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1. AGEE, JAMES. PERMIT ME VOYAGE. First edition of Agee's
With A Foreword By Archibald MacLeish. 8vo, original cloth, dust jacket. New Haven: Yale University Press, 1934. scarce first book, a collection of poems. Tipped to the front free endpaper is a slip of paper on which is inscribed a note from Stephen Vincent Benét: "Dear Miss Locke, Here is the Macleish book, my sister's, and one by a young poet who, I think, has great promise, Merry Xmas to you both! Stephen Vincent Benét." Spine a little faded, inch-deep strip at top of the back cover faded as well, otherwise a near fine copy. \$1750.00
2. AMMONS, A. R. COMMATEUM WITH DOXOLOGY. First
Small 8vo, original salmon cloth, dust jacket. Philadelphia: Dorrance & Co., