of poems, privately printed by the Cuala Press for Eleanor Lady Yarrow. One of only 30 copies printed by the poet's sister, Elizabeth Corbet Yeats. The printer's own copy, with her bookplate. Wade 184. Miller, p. 130. Includes "The Lover Tells of the Rose in his Heart", "Into the Twilight", "He Wishes for the Cloths of Heaven", "The Fiddler of Dooney", "The Lake Isle of Innisfree", "When You are Old", "A Faery Song", "The Song of Wandering Aengus", and "The Pity of Love." Some very minor spotting, gatherings slightly pulled at gutter, otherwise a fine copy of one of the rarest of all Cuala Press books, only one copy is known to have appeared at auction in the past thirty years. [JJ] \$17,500

27. [CUMMINGTON PRESS]. TATE, Allen. *The Hovering Fly and Other Essays.* 8vo, illustrated with woodcuts by Wightman Williams, full russet morocco with inlaid hand-colored panel on the front cover by Arno Werner. (Cummington, MA): Cummington Press, 1949. First edition of the finest of all of Harry Duncan's Cummington Press books, with Wightman Williams' striking portrait of Tate on the title-page. One of only 12 copies on Van Gelder paper with an original drawing and the woodcuts hand-colored, specially bound, and signed by Tate and Wightman Williams out of a total edition of 245 copies. The binder's copy, signed by Arno Werner on the colophon: "Arno Werner, Bookbinder, 1949." A very fine copy of one of the most beautiful modern American private press books, and only the second hand-colored copy we have heard of on the market in twenty-five years. In a half-morocco folding box, with Werner's book-plate/ticket. [JJ] \$15,000.00

28. [DERAIN, André]. RABELAIS, François. *Les Horribles et Espovantables Faictz et Prouesses du tr̄s renommé Pantagruel. . . Orné de bois en couleurs dessinés et gravés par André Derain.* Paris: Albert Skira, 1943. 13 1/2 x 11 inches. One of an edition of 275 copies, printed on Arches paper, signed by the illustrator. 180 color woodcuts, (22 full-page) including initials and tail-pieces, each color printed separately printed by Roger Lacourière. Bound by Georges Leroux (signed and dated 1995) in orange box calf, with inlays of dark greenish-brown calf, edged with bright yellow calf fillets. Top edge gilt, and rough gilt edges; orange box calf and salmon-colored paper chemise, salmon suede doublures and flyleaves.. The front and back covers feature a bearded Gargantua, turned up and down in the manner of a face card in a playing deck, with the colors reversed in each quarter, relating to Derain's illustrations, which also echo the style of fifteenth-century playing cards. *The Artist and the Book*, 81; Castleman, *A Century of Artists Books*, p. 21. [TG] \$25,000

29. [EX OPHIDIA]. GIOIA, Dana. *Journeys in Sunlight. Six Poems. Three Etchings by Fulvio Testa.* 4to, original quarter morocco & hand-painted boards, glassine dust jacket, cloth box. Cottondale, AL: Ex Ophidia, 1987. First edition. One of 90 copies printed by Richard Gabriel Rummonds & signed by Gioia & Testa. An exquisite book, the last book printed with the Ex Ophidia imprint, and in our opinion, the most beautiful of Rummonds' creations. As new. [JJ] \$2000

30. FRASCONI, Antonio. *Against The Grain: The Woodcuts of Antonio Frasconi.* With An Introduction by Nat Hentoff And An Appreciation By Charles Parkhurst. 4to, illustrated, original two-toned pictorial linen, slipcase. N. Y. & London: Macmillan & Collier Macmillan, (1974). First edition of this one-man exhibition catalogue, including 246

illustrations, five in color & more than 60 in two colors. One of 125 numbered copies, each with an original woodcut printed from the blocks & signed by the artist. Very fine copy. [JJ] \$1000

31. [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 & Cockerell boards at the Harcourt Bindery. Northampton, MA: The Gehenna Press, 1956. First edition. A unique copy, being copy No. 1 of 50 copies signed by Baskin, bound with Baskin's dummy copy for the book at the back. The dummy copy consists of a prefatory note, in pencil in Baskin's hand, which reads: "This book was entirely printed by L. B. virtually the last book printed by me. I've indicated which portraits are from contemporary sources & which imaginary. This little book is an expression of my deep identification with Blake, Palmer & Calvert. This is the only existing copy of the dummy (that) was used in printing the book, Leonard Baskin"; a printed title-page followed by Baskin's manuscript of the title-page; three newspaper clippings of Bennett Schiff's essay, which is dated New York 1955; sectional title in Baskin's hand; eighteen wood engravings annotated in pencil by Baskin, the last three incorporating pencil sketches by the artist; printed colophon, with pasted on logo, signed by Baskin; manuscript version of the colophon in Baskin's hand; a printed slip reading "The Gehenna Press - Titans Pier - South Hadley, Mass." with Baskin's penciled note: "Dummy for Blake & The Youthful Ancients 1956." *The Gehenna Press, The Work of Fifty Years* 7. A very fine copy, enclosed in a full morocco felt-lined folding box by David Bourbeau. [JJ] \$12,500.00

32. [GEHENNA PRESS]. HUGHES, Ted. *Howls And Whispers*. Small 4to, illustrated with eleven original etchings by Leonard Baskin, original full red & black leather with black leather label on the spine and on the front cover, in cloth folding box, by Claudia Cohen. (Hadley, MA): The Gehenna Press, 1998. First edition of these eleven poems which were withheld from the publication of Hughes' *Birthdays 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. In addition, the present copy contains three extra watercolors by Baskin, and a suite of twenty signed proof etchings. With the unexpected publication of *Birthdays 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. A very fine copy of this gorgeous book. (We can also offer the regular issue of this publication for \$5500.) [JJ] \$25,000

33. [GRAFFITI ART]. CASTRUCCI, Andrew & Nadia COEN, editors. *Your House is Mine [Poster Artists Combating Homelessness, Documenting a Social Movement]* 32 original color & black & white silkscreened posters, original wooden boards, rubber hinges, bolted spine, boards/spine covered in lead, painted lettering on boards, with original rubber wrapper. New York: Bulletspace, etc., 1991. First Edition. Limited to 150 copies with each poster signed by the artist. Printed at Bullet Space, an anarchist squatter community since 1982, The Lower East Side Workshop, Black Cat Printshop, Cooper Union, and the Brandywine Workshop, and funded by Art Matters, Artist Space, Northstar Fund, and the Andy Warhol Foundation, the 32 silkscreened posters printed on Mohawk vellum paper are all signed by the artists, who include: Paul Castrucci; John Fekner; Stash Two; Tom McGlynn & Emily Carter; Day Gleeson & Dennis Tomas; Nadia Coen; Anton Von Dalen; Juan Sanchez; Martin Wong; Miguel Pinero & Andrew Castrucci; Betzaida Concepcion; Seth Tobocman; Sabrina Jones; Red Rodriguez; Marguerite Van Cooke & James Romberger; Neighborhood News; David Wojnarowicz; Lee Quinones & Eduardo Galleano; Lady Pink; Sebastian Schroeder; Missing Foundation; Salter Sipser; Bruce Witsiepe; Will Sales; Vincent Galgliestro and Avram Finkelstein; Eric Drooker. "This project is a collection of images and texts concerning the broad and essential issue of housing on the Lower East Side [of Manhattan]." Many of the artists have become well-known in recent years, with their works represented in collections at the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of the City of New York, El Museo del Barrio, the Brooklyn Museum, etc. Several artist included have emerged as major figures in the Graffiti Art Movement. Very minor shelf/edge wear to spine, else tight, bright and unmarred. Black rubber sheet wrapper, numbered in white ink with the limitation. \$15,000

34. [KENTRIDGE, William]. SZYMBORSKA, Wislawa and William KENTRIDGE. *Receiver. Poems by Wislawa Szymborska. Etchings by William Kentridge*. Folio, 22 etchings, dry points, and photogravures by Kentridge, with an additional photogravure, numbered & signed by Kentridge, laid in, original sewn unprinted wrappers, dust jacket, publisher's slipcase. (New York): Dieu Donné Press (with Galamander Press), 2006. First edition. One of 25 numbered Artist's Proof copies, signed by the author and the artist, out of a total edition of 75 copies. "The abaca and cotton handmade text and cover paper was developed and produced by Susan Gosin and Paul Wong at Dieu Donne Papermill, Inc. The images were hand printed by Randy Hemminghaus with the assistance of Paul Loughney and

Kristen Cavagnet at Rutgers Center for Innovative Print and Paper.” The seven poems by Szyborska chosen by Kentridge for this book were translated from the Polish by Clare Cavanagh and Stanislaw Baranczak. As new. [JJ] \$17,500

35. [MASSON, André]. MALRAUX, André. *Les Conquérants. Trente-trois eaux-fortes originales en deux couleurs d'André Masson*. Paris: Albert Skira, 1949. 385 x 295 mm. 33 aquatint etchings printed by Roger Lacourrière. One of the first 25 copies, printed on Marais, enriched with an original wash drawing and two extra suites of the illustrations, one in color on Montval, the other in black on Ingres, signed in the colophon by author, illustrator, and publisher. Bound by Monique Mathieu in beige water buffalo, with an all over bas-relief pattern made up of boa constrictor and calf inlays, spine lettered in brown inlays, buffalo leather doublures, dyed oxblood red, orange suede flyleaves, dark brown leather-edged linen slipcase, the suites contained in a second volume, bound in matching leather and dark brown linen. Castleman approvingly quotes Daniel Kahnweiler, who called this “among the most beautiful books of our times”. Masson’s aquatints “erupt throughout the text like the flickering of film that intermittently slides off its sprockets, a fitting commentary on the literary form Malraux had devised under the influence of the Russian director Sergei Eisenstein’s cinematic style” Castleman, *A Century of Artists Books*. p.31, 130. [TG] \$18,500

36. [MUYBRIDGE, Eadward]. Stillman, J.D.B. *The Horse in Motion as Shown by Instantaneous Photography with a study on animal mechanics founded on anatomy and the revelations of the camera. . .* Quarto, original dark green cloth, gilt. Boston: J.R. Osgood, 1882. First edition. Corner slightly bumped, but an excellent, bright copy. 125 pp, plus 107 full page illustrations (5 heliotypes, 9 colored drawings, 93 line drawings). Muybridge’s photographs demonstrated that all four hooves of a horse do leave the ground, although not with all legs extended as was then believed and depicted by painters throughout history. [TG/JJ] \$2500

37. [NEW YORK SCHOOL]. ASHBERY, John, et al. *The Poems by John Ashbery. Prints by Joan Mitchell [with:] Permanently by Kenneth Koch. Prints by Alfred Leslie [with:] Odes by Frank O’Hara. Prints by Michael Goldberg [with:] Salute by James Schuyler. Prints by Grace Hartigan*. Four volumes, folios, illustrated with original screen-prints, original cloth-backed illustrated paper over boards, acetate dust jackets, publisher’s cloth slipcase. N. Y.: Tiber Press, (1960). First edition. One of 200 numbered copies signed by the authors and the artists from a total edition of 225 (the 25 contributors’ copies were not signed). Each volume includes five original color prints on ivory wove handmade Hahnemühle paper made directly on the screens by the individual artists. “These four volumes – *The Poems*, *Permanently*, *Salute*, and *Odes* – were a collaboration between four leading artists of the second-generation of abstract expressionist painters and four of their poet friends of the New York School. The screenprint medium that was chosen was the perfect vehicle to convey painterly gesture and saturated color. Along with *21 Etchings and Poems* (1960) published by the Morris Gallery, N.Y., these four volumes published by the Tiber Press were the only distinguished artists’ books containing abstract expressionist works created during the 1950s.” – Robert Flynn Johnson, *Artists’ Books in the Modern Era 1870-2000*. A small tear in bottom spine panel of one dust jacket, otherwise a fine copy of this rare and important collection, in the publisher’s slipcase which is cracked in a few places. [JJ] \$27,500

38. [OFFICINA BODONI]. MANSFIELD, Katherine. *The Garden Party and Other Stories. With coloured lithographs by Marie Laurencin*. Small 4to, 16 color lithographs, full green morocco, t.e.g., printed leather spine label, pale green ribbon bookmark, marbled slipcase. London: Verona Press, (1947). First edition of the most beautiful edition of Mansfield’s short stories, in its most elusive and lavish form. One of only 30 numbered copies signed by Laurencin, out of a total edition of 1200 copies designed by Hans Mardersteig of the Officina Bodoni. Laurencin has signed the book twice: once on the colophon page and again on its verso. Kirkpatrick D6. The present selection differs from the original edition, presenting “in one volume the best stories written by Katherine Mansfield at every stage of her career.” It consists of fourteen stories, only five of which appeared in the original edition. Spine lightly faded, slipcase split at one joint, otherwise a very good copy. [JJ] \$4500.00

39. [PERISHABLE PRESS]. HAMADY, Walter. *Voltaire the Hamadeh. Interminable Gabberjabbs*. Tall 4to, original wrappers. Mt. Horeb, WI: Perishable Press, 1973. Limited to 120 copies printed; the first of Hamady’s Gabberjabbb series, collectively his magnum opus. A very fine copy, rarely offered for sale independently of the series. [JJ] \$2500

40. [PLAIN WRAPPER PRESS]. BURGESS, Anthony. *Will and Testament: A Fragment of Biography. With Eight Screenprints by Joe Tilson*. Folio, full brown calf over boards, inside boards lined with Havane Clair (tobacco) Canson Mi-Teintes paper, enclosed in an oak box designed by the artist. Verona: Plain Wrapper Press, 1977. First edition. Limited to 86 numbered copies printed in Berthold Post Mediaeval, calligraphic elements by Golda Fishbein, on white

Fabriano Plain Wrapper Press paper, the screen prints printed by Christopher Prater of Kelpira Studio, signed by Burgess and Tilson. Smyth 20. A very fine copy. [TG/JJ] \$4500

41. [PLAIN WRAPPER PRESS]. BORGES, Jorge Luis. *Siete Poemas Sajones / Seven Saxon Poems. With a Foreword & Notes in English by the Author.* Translations into English by Alastair Reid & Norman Thomas di Giovanni. Impressions by Arnaldo Pomodoro. Folio, illustrated with engravings, original vellum with plated bronze bas-relief plates by Pomodoro mounted on the front cover, in wooden box with relief-etched brass panel. (Verona, Italy): Plain Wrapper Press, (1974). First edition of the magnum opus of Richard-Gabriel Rummonds' Plain Wrapper Press. Limited to 120 press-numbered copies, signed by Borges & Pomodoro. Printed on Cream Richard de Bas handmade wove paper, the seals engraved by Fabio Ambrosi, and printed by Renzo Pavanello, binding by Marcello Fornaro. Smyth, Plain Wrapper Press, 1966-1988, #14. Hutner and Kelly, Grolier Club, *A Century For The Century: Fine Printed Books From 1900 to 1999*, 79. A fine copy of this masterpiece of modern fine printing. [TG/JJ] \$25,000

42. [RAUSCHENBERG, Robert]. OPPENHEIMER, Joel. *The Dancer.* Large 8vo sheet folded to four panels, drawing by Robert Rauschenberg. Black Mountain, NC: Printed by The Sad Devil Press at Black Mountain College, 1951. First edition. One of 150 copies printed on Bristol card stock (the total edition). Inscribed and signed by Oppenheimer: "For Paul, My favorite Teach' [/] Joel / Xmas '51". Save for a hint of age-toning at the edges, a very fine copy preserved in a half morocco slipcase. Issued as Jargon Two. [JJ] \$9500

43. RUSCHA, Edward. *A collection of intimate presentation copies of seven of Ruscha's renowned photobooks, including the dedication copy to Patty Callahan of Twentysix Gasoline Stations.* Patty Callahan and Edward Ruscha attended high school together in Oklahoma City, and developed a romantic relationship following Ruscha's return from France in 1961. The photographs in *Twentysix Gasoline Stations* were taken along Route 66 as Ruscha went back and forth from Los Angeles to Oklahoma City to visit Callahan. It is the only one of his books to carry a printed dedication. (1). *Twentysix Gasoline Stations.* (1963). First edition. Copy #1 of 400. The dedication copy, bearing the printed dedication to Patty Callahan, and inscribed on the dedication page "To Patty with love, Ed. May 24 - June 21, 1963". (2). *Various Small Fires and Milk.* 1964. First edition, one of 400. Inscribed on the second blank leaf, "For Patty, My heart burns for you - Love, Ed. Dec. 1964". (3). *Some Los Angeles Apartments.* 1965. First edition, one of 700. Inscribed on the endpaper "To Patty, you're an artist, you don't look back, love, Ed". (4). *Every Building on the Sunset Strip.* 1966. First edition, first issue, in slipcase. Inscribed on the copyright page "To half-mad Callahan who will never see a silver thread in her head. I love her - Ed - Oct. 1966". (5). *A Few Palm Trees.* 1971. First edition. Inscribed "P. Marie my love. Ed. May 18 '71". (6). *Colored People.* 1972. First edition. Inscribed inside front cover "Hello sweet Patty - Edward". (7). *Royal Road Test.* Fourth edition, 1980. Fine. Inscribed by co-author Mason Williams "To Patty ... Way down the road... Mason". "If there is any facet of my work that I feel was kissed by angels, I'd say it was my books." (Edward Ruscha, Interview with David Bourdon, *Art News*, April 1972). [TG] \$100,000

44. SCHEERBART, Paul. *Jenseits-Galerie.* Berlin: Oesterheld, 1907. First edition. Portfolio, unbound in green linen folder with red lettering (designed by the artist). Folio of text, numbered and signed by Scheerbart, and ten "far-out" lithographs. 285 x 115 mm. Fine condition. W / G 19. [TG] \$1500

45. [SCHMIED, Francois-Louis]. *Le Paradis Musulman.* Selon le texte et la traduction du Dr. J.-C. Mardrus. Small folio, illustrated, loose sheets in portfolio, enclosed in a cloth & felt chemise & slipcase as issued. Paris: F-L. Schmied, 1930. First edition. One of 157 numbered copies on japon (total edition 177, including twenty for collaborators), signed by Schmied in the colophon. [32] leaves (plus front and rear endpapers); 8 full-page color wood block illustrations, (including the cover) and 23 other designs. Original wrappers, in publisher's chemise and slipcase (the latter lightly used), with the bookplate of Charlotte de Biencourt, Comtesse de Cossé-Brissac. The title page alone according to Ritchie is "the most intricate of all Schmied's illustrations, requiring some forty-five different blocks ... it took almost two months to print that single page". The illustrations of the scribe and the man carrying a book are Schmied's self-portraits. With the original announcement form for the book laid in. Nasti B19. Ritchie 35. Original slipcase lightly soiled & worn, otherwise a very fine copy of one of Schmied's masterpieces. [TG/JJ] \$25,000

46. [SCHMIED, François-Louis]. *Ruth et Booz.* Paris: F.L. Schmied, 1930. Illustrated with 12 double-page and 4 single-page plates. Small folio, 14-1/16 in. x 11-1/8 in. 76 pp. Full red goatskin, cover with a central design after motifs in the book, tooled in gilt on inlays of black and maroon goatskin, dentelles tooled in gilt and with gilt corner onlays, gold and black silk moiré endsheets, edges rough-gilt, bound by Schmied, signed "F.L.S." "Schmied bound only books of his own creation, choosing above all the books of his great years. . . The subjects of his designs come from the books themselves"

Ray, *The Art Deco Book in France*, pp. 101-102. Light marginal foxing, but in excellent condition. One of 155 copies printed on Madagascar paper (plus 10 for collaborators, and 7 on japon). Nasti B15; Ritchie 31. [TG] \$13,500

47. SCHNABEL, Julian. *Works on Paper 1975-1988*. Edited by Jorg Zutter. With essays by Brooks Adams, Donald Kuspit, and Jorg Zutter. 4to, illustrated, cloth with original signed painting by Schnabel on front cover, dust jacket. (Munich): Prestel, (1990). First edition, with English text. One of 100 numbered copies with an original painting by Schnabel on the front cover, inscribed to the reader & signed by the artist. Fine copy, with publisher's note laid in. [JJ] \$2500

48. [THORNWILLOW PRESS]. [LINCOLN, Abraham]. DONALD, David Herbert. *Lincoln At Home: Two Glimpses of Abraham Lincoln's Domestic Life*. Small 4to, illustrated with three tipped-in photogravure portraits & two fold-out facsimile letters, 3/4 black moroccan goatskin & dark blue paste-paper boards, t.e.g., velvet lined folding black cloth traycase. (N. Y.): Thornwillow Press, 1999. First edition. With a never-before-seen collection of all the known letters & telegraph communications exchanged among members of the Lincoln family up to the time of his assassination. One of 185 copies printed on handmade paper and signed by David Herbert Donald, a leading Lincoln scholar, winner of two Pulitzer Prizes for biography and the Charles Warren Professor Emeritus of American History & American Civilization at Harvard University. A lovely book. As new. [JJ] \$2250

49. [TOYEN]. Nezval, Vítězslav; PERET, Benjamin. *Antilyrique. Avec un dessin de Toyen*. Paris: Éditions G.L.M., 1936. First edition. Original orange printed wrappers, slight wear to one corner; fine. One of 70 copies printed, numbered and signed by the publisher. Frontispiece by Toyen. The translation is by Benjamin Perét. [TG] \$1350

50. WARHOL, Andy. *Love is a Pink Cake by Corkie and Andy*. New York: [1953]. First edition. 25 offset lithographs, printed on a light-blue wove paper, original staples present, first and last leaves detached. Warhol's blotted ink line drawings illustrate famous love stories, told in poems by Ralph T. Ward ("Corkie"). Warhol had wooed Ward for two years, and this book, given to their friends and associates, was made to celebrate the beginning of their relationship, and, by implication, their status as great lovers. [TG] \$18,000

51. WEBER, Max. *Essays on Art*. New York: Printed by William Edwin Rudge, (1916). First edition. Wrappers, cover with an original woodcut by Weber. Copy 3 of only 20 printed on japan vellum, with a limitation statement handwritten by Weber, and his presentation inscription "With appreciation to Miss Amend, a member of the class for which these essays were first written. / Max Weber, July 29, '16". [TG/JJ] \$1500

ASSOCIATION COPIES:

52. ANDERSON, Sherwood. *Winesburg, Ohio. A group of tales of Ohio small town life*. New York: Huebsch, 1919. First edition. Yellow-orange cloth. With points of the first printing: title page frame unbroken, "lay" for "lie" on p. 86, line 5, and broken type on p. 251, line 3. Top edge stained like the cloth, orange. Front hinge cracked, otherwise a very good copy, with the scarce dust jacket (chipped at the ends of the spine). Possibly Anderson's own copy, or one of his copies, signed in full on the front free endpaper, and with his note "And damn the man who borrows this book S.A." Full morocco pull-off case. [TG] \$45,000

53. BENCHLEY, Robert. *My Ten Years in a Quandary and How they Grew*. New York: Harper, 1936. First edition. Original green cloth, very good, in lightly worn dust jacket (supplied from another copy). Inscribed "For Madeleine, among other reasons, because she lent class to this book by reading it aloud. Uncle Bob Benchley with love, (and a fur-bearing pen). September 30, 1936". There are a few pencil marks in the Table of Contents, probably marking the pieces that Madeleine Carroll (for she was the presentee) read. In addition, Benchley has corrected and initialed in pencil the last line of page 1, and noted his "author's correction very valuable". [TG] \$1500

54. BLIXEN, Karen [Isak Dinesen, pseud.]. *Skilbne- Anekdoter*. Copenhagen: Gyldendal, 1958. First edition. Original wrappers, fine, in dust jacket. Inscribed by the author to the Finnish poet Emil Zilliacus. The title in English was "Anecdotes of Destiny" and the collection includes two stories notably filmed: the award-winning 1987 "Babettes Gæstebud" ("Babettes Feast") and "Den Uddelgelige Historie" ("The Immortal Story," directed by Orson Welles, 1968). [TG] \$1500

55. GAUTIER, Judith. *Le livre de jade / par Judith Walter*. Paris: Alphonse Lemerre, 1867. First edition. Original wrappers, lightly dust marked, small pieces of corners missing. The first book by the daughter of Théophile Gautier. It

is an early example (perhaps only the second collection) of Chinese poetry in French translation, and the first poetic translation. In 1866 she had married Catulle Mendès, and this copy has the presentation inscription in her married name “à Monsieur Sainte-Beuve comme une temoignage d’admiration profonde / Judith Mendès”. The unhappily married Mendès couple sought help from Sainte-Beuve, a friend of Judith’s husband, and one of her admirers, who interceded with the Princess Mathilde to obtain a job for Catulle. In 1866 she had married Catulle Mendès, and this copy has the presentation inscription in her married name “B Monsieur Sainte-Beuve comme une temoignage d’admiration profonde / Judith Mendès”. The unhappily married Mendès couple couple sought help from Sainte-Beuve, a friend of Judith’s husband, and one of her admirers, who interceded with the Princess Mathilde to obtain a job for Catulle. [TG] \$1750

56. GINSBERG, Allen. *Howl. Original Draft Facsimile, Transcript & Variant Versions, Fully Annotated by Author, With Contemporaneous Correspondence, Account of First Public Reading, Legal Skirmishes, Precursor Texts & Bibliography. Edited by Barry Miles.* 4to, illustrated, original cloth, dust jacket. N. Y.: Harper & Row, (1986). First edition, trade issue. Presentation copy, inscribed by Ginsberg to Don Allen on the verso of the half-title page: “For Don Allen with old affection respect & nostalgia. Allen Ginsberg New York February 3, 1987”. Ginsberg has added to the inscription the capital letters “AH” within a circle. Fine copy. [JJ] \$1000

57. KEROUAC, Jack. *The Town and the City.* New York: Harcourt, Brace (1950). First edition. Kerouac’s first book, inscribed to the photographer whose portrait of him appears on the dust jacket’s back panel: “To Arni and the Missus with best wishes / From / Jack Kerouac.” Original red cloth, spine dull, inner hinges cracked, lightly worn dust jacket. Although a number of copies were signed at a bookstore publication party in Denver, genuine early presentation copies are rare. Clamshell case. [TG] \$9000

58. KUNITZ, Stanley J. *Intellectual Things.* Small 8vo, original cloth with printed label on the spine, dust jacket. Garden City, NY: Doubleday, Doran & Co., 1930. First edition of Kunitz’s first book. Presentation copy, inscribed many years later to one of his closest friends, the poet Theodore Roethke: “To Ted, whose feelings for these poems helped sustain me - Stanley 1960”. There are a number of pencil marks - checks and brackets - beside a number of poems in the book, marks which may be in Roethke’s hand. As Kunitz has written, “The poet of my generation who meant most to me, in his person and his art, was Theodore Roethke. . . .” It was Kunitz who christened Roethke’s first book, *Open House*; and some years later, when Roethke was being asked to leave Bennington owing to manic-depression, he refused to leave unless Kunitz was hired to take his place on the faculty. Kunitz devoted one of his last evenings at the Fine Arts Work Center in Provincetown, which he helped to found, wholly to Roethke. A few very short closed tears in the jacket, some light foxing, otherwise a fine copy. [JJ] \$3000

59. NABOKOV, Vladimir. *Korol, Dama, Valet.* Berlin: Slovo, 1928. First edition. Presentation copy, inscribed by Nabokov in Russian, shortly after publication (roughly translated) “to most respected Savelii Grigorevich Poliak, in kind memory from the author. 10.28 Berlin”. Nabokov’s rare second novel. Bound in cloth, with the front wrapper mounted on the front cover. Library stamps of the Russian Refugees’ Relief Association, London. Small marginal tears to four leaves, but a very good copy of a fragile title. Lacks final leaf of ads. [TG] \$8500

60. SCHUYLER, James. *Selected Poems.* 8vo, original cloth, dust jacket with painting by Darragh Park. N. Y.: Farrar Straus Giroux, (1988). First edition. Presentation copy, inscribed on the title page by Schuyler to fellow poet Allen Ginsberg: “for Allen with love and admiration Jimmy Schuyler, June 14, 1988”. With Ginsberg’s ownership signature & date (“5/17/88”) on front free endpaper. Fine copy. [JJ] \$1250

61. STEIN, Gertrude. *Portrait of Mabel Dodge at the Villa Curonia.* 8vo, original floral Florentine wallpaper wrappers with printed label on the front cover. Florence: Privately Printed, 1912. First edition of Stein’s second book. One of 300 copies printed. Wilson A2. Presentation copy, inscribed by Stein to Natalie Clifford Barney, the wealthy American “Amazon”: “To Natalie Barney at the rue Jacob from Gertrude Stein.” An extraordinary association copy, linking two women who in their different, even contrary, ways personified the expatriate lives of the two most prominent American lesbians in Paris during the first half of the Twentieth Century. Both women conducted famous salons, each in her own very different style, and with her own distinctive preferences: Stein at 27, rue de Fleurus from 1903; Barney at 20, rue Jacob from 1909. A fine copy of a rare book. [JJ] \$25,000

62. STEVENS, Wallace. *The Collected Poems.* Thick 8vo, frontispiece, original cloth, dust jacket. N. Y.: Knopf, 1954. First edition of the poet’s last work, winner of the Pulitzer Prize. One of 2500 numbered copies. Edelstein A23. Presentation copy, inscribed near the time of publication on the half-title: “For Doc, Wallace Stevens, Oct. 4, 1954”.

The recipient was Ivan ("Doc") Daugherty, one of Stevens' closest friends and associates at the Hartford Insurance Company and one of the pall-bearers at the poet's funeral. [See Peter Brazeau, *Parts of a World: Wallace Stevens Remembered* (N. Y.: Random House, 1983)]. Books signed by Stevens are rare, especially this title, the last book published during his lifetime. A fine copy in slightly faded dust jacket. [J] \$9,500

63. WELTY, Eudora. *One Writer's Beginnings*. 8vo, illustrated, original cloth, dust jacket. Cambridge: Harvard University Press, 1984. First edition of Welty's autobiography. Presentation copy, inscribed by Welty to her editor at Harper's Bazaar, Mary Lou Aswell: "For dearest Mary Lou who already knows the story, with my love always, Eudora, February 1984". Top corner bumped, otherwise a fine copy in lightly worn jacket. [JJ] \$2500

64. WHITMAN, Walt. *Memoranda During The War*. 8vo, frontispiece portraits, original plum cloth stamped in gilt & blind, a.e.g. Camden, N. J.: Author's Publication, 1875-'76. First edition, only separate issue (Myerson's second issue), a Remembrance Copy with a specially printed page which includes a form for the author's inscriptions. Wells & Goldsmith suggest that in this presentation issue, it is improbable that more than a hundred copies were issued. The book is rare. Myerson A8.1.A. Wells & Goldsmith, pp. 19-20. BAL 21409. Presentation copy, inscribed by the poet "[To] Peter Doyle [From] the author, with his love". For many years, Peter Doyle was one of Whitman's closest friends and arguably his most significant lover. The two met in Washington in December 1865, when Doyle, then an 18 year old former Confederate prisoner of war, was working as a streetcar conductor. Though Doyle was 25 years Whitman's junior and neither particularly literary nor intellectual, he and Whitman were passionately involved for eight years, at times to the poet's intense pain and frustration. In 1873, Whitman suffered a crippling stroke, necessitating a move to his brother George's house in Camden, New Jersey. He and Doyle corresponded until 1876, when the relationship seems to have ended. A more important association copy of this title can hardly be imagined. Paper-clip rust mark at top of first frontispiece page; the single leaf comprising pp. 67-68, which had been excised from this copy, has been archivally replaced from another copy of the same printing; covers somewhat sunned & lightly rubbed, but still a very good copy. In custom-made gilt-stamped leather folding case with red and navy spine labels. [JJJ] \$45,000

65. YEATS, W. B. *Selected Poems. Lyrical and Narrative*. Small 8vo, title-page heliotype portrait by John Singer Sargent, original embossed blue cloth, dust jacket. London: Macmillan, 1929. First edition, including a brief preface noting that this selection includes "whatever lyrical and narrative poems of mine best please my friends or myself, or best illuminate one another." Wade 165. Presentation copy, inscribed by Yeats on the front free endpaper to his mother-in-law: "Mrs Tucker from W. B. Yeats, Nov 15, 1929." On p. 186, Yeats has hand-corrected an error in the penultimate line of "Sailing to Byzantium" where the line reads "To ladies and lords of Byzantium" instead of "To lords and ladies of Byzantium". In the margin, he has added the word "transpose". The same error is noted on an erratum slip tipped-in at the appropriate place in the table of contents. Edith Ellen Tucker, formerly Hyde-Lees, was the mother of George Hyde-Lees, Yeats' wife, and played a critical role in Yeats' life. A very fine copy, in a fine dust jacket, of an uncommon book. [JJ] \$15,000

LITERARY ART & ARTIFACTS:

66. BASKIN, Leonard. *Original ink & crayon drawing for the dust jacket to the first English edition of Ted Hughes' Crow*, 11 x 7 3/4 inches, signed by the artist at the base. (c 1969-1970). The original dust jacket art for the first edition of Hughes' most important book, published by Faber in 1970. *Crow* was the first of many books of Hughes' poetry on which Baskin collaborated (Poetry Is, the American edition of *Poetry In The Making*, an anthology, published ten days before *Crow*, is the first of Hughes' books to bear a Baskin dust jacket) - Sagar & Tabor A14b, A25a. There has been no more natural marriage of art and poetry in the modern period than that between Hughes and Baskin, whose poetry and imagery have become virtually synonymous. Pride of place among these collaborations must belong to this malevolent crow. [JJ] \$12,500

67. [BLOOMSBURY]. BELL, Vanessa. *Original study for "The Memoir Club"*. Oil on canvas, approximately 19 1/2 x 11 1/2 inches, framed and glazed, no date but circa 1943. "The Memoir Club met for the first time on 4 March 1920. The members were: Desmond and Molly MacCarthy, Leonard and Virginia Woolf, Saxon Sydney-Turner, Maynard Keynes, Lytton Strachey, Duncan Grant, Clive and Vanessa Bell, Morgan Forster, Sydney Waterlow and Roger Fry. David Garnett became a member fairly soon afterwards. The club had no rules, save that there was an understanding that members were free to say anything they pleased, nor did it keep records. Leonard Woolf (*Downhill*. . . , p. 114) suggests that the membership was identical with the original thirteen members of Bloomsbury." - Quentin Bell, *Virginia Woolf* (London: Hogarth Press, 1972), p. 83. The present painting is a fine study, with the figures limned in, for the artist's celebrated portrait of the members of "The Memoir Club" which now hangs in the National Portrait Gallery in

London. On the back of the painting is a note of provenance from the Anthony D'Offay Gallery. The painting is in excellent condition. [JJ] \$35,000

68. BRAINARD, Joe. *Original unpublished ribald cartoon drawings*, comprising 4 panels, each approximately 4 1/2 x 3 1/2 inches, of pen and ink figures on off-white card stock, mounted on a 7 7/8 x 10 1/2 inch sheet of heavy black paper. Each panel is accompanied by a dialogue bubble (one panel has 2 bubbles) in which Brainard has written the dialogue in pencil. The cartoon panels are of a sailor, a toddler, a middle-aged woman and newlyweds cutting their wedding cake. The happy couple stare at the viewer as the groom slices the cake, "I wish she'd take her paw out of my pocket!", and the bride slips her hand into her new husband's front trouser pocket, "Where IS the damn thing?!" Undated. This series of cartoons, and two others like it that we have seen, were collaborations between Brainard, who drew the cartoons, and James Schuyler and his partner Tom Carey, who may have provided the captions. Framed and glazed, the cartoon is in fine condition. [JJ] \$8500

69. CHUBB, Ralph. *Self-Portrait*. Original pencil drawing, signed by the artist in the image: "RNC / Nov. 1921 / (drawn from self)", approximately 5 1/2" x 14", matted & framed. Invalidated out of the Army after World War I, Ralph Chubb studied at the Slade School of Art between 1919-1922. Dated Nov. 1921, this delicately rendered self-portrait, which focuses on the body rather than the face (which is not even sketched in), and shows the artist dressed in gypsy costume, seems to be based on Chubb's persona of the previous summer. Ralph Chubb was an innovative and largely unappreciated artist and bookmaker, little known today beyond the homosexual community. During his life (1892-1960), his highly unconventional personal philosophy, which he expounded in his art and books, gained him more enemies than friends. Despite financial difficulties and critical hostility, Chubb, supported by his family, continued to produce his painstakingly hand-crafted books. He believed that his art was a divine gift and that eventually he would receive the recognition he deserved. His dedication to his art and his unswerving truthfulness about himself and his homosexuality have since gained him a devoted following. Fine. [JJ] \$7500

70. ESCHER, M.C. *Stoomwals [Steamroller]*, from *Emblemata*. 1931. Woodcut, 7 1/8 x 5 1/2 inches, fine condition, matted and framed. One of 300. [TG] \$1250

71. GYSIN, Brion. *Original roller painting with holograph text*, 15 x 22 inches, signed in ink below the text. (No date). The text, written in all caps, reads: "My dear / I'm working on / the most marvelous in- / vention... a boy who / disappears as soon as / you come, leaving / a smell of burning / leaves and a sound / effect of distant train / whistles. / Ever make sex / in no gravity? Your / jism just floats out in / the air like lovely / ectoplasm and female / guests are subject to / immaculate or, at least, / indirect conception. / Reminds me of / Naked Lunch / BG". The present painting resembles the series of prints Gysin produced in 1960 in which he hand-lettered sections of texts from Burroughs's novel *Naked Lunch*. In fine condition. [JJ] \$7500

72. O'HARA, Frank & Larry RIVERS. *Us*. (1957). Original collaborative lithograph, 23 3/4" x 18 3/4", black ink on cream paper by Larry Rivers, editioned ("B1"), and signed by O'Hara and the artist, Larry Rivers. "Us" was the first in a series of lithographic prints, collectively called "Stones", produced by O'Hara and Rivers for Tatyana Grosman's Universal Limited Art Editions studio from 1957-1960. "With his [O'Hara's] own hands, using a mirror to write backward, he put his poetry on the litho stones in and around my images." - Rivers, *What Did I Do?* (NY: Harper Collins, 1992), pp. 233-234. Fine. [JJ] \$6500

MODERN FIRST EDITIONS:

73. [ALBONDOCANI PRESS]. *A complete run of the Albondocani Press publications*. 60 volumes, 8vo, plus occasional poem-cards, 1968-1991. First editions. A complete run of the publications of this superb private press, including holiday greeting cards, from 1968 to 1991, all numbered 52 and many signed by the authors. There are 60 books and 24 cards, including work by Denise Levertov, Gertrude Stein, Joyce Carol Oates, Reynolds Price, Edward Gorey, Marianne Moore, Eudora Welty, Thom Gunn, John Updike, E. M. Forster, Saul Bellow, William Styron, Flannery O'Connor, Richard Wilbur, Alfred Corn, Tennessee Williams, David Plante, Ellen Gilchrist, among others. Very fine collection in custom-made quarter green morocco and cloth boxes. [JJ] \$10,000

74. ALGREN, Nelson. *Somebody in Boots*. 8vo, original terracotta cloth, dust jacket. N.Y.: The Vanguard Press, (1935). First edition of Algren's rare first book which served as the genesis for *A Walk on the Wild Side* (1956). Signed by Algren on the title page and additionally inscribed by him at a later date. Algren has incorporated a drawing of a cat in his inscription. The novel sold only 750 copies, and the disappointment put the author in the hospital. *Somebody in*

Boots is notoriously rare in dust jacket. A beautiful copy in dust jacket with a half-inch closed tear at the top of the front panel. [JJ] \$9500

75. [ANTHOLOGY]. JOYCE, James. *Contact Collection of Contemporary Writers*. (Edited by Robert McAlmon). 8vo, original printed wrappers. (Paris: Contact Editions Three Mountains Press, 1925). First edition, published jointly by McAlmon's Contact Editions & William Bird's Three Mountains Press. One of 300 copies printed in Dijon by Darantiere, who printed Joyce's *Ulysses*. Slocum & Cahoon B7. With contributions by Djuna Barnes, Bryher, Mary Butts, Norman Douglas, Havelock Ellis, Ford Madox Ford, Wallace Gould, Ernest Hemingway, Marsden Hartley, H. D., John Herrman, Joyce, Mina Loy, Robert McAlmon, Ezra Pound, Dorothy Richardson, May Sinclair, Edith Sitwell, Gertrude Stein and William Carlos Williams. Includes Joyce's "Work In Progress" from *Finnegans Wake*; Hemingway's "Soldiers Home", which first appeared in the American edition of *In Our Time*; Hanneman B3; and William Carlos Williams' essay on Marianne Moore; Wallace B8. A very fine bright copy, with a tiny nick at head of spine, and a touch of soiling at the base of the spine, otherwise as fine a copy as we have seen. [JJ] \$3500

76. AUSTER, Paul. *Autobiography of the Eye*. 8vo, photographic frontispiece by Karin Welch tipped-in, original string-tied French-fold unprinted wrappers, printed paper label, publisher's envelope. (Portland: Printed at The Beavertown Press for Charles Seluzicki, 1993). First edition of this poem. One of thirty-five copies printed (the entire edition). Fine copy. [JJ] \$850

77. BELYI, Andrei, pseud. [BUGAEV, Boris Nikolaevich]. *Petersburg. Roman v vos'mi glavakh s prologom y epilogom*. [Petersburg. A novel in eight chapters with a prologue and epilogue]. Large thick 8vo, original printed gray wrappers. Petrograd: Stasiulevicha, 1916. First edition in book form of Belyi's masterpiece, Petersburg, one of the great novels of the 20th century, ranked by Nabokov alongside Joyce's *Ulysses* and Kafka's *Metamorphosis*. First published in the periodical *Sirin* (1913-14), the present edition of *Petersburg* is an off-print from *Sirin* with a new title-page and represents the most complete form of the novel, which was re-published in a shorter, revised edition in 1922. Kilgour 183. Ownership signature in corner of front wrapper, extremities of spine worn, otherwise a very good copy of this unwieldy book, preserved in a black half-morocco slipcase. [JJ] \$5000

78. BELYI, Andrei, pseud. [BUGAEV, Boris Nikolaevich]. *Pervoe svidanie*. Peterburg: Alkonost, 1921. First edition. Original wrappers. A very good copy. One of an edition of 3000 copies. "Of all this great writer's works, it remains the one whose artistic merit and value are unassailed. Some critics even place it among the finest achievements of twentieth-century Russian poetry . . . [it] can also be appreciated as a compendium of Bely's lifework in literature." - Gerald Janacek, Introduction to his 1977 translation. [TG] \$1250

79. BORGES, Jorge Luis and Margarita Guerrero. *El "Martin Fierro"*. Buenos Aires: Editorial Columba, 1953. First edition. Inscribed "Para Néliida, con mis mejores augurios para este nuevo emprendimiento. Jorge Luis Borges". Original wrappers, very good copy. An important critical work, key to Borges's understanding of the Argentine national epic. [TG] \$1500

80. CANETTI, Elias. *Masse und Macht*. Hamburg: Claassen, (1960). First edition. Black cloth. Fine in dust jacket, with restoration along the edges. First edition of Canetti's study of crowds, to which he devoted much of his life. Inscribed by Canetti. W/G 7. [TG] \$750

81. CATHER, Willa. *Death Comes for the Archbishop*. New York: Knopf, 1927. Marbled boards, green cloth spine, leather label. A fine copy in the publisher's labeled box. First edition of Cather's masterpiece, one of 175 numbered and signed copies, printed on Borzoi all-rag paper. Crane A16.a.i. [TG/JJ] \$4500

82. GOREY, Edward. *Three Books from the Fantod Press: The Chinese Obelisks. Fourth Alphabet; The Osbeck Bird; Donald Has a Difficulty*. New York: The Fantod Press, (1970). First editions. Three volumes, wrappers, fine copies, with the original pink printed envelope, lightly used and faded. Each title is inscribed and signed by Gorey. [TG] \$1000

83. HELLER, Joseph. *Catch-22*. Simon & Schuster, 1961. First edition. Original blue cloth, slight fading near the top edge, a nice copy in dust jacket with some small closed edge tears and tiny chips at the ends of the spine. With Heller's very early presentation inscription, more than a week before official publication, "To Jerry Mulvihill - with sincere best wishes from one ex Air Corps man to another. Joe Heller. October 11, 1961. McCall's". Heller quit his job as publicist at McCall's in 1961, shortly after publication of "Catch-22". [TG] \$10,000

84. HEMINGWAY, Ernest. *A Farewell to Arms*. New York: Scribner's, 1929. First edition, first issue. Black cloth, gilt labels. A fine copy in a slightly tanned dust jacket, with a very little wear at the top of the spine. Hanneman A8a. [TG] \$3000
85. IHIMAERA, Witi. *The Whale Rider. Illustrated by John Hovell*. 8vo, original cloth boards, dust jacket. (Auckland, NZ): Heinemann, (1987). First edition, the basis for the popular film of the same name. Presentation copy, inscribed by the author on the half-title page: "For our dear Hugh, on the occasion of your va whanan . . . [2 additional lines in Maori] New York, '87". Spine ends and extreme fore-tips very slightly rubbed, otherwise a fine copy in trifle edge-worn dust jacket. [JJ] \$1000
86. JOYCE, James. *Ulysses*. Paris: Shakespeare and Company, 1922. First edition. Handsomely bound in quarter blue morocco, lettered on the spine in white, top edge gilt, others uncut, original front and rear wrappers bound in, matching blue cloth slipcase. Also bound in is the first page of the *Ulysses* prospectus, with "will be published in the Autumn of 1921" changed to "is now ready" in the hand of Sylvia Beach. First edition, copy number 731, one of 750 on handmade paper, from a total edition of 1000, originally subscribed for by a Dr. Simon Kelly of Manchester. Fine condition. [TG] \$35,000
87. KEROUAC, Jack. *On the Road*. New York: Viking, 1957. First edition. Black cloth, very slightly marked on the front cover, the white lettering is intact and bright, slight lean, jacket with very slight wear at the base of the spine, slight fading to the red on the spine, otherwise very fresh. [TG] \$5500
88. McKAY, Claude. *Harlem: Negro Metropolis*. Illustrated with Photographs. Tall 8vo, original brown cloth, pictorial dust jacket with bird's-eye view of Harlem. N. Y.: E.P. Dutton, (1940). First edition of McKay's last book, a series of essays on Harlem, including chapters on God in Harlem: Father Divine, Marcus Garvey, "Occultists" and "Cultists", the Harlem Businessman, The Business of Numbers, The Business of Amusements, the Harlem Politician, Sufi Abdul Hamid and Organized Labor. In the last chapter, McKay draws upon his disillusionment with communism to exhort his people to "save themselves from becoming the black butt of communism". Apart from occasional foxing, a very fine copy in the rare dust jacket, which is brilliant, completely unfaded, and virtually as new. [JJ] \$2750
89. MORRISON, Toni. *Sula*. New York: Knopf, 1974. First edition. Orange cloth, a fine copy in dust jacket with two small closed tears, and a tiny (50 mm.) chip from the back panel, top edge. Morrison's second book. [TG] \$500
90. MÜHSAM, Erich. *Homosexualität. Ein Beitrag zur Sittengeschichte unserer Zeit*. Berlin: M. Lillenthal, 1903. First edition. Original printed wrappers, slight wear, one blank corner clipped, but a fine copy of Mühsam's rare first book. Occasional contemporary pencil notes. W / G 1. [TG] \$1750
91. ORWELL, George. *Nineteen Eighty-Four. A Novel*. London: Secker & Warburg, 1949. First edition of Orwell's dystopian masterpiece, in the preferred red dust jacket. One of 25,575 copies printed. Fenwick A12a. Small 8vo, original green cloth, red dust jacket with Book Society wraparound band. A fine copy, with just a hint of fading along the spine of the dust jacket, which has one shallow chip at the base of the rear panel. A common enough first edition, but rarely seen in such beautiful condition. [JJ] \$15,000
92. PYNCHON, Thomas. *Gravity's Rainbow*. Thick 8vo, original cloth, dust jacket. N. Y.: Viking, (1973). First edition. One of 4000 copies printed. Winner of the National Book Award. A fine copy. [JJ] \$1000.00
93. RULFO, Juan. *Pedro Páramo. Translated by Lysander Kemp*. 8vo, original cloth-backed boards. N. Y.: Grove Press Inc., (1959). First American edition. One of 26 lettered copies signed by the author out of a total limited edition of only 30 copies. A fine copy, with the ownership signature of Loly Rosset, the publisher Barney Rosset's second wife, on the front free endpaper in pencil. We have never before encountered a copy of this signed issue. [JJ] \$2500
94. SASSOON, Siegfried. (I) *Memoirs Of A Fox-Hunting Man*. (II) *Memoirs Of An Infantry Officer*. (III) *Sherston's Progress*. 3 volumes, 8vo, original blue cloth, dust jackets. London: Faber & Gwyer; Faber & Faber, 1928, 1930, 1936. First trade editions of each of the three volumes in Sassoon's celebrated World War I trilogy, the first volume in the "bibliographically preferred" first state with untrimmed edges. Keynes A30a, A33a, A40a. Edges a bit foxed, signature on rear pastedown of *Memoirs of An Infantry Officer*, with nick in the top of the spine panel of the dust jacket, otherwise a fine set of Sassoon's semi-autobiographical memoirs. [JJ] \$3500

95. STEINBECK, John. *Tortilla Flat*. New York: Covici Friede, 1935. First edition. Original grey cloth, spine slightly tanned, a little wear to the ends, rear endpaper slightly cracked; a very good copy in dust jacket. The jacket lacks two small chips at the base of the spine, has small closed tears repaired on the verso. One of 4000 copies. Goldstone & Payne A4b. [TG] \$4500
96. STEINBECK, John. *The Grapes of Wrath*. 8vo, original cloth, dust jacket designed by Elmer Hader. N. Y.: The Viking Press, (1939). First edition of Steinbeck's masterpiece. Goldstone A12. Winner of the Pulitzer Prize in 1940. A brilliant copy, as new, preserved in a half-morocco slipcase. [JJ] \$12,500
97. VONNEGUT, Jr., Kurt. *Slaughterhouse-Five or The Children's Crusade*. New York: Delacorte, (1969). First edition. Blue cloth, minimal lean, but a fine copy in slightly tanned dust jacket. [TG] \$900
98. UPDIKE, John. *Rabbit, Run*. 8vo, original cloth-backed boards, dust jacket. N. Y.: Knopf, 1960. First edition of Updike's second novel, and the first of the Rabbit Angstrom series, first issue dust jacket. Very fine copy in dust jacket with no fading and only the slightest bit of wear; a beautiful copy. [JJ] \$2250
99. WILLIAMS, Tennessee. *A Streetcar Named Desire*. 8vo, original decorated pink boards, dust jacket. (N. Y.): New Directions, (1947). First edition. Signed in full by Williams on the front free endpaper. A spectacular copy of this perishable book, virtually as new in bright, unfaded dust jacket. [TG/JJ] \$25,000
100. WILLIAMS, Tennessee. *The Kingdom of Earth with Hard Candy*. New York: New Directions, (1954). First edition. Half-linen and patterned paper boards; spine stamped in gilt; front inner hinge slightly cracked (as almost always with this book, since the additional story caused the bulk to be too great for the binding), an exceptionally fine and fresh copy in unworn slipcase. Marked "Presentation copy" below the stated limitation of 100 numbered copies, and signed by the author. This was one of Williams's own copies, given by him to the previous owner. [TG] \$2500
101. WILLIAMS, Tennessee. *I Rise in Flames, Cried the Phoenix. A Play About D.H. Lawrence. Note by Frieda Lawrence*. New York: New Directions, (1951). Patterned boards, cloth back, a very fine copy in the original slipcase. First edition, one of 300 numbered copies on Rives paper, signed by Williams, printed at the Cummington Press. [TG] \$1000
102. WILLIAMS, Tennessee. *Tennessee Williams' Letters to Donald Windham 1940-65. Edited and with comments by Donald Windham*. Verona: 1976. First edition. Wrappers, boxed, as new. One of 26 lettered copies, printed on blue Fabriano paper by Martino Mardersteig, signed by Williams and Windham. [TG] \$1750
103. WOOLF, Virginia. *A Room of One's Own*. Tall 8vo, original red cloth. N. Y.: The Fountain Press; London: The Hogarth Press, 1929. First edition of Woolf's prose masterpiece. Limited to 492 copies signed by the author in her characteristic purple ink. Kirkpatrick A12a. *A Room of One's Own* is a beautiful evocation of why a woman must have money and a room of her own if she is to write fiction. Now a feminist classic, *A Room of One's Own* was based on two shorter lectures Woolf delivered on the specified topic of women and fiction at Newnham and Girton Colleges, Cambridge in 1928. A very fine copy without printed jacket as issued, preserved in a half-morocco folding box. [TG/JJ] \$12,500

MODERN POETRY:

104. AUDEN, W. H. *Poems*. 8vo, original pale blue printed wrappers. London: Faber, (1930). First edition of Auden's first regularly published book. One of 1000 copies printed. Bloomfield & Mendelson A2a. Apart from a hairline split about an inch long at the base of the spine along the rear outer hinge and a minute amount of wear at the corners, a brilliant copy - the finest copy we have seen - with the publisher's advertisement flyer laid in. [JJ] \$3500
105. [AUSTRIAN LITERATURE]. *Patmos. Zwölf Lyriker. Herausgegeben von Ernst Schönwiese*. Vienna: Johannes-Presse, 1935. First edition. Original half leather, slipcase. 223 pp. One of 50 numbered copies signed by all the authors: Friedrich Bergammer; Felix Brown; Hermann Broch; Benno Geiger; Lenz Grabner; Theodor Kramer; Erika Mitterer; Robert Musil; Heiz Politzer; Ernst Schönwiese; Herta Staub; Ernst Waldinger. [TG] \$4500
106. (CELAN, Paul, translator) Rimbaud, Arthur. *Bateau Ivre. Das trunkene Schiff. ibertragen von Paul Celan*. Wiesbaden: Insel, (1958). First edition. Original marbled boards, fine copy in the cellophane jacket (some repairs).

Inscribed and signed by Celan, to Hanns von Winter. One of 1500 copies. W / G 18. [TG] \$2750

107. CUMMINGS, E. E. *Tulips and Chimneys*. 8vo, original canvas-backed boards, printed paper spine label, dust jacket. N. Y.: Thomas Seltzer, 1923. First edition of Cummings' first book of poetry. Firmage A3a. A fine copy in the extremely rare dust jacket, which has some minor soiling, some edge-wear (not affecting any of the lettering), and a two-inch closed tear in the front panel. [TG/JJ] \$7500
108. ELIOT, T.S. *Four Quartets*. New York: Harcourt Brace, (1943). First edition. Black cloth, a superb copy in dust jacket. First edition, first printing, with the words "first American edition" on the copyright page. Only 788 copies of this printing survived the publisher's recall for poor printing quality. Penciled ownership signature of Alan M. Fishburn (radio writer and director), Chicago, 1943. Gallup A43a; Connolly, One Hundred Modern Books 92. [TG/JJ] \$12,500
109. ELIOT, T. S. *Four Quartets*. 4to, original quarter vellum & marbled boards, marbled board publisher's slipcase. London: Faber & Faber, 1960. One of 290 numbered copies, signed by Eliot, and printed by Giovanni Mardersteig at the Officina Bodoni in Verona. Gallup A43c. A very fine copy in original slipcase, preserved in a half-morocco folding box. [JJ] \$4000
110. ELIOT, T. S. *The Waste Land*. 4to, original quarter-vellum & marbled boards, publisher's marbled board slipcase. London: Faber & Faber, (1961). First limited signed edition. Limited to 300 copies hand-printed in Dante type on Magnani paper by Giovanni Mardersteig at the Officina Bodoni in Verona, Italy and signed by Eliot. Gallup A6d. Barr 63. Very fine copy in slipcase, which is very slightly rubbed slipcase. [JJ] \$4500
111. 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 a different cloth by a different binder. Crane A2. Spine very slightly faded, extremities a bit rubbed, otherwise a fine copy preserved in a half morocco slipcase. [TG/JJ] \$12,500
112. FROST, Robert. *North of Boston*. 8vo, original green cloth, gilt, single blind rule around the covers. London: David Nutt, (1914). First edition. First edition, first issue of Frost's second published book. This first issue comprises some 350 copies bound at first publication. Small marginal spots on the last five leaves, otherwise a fine and bright copy. Crane A3. Presentation copy, inscribed on the front endpaper by Frost to the English poet F.S. Flint: "*Dator Franco Flint poetae natu tenaci propositi viro. R. F.*" Frost first met the poet F.S. Flint at the opening of Harold Monro's Poetry Book Shop on January 8, 1913, while he was awaiting Nutt's publication of *A Boy's Will*, and it was Flint who arranged his meeting with Ezra Pound. "People think it was Pound who discovered me. It was Frank Flint," he shouted. "Someone I'll never forget," Stanley Burnshaw, *Robert Frost Himself*, N.Y., 1986, p. 94. Accompanied by a fine and unpublished 2-page contemporaneous autograph letter from Frost to Flint, dated June 1914. [TG/JJ] \$25,000
113. 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. [JJ] \$2500
114. HEANEY, Seamus. *Eleven Poems*. Small 8vo, pictorial printed white wrappers. Belfast: Festival Publications, (1965). First edition, first issue of Heaney's scarce first book, with red-violet sun symbol on the front cover. Brandes A1. Pearson A1a. A very fine copy of the correct first edition. [JJ] \$7500
115. HEANEY, Seamus. *Death of a Naturalist*. 8vo, original cloth, dust jacket. London: Faber & Faber, (1966). First edition of Heaney's first regularly published book. Signed and inscribed with a verse on the title page by the poet: "Between my finger & my thumb / The squat pen rests. Seamus Heaney. Harvard". Aside from some very slight fading to the pink portion of the spine of the dust jacket, as new. [JJ] \$6500
116. HEANEY, Seamus. *Night Drive*. 4to, original bright aquamarine wrappers. (Bow, Crediton, Devon: Richard Gilbertson, 1970). First edition. One of 16 numbered copies with one of the poems in the book ("Wedding Day") in the

author's manuscript and signed and dated ["9th July 1970"] on the colophon page by Heaney (out of a total edition of 100 copies), this being copy no 14 from the series 4-20. Brandes A6. Pearson A6a. Very fine copy. Rare. [JJ] \$7500

117. HOPKINS, Gerard Manley. *Poems of Gerard Manley Hopkins now first published. Edited with notes by Robert Bridges Poet Laureate.* Small 8vo, illustrated with photogravure portraits by Emery Walker & facsimiles, original holland-backed blue boards with printed label on spine. London: Humphrey Milford, (1918). First edition of Hopkins' first book, which consisted of 750 copies. Dunne A38. *Connolly 100*, 33. Spine label slightly darkened, otherwise an unusually fine copy. [JJ] \$5000

118. LARKIN, Philip. *The Less Deceived. Poems.* 8vo, original yellow-green cloth, dust jacket. (Hessle, East Yorkshire): The 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. A very fine copy in dust jacket, very faintly summed along the spine panel. [JJ] \$4500

119. LUGONES, Leopoldo. *Las Montañas de Oro.* Buenos Aires: 1897. First edition. Contemporary half leather with marbled boards, occasional light foxing, erasure of signature from title page; a very good copy. The rare first book by the major modernista poet of Argentina, influenced by Walt Whitman and Victor Hugo, a friend of Ruben Dario, and himself an important influence on a later generation of writers, including Jorge Luis Borges. [TG] \$1750

120. MERTON, Thomas. *Thirty Poems.* 8vo, original printed boards, dust jacket. Norfolk, CT: New Directions / The Poets of the Year, (1944). First edition, hardbound issue, of Merton's first book. Signed by the author on the front free-endpaper: "Thomas Merton / (frater M. Louis)". Laid in is a TLS, 1 page, April 5, 1945, to E. R. Underwood from the Abbot of Our Lady of Gethsemani Monastery, "... I wish to say that for this time we will accede to your request [that Merton sign the book]. Please do not mention it to anyone. We have several authors in the house, and you readily understand that like requests would come in from all sides, and this would be quite against our spirit and our rules. . ." A very fine bright copy. The only signed copy of Merton's first book we have seen. [JJ] \$3500

121. NIEDECKER, Lorine. *New Goose.* Prairie City, Illinois: The Press of James A. Decker, (1946). First edition. Original brown cloth, gilt, endpapers and last leaf with light natural discoloration, but a fine copy, in slightly edge-worn dust jacket. A rare presentation copy of Niedecker's scarce first book, inscribed "To Lucile from her friend Louise". The recipient was Lucile Morris, who graduated Ft. Atkinson (Wisconsin) High School with Lorine Niedecker, in 1922. [TG] \$6500

122. NIEDECKER, Lorine. *My Friend Tree. Poems.* (Introduction by Edward Dorn). Linocuts by Walter Miller. Edinburgh: Wild Hawthorn Press, 1961. First edition of Niedecker's second book, published by the press of the Scottish concrete poet and gardener extraordinaire Ian Hamilton Finlay, with the introduction by Dorn on a separate sheet laid into the book. Inscribed on the inside front wrapper to her later publisher, Jonathan Williams: "Jonathan: My best book so far (Sept. 3, '69). So good of you to keep it on hand. Best wishes, Lorine". In 1968, Williams' Jargon Society published Niedecker's *Tenderness & Gristle: The Collected Poems (1936-1966)* and in 1985, the most comprehensive edition of her poetry, *From This Condensery: The Complete Writings of Lorine Niedecker*. Inscribed books by the sibylline poet from Black Hawk Island on the shores of Lake Koshkonong, Wisconsin, are extremely rare. Oblong 8vo, original wrappers, dust jacket. A fine association copy. [JJ] \$6500

123. [POUND, Ezra]. Alfred *Venison's Poems. Social Credit Themes by The Poet of Tichfield Street.* London: Stanley Nott (1935). First edition. A collection of Pound's pseudonymous parodies (eg. "The Charge of the Bread Brigade," "Dole the Bell, Bell the Dole") which had appeared in *The New English Weekly* during 1934, each with a note from the purported author (also reprinted here). Original printed wrappers in very good condition. Despite the size of the edition (2000 copies, with a second printing of as many again), it is one of Pound's rarest books. Pound's connection is noted only in the quote on the cover, "Only Social Credit could have produced this poet.' E. Pound". Gallup A39. [TG] \$15,000

124. 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. Lepper p. 343. The drawing in this copy,

which depicts a seated woman, is signed by Rivers. Edges a bit rubbed, spine lightly faded, but a very good copy of this rare issue, preserved in a scarlet half-morocco slipcase. [JJ] \$17,500

125. POUND, Ezra. *A Draft of XXX Cantos*. 8vo, decorated with woodcut initials by Dorothy Shakespear, original tan buckram stamped in red, glassine dust jacket. Paris: Hours Press, 1930. First edition. One of 200 numbered copies printed on Canson Montgolfier paper. Gallup A31a. *Connolly 100*, 66. Pound himself suggested, and supervised, the publication of *A Draft of XXX Cantos*: "Having absorbed the fundamentals of printing while serving as editor of the Three Mountains series, Pound had become accustomed to keeping a close watch over the production of limited editions of his books, wherever they had been printed, and he was not about to turn the entire responsibility of publishing *XXX Cantos* ... over to Miss Cunard ... Pound had quickly found a firm - Maitre-Imprimeur Benouard - to print the volume exactly as he wanted it done. Technically impressive, and, in Miss Cunard's opinion, 'perfect in taste', *XXX Cantos* featured among its many embellishments handsome initials drawn expressly for the book by the poet's wife, Dorothy Shakespear." - Hugh Ford, *Published in Paris* (N. Y.: Macmillan, 1975), pp. 278-279. The finest copy of this book that we have seen, or expect to see, unopened and with the spine lettering completely unfaded, in the rare original glassine dust jacket, preserved in a black half-morocco slipcase. [TG/JJ] \$8500

126. SASSOON, Siegfried. *The War Poems Of Siegfried Sassoon*. 12mo, original red cloth with printed labels, dust jacket. London: Heinemann, 1919. First edition of one of Sassoon's most important collections of poetry. One of 2000 copies printed. Keynes A20. A fine copy in the rare dust jacket which is very slightly worn and faded at the spine. [JJ] \$2250

127. WHARTON, Edith. *Twelve Poems*. London: The Medici Society, 1926. First edition. Original blue-grey paper boards, cloth spine, a fine copy in the rare dust jacket. One of 130 copies, printed on handmade paper, numbered and signed with a facsimile signature stamp. [TG] \$3750

128. WILLIAMS, C. K. *Creatures*. Small 4to, original quarter black morocco & hand-made paste-paper over boards, paper slipcase, by Claudia Cohen. Haverford, PA: Green Shade, 2006. First edition, deluxe issue, of this collection of recent poems, preceding their appearance in Williams' *Collected Poems*. One of 26 lettered copies printed on Twinrocker handmade paper at The Grenfell Press, specially bound, and signed by the poet. As new, at publication price. [JJ] \$850

129. WILLIAMS, William Carlos. *The Wedge*. (Title-page decoration by Wightman Williams). 12mo, 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 end-sheet, spine very slightly faded, with a touch of wear at the base, otherwise an unusually fine copy of this fragile book, preserved in a half-morocco slipcase. [TG/JJ] \$2250

130. WILLIAMS, William Carlos. *Paterson (Books 1-5)*. 5 volumes, 8vo, original cloth, dust jackets. (N. Y.): New Directions, (1946-1958). First editions of all five parts of Williams' magnum opus, the first four parts limited to 1000 copies, the fifth to 3000. Wallace A24, 25, 30, 34 & 44. *Connolly 100*, 100. The first four volumes are signed by the poet, pre-stroke. Apart from some faint offsetting to the rare endpapers of one of the volumes, a very fine clean set. Not quite a full house, but still the finest set of Williams' masterpiece that we have encountered. [JJ] \$12,500

131. YEATS, W. B. *The Tower*. Small 8vo, original gilt-decorated cloth by T. Sturge Moore, dust jacket. London: Macmillan, 1928. First edition of Yeats' single most important collection of poems, containing "Sailing To Byzantium", "Nineteen Hundred and Nineteen", "Leda and the Swan", "Among School Children" & "All Souls' Night", among other masterpieces. One of 2000 copies printed. Wade 158. *Connolly 100*, 56a. A fine bright copy with some very slight wear at the extremities of the dust jacket. [JJ] \$4000

MANUSCRIPTS, LETTERS, AND PHOTOGRAPHS:

132. ALEIXANDRE, Vicente. *Two manuscript poems: "El Moribundo: Palabras" and "Acaba"*. Three pages. "El Moribundo: Palabras" is written in blue ink on a sheet of unwatermarked paper. There are two versions of "Acaba," written in brown ink on either side of a single sheet of Storras Domenech bond paper. The first is a working draft, with a

number of corrections and word substitutions, then the whole poem is crossed out and a cleaner version with fewer corrections is written on the other side, and signed in full. Rare examples from the hand of the 1977 Nobel laureate, published in his 1953 collection *Nacimiento Ultima*. Provenance: Given by Alexandre to the Nicaraguan poet Ernesto Mejía-Sánchez (1923-1985). [TG] \$3000

133. BRAINARD, Joe. *Holograph Letter Signed, to Ted Berrigan, with collages*, 15 loose pages, Small 8vo, on rectos only, on Magna Film Productions stationery, bearing Brainard's collage of comic strip, newsprint and magazine cutouts, and stamps in varying combinations on every sheet, laid into Brainard's illustrated card folder. [Boston: nd, but ca. 1963-1965]. A fascinating letter -indeed, a hand-made book - in which so many Brainard's beautiful qualities are displayed. Brainard observes of Berrigan's poems: "It's funny but, reading your poems, it is very easy to except the fact that you wrote them... There are certain lines in your poems, that knowing You wrote them, I don't, or can't, like... And the exact opposite is true just as often: that I extra like a line Because I know you wrote it. And some lines are so far away that I don't think I realize if you wrote them or not". Brainard comments further on Berrigan's writing: "Another thing that you might want to know is that when you use words like Fuck they somehow don't seem right to me. For me they fall flat. Henry Miller uses Fuck always in a good way". Brainard writes at length about his sculpture, particularly Grand No. 4 and Grand No. 5. With regard to Berrigan in his capacity as editor of 'C' Comics, Brainard writes: "At any rate, that Ashbery sent 3 poems is great... In your next letter please send the addresses of Warhol and O'Hara". Brainard concludes, "I hope Pat & Ron [Padgett] get a car somehow and bring Grands to N.Y. There is no more room in my closet even if that was where they should be. It seems they ought to be in N.Y." Occasional offset from onlays to facing pages, otherwise fine. An extraordinary document and work of art. [JJ] \$12,500

134. CAPOTE, Truman. *Signed typescript, from In Cold Blood*. One page, 8 1/2 x 11 inches, the opening three paragraphs of *In Cold Blood*. Fine condition, on good quality white wove paper. [TG] \$1100

135. COWARD, Noel. *Signed photograph*. 8 in. by 6 1/2 in. (image). Black and white. Photo by Islay Lyons, Siena. Studio portrait, showing him seated in a wicker chair, smoking. Fine condition. [TG] \$750

136. DRABBLE, Margaret. *The Middle Ground. Corrected carbon typescript* of this novel, 209 pages, 4to, in a loose-leaf binder with the author's notes on the inside covers. (No place: no date, but circa 1980). The author's extensively revised typescript, with many of the revisions taking the form of separate pages on which passages of the novel were rewritten and which have been taped over the sheets bearing earlier versions of the text, and with Drabble's handwritten title-page. Included with the typescript is the oblong spiral-bound proof copy of the book (London: Weidenfeld & Nicolson, 1980). Aside from the tape stains, the typescript is in good condition. [JJ] \$3500

137. FITZGERALD, F. Scott. *Typed letter signed, to his secretary, Isabel Owens*. Asheville, N.C. October 22, 1936. One page, paper clip mark, excellent condition. Signed in ink "Scott Fitzgerald". His plan: "I am going North without fail for Thanksgiving and spend at least one day in Baltimore. . . If I have to have an all-day session with Ed Poe we will arrange some meeting that does not conflict with that, and I will stay two days." On clothes he wants from storage, and "there are other lost articles: (can't you hear me say 'full colon?') one is part of a silver set", and money matters. About 300 words. [TG] \$6500

138. GERSHWIN, Ira. *Signed portrait photograph*. 7 1/2 in. x 9 in. Sepia-toned print, with some emulsion flaws, photographed by Maria Palay, New York. Inscribed "To Lew from Iz, Writers of hits too numerous to mention 11/24." [TG] \$750

139. GINSBERG, Allen. *Inscribed and corrected typescript of "Bayonne Entering N.Y.C." 1972*. Five page mechanically reproduced typescript of Ginsberg's celebrated poem, written in 1966 (the date at the bottom of this typescript) and here revised by him in 1972. Ginsberg's penciled revisions are extensive, changing words and especially line structures, on the last page there are some editorial queries in ink, which he has answered. On the first page he's written in ink "Corrected Sept 10-12 72 retyped from this," and initialed. The poem was further revised when included in his National Book Award-winning collection "The Fall of America" in December 1972. [TG] \$2000

140. HOUSMAN, A.E. *Autograph letter signed, to Sydney Cockerell, about Charlotte Mew*. Trinity College, 9 Sept. 1918. 2 pages. "I return with thanks Ben Jonson's book, done up safely I hope, and the poems of Charlotte Mew, which have much that is good in them, only, as female poets are apt to be, she is too literary, and puts in ornament which does not suit the supposed speaker. I think the short piece on p. 27 is the best." With a copy in Charlotte Mew's hand of a letter from Walter de la Mare, about her. [TG] \$1750

141. JAMES, Henry. *Autograph letter signed*. "Wednesday night". To [Dudley] Jocelyn Persse. On Reform Club letterhead, address panel clipped. "Dearest Jocelyn. Do, truly, come to see me tomorrow at 6:30. We must talk it all over! You were magnificent & I am more than ever yours, Henry James." A rare document of one of James's major affectionate relationships. Most of his letters to Persse are at Harvard. [TG] \$2250
142. MITCHELL, Margaret. *Typed letter signed, to Herschel Brickell*. 3 pages. Atlanta, July 6, 1937. Signed "Margaret". A two-page postscript (one sentence in holograph, signed "M") Addressing the literary editor of the New York Post, Mitchell discusses the events of the "bad year", since the publication of *Gone With the Wind* in June 1936. [TG] \$1100
143. NASH, Ogden. *A fine collection of eight autograph letters signed to his long-time friend and sometime collaborator, S.J. Perelman*. 1966-1969. Some of Perelman's replies, or the letters which these are replies to, are included in *Don't Tread on Me: The Selected Letters of S.J. Perelman* (1987), but Nash's letters are unpublished. 14 pages. [TG] \$6000
144. O'HARA, Frank. *TLS, 1 page, 4to, to Hal Fondren*, University Place, New York, July 19th, 1958, accompanying two carbon typescript poems, 3 pages, 4to, Fire Island, 7/9/58-7/10/59. [1958]. A long letter to O'Hara's close friend and former room-mate at Harvard, sending him "copies of the 2 poems I wrote out there (Fondren's "country home")." The two poems are "Ode En Salut Aux Poetes Negres Francaises" and "A True Account of Talking to the Sun at Fire Island", in which the poet comments apologetically to the Sun that "Sorry, Sun, I stayed / up late last night talking to Hal." O'Hara notes that "I think I may still make a couple of changes in each so if you feel like making any for your own reading pleasure please feel free to do so." O'Hara changed the first poem, most notably in translating the title and several portions of the text that were originally written in French into English; the second poem remained unchanged as published in the *Collected Poems*. O'Hara closes with the postscript: "Yesterday we saw the 10 Commandments and the first half is full of delightful beefcake. It's very boring when they leave Egypt and put on their Jewish clothes, though. xxx." The letter and poems are in fine condition. [JJ] \$6500
145. PATON, Alan. *Complete autograph manuscript of his story "Death of a Tsosti"* Ca.1950. 12 pages, heavily corrected. Signed at the end of the first page "A.S. Paton", and on the last page "Alan Paton", and dated "(circa 1950)" Excellent condition apart from a rust mark. With a signed photograph of Paton, and some related correspondence, including Paton's letter presenting it "an original manuscript which I wrote after I left Diepkloof Reformatory." This story was first collected in "Debbie Go Home" (U.S. title "Tales from a Troubled Land"), in 1961. [TG] \$7500
146. PICASSO, Pablo. *Photograph, signed, 1957*. 235mm by 175mm. Showing him in front of a sculpture and a painting. Signed in 3 colors "Picasso Cannes A.M. (France) 12.6.57". [TG] \$3000
147. STEIN, Gertrude. *Autograph letter signed, to Georgette Magritte*, undated (ca. 1927). Three pages, in English, on 27 rue de Fleurus stationery, in excellent condition. Mentioning René Crevel, Tchelitchev, Georges Hugnet, Bravig Imbs. [TG] \$3750
148. WHARTON, Edith. *Autograph letter signed*. 3 pages. "Monday evening" To a Mrs. Bronson, declining an invitation to tea on Tuesday "as we had arranged before receiving your note to go to Padua for the day," but agreeing to dine on Wednesday "if it is really a small dinner & so will allow me to come in a high-necked dress". She is only in Italy for a few weeks, has been ill all winter and did not bring a dinner-dress. "I beg therefore that you will tell me quite frankly if your dinner is small enough for such informality. . ." [TG] \$7500
149. [WHITMAN, Walt]. ULKE, Henry. *Original albumen cabinet photograph of the poet by Henry Ulke*, 4 1/2 x 3 1/2 inches, Washington, DC: no date, but circa 1863-1873. Original cabinet photographic portrait, with the photographer's stamp on the verso: "Henry Ulke & Bro., No. 111 Pennsylvania Avenue, Washington, DC". Saunders, Whitman Photographs, 1939, no. 34. Whitman commented on reactions to this particular portrait: "Some of them say my face there has a rogue in it. [William] O'Connor called it my sea captain face. Some newspaper got hold of a copy of the photograph and said it bore out the notion that Walt Whitman was a sensualist. I offered one to a woman in Washington. She said she'd rather have a picture that had more love in it. It's a little rough and tumble, but it's not a face I could hate". [JJ] \$3500

150. YEATS, W. B. *Holograph draft of the poem "Peace"*, 1 page, on a lined 4to sheet, with holograph annotation initialed by Ezra Pound, undated but composed circa May 1910. The manuscript differs from the version of the poem as it was first published in *The Green Helmet and Other Poems* (1910). Here, the last four lines of the poem read: "So much sternness & such charm / Till they'd roused us to that strength.' / Ah but peace that comes at length / Came when Time had touched her form." As published, these lines read: "All that sternness amid charm, / All that sweetness amid strength?' / Ah, but peace that comes at length, / Came when Time had touched her form." The poem was written at Les Mouettes, Colville, Maud Gonne's home in Normandy, where Yeats spent the summer of 1910, and arises out of the same mood that created "A Woman Homer sung" and "No Second Troy." Pound's note, which reads: "Mss. of W. B. Yeats. E. P." was probably made when Pound lived with Yeats, and served as his secretary in 1913-1914. Very good condition. [TG/JJ] \$7500

151. YEATS, W. B. *Typed Letter Signed*, 1 page, 4to sheet of printed stationery, Riversdale, Willbrook, Rathfarnham, Dublin, January 3, 1938, from Yeats to Walter de la Mare. Yeats responds to de la Mare: "I thank you for your telegram telling that you found the drawings for the Yogi positions. I have cabled the contents to Purohit Swami. Would you please until further notice send any money received for the sale of the UPANISHADS to A. P. Watt and Sons in the name of Shree Purohit Swami. For certain reasons I am taking nothing on that book at present, I am explaining this to Watt. The photograph of Swami and myself to which I object was taken on ship-board by Mrs Foden on our way to Majorca..." Yeats concludes, "I will be greatly obliged if, as you so kindly suggest in your letter of December 30th, you will get someone else to go through the proofs of the new edition of the UPANISHADS [the final three words of the sentence are in Yeats's hand] return the proofs. Yours, W. B. Yeats" Folded from mailing, some light use, otherwise in about fine condition. Framed and glazed. [TG/JJ] \$2500

NOTE: Orders from this list should be directed to the bookseller whose initials appear in brackets at the end of each entry. Where two sets of initials appear, orders may be directed to either bookseller.

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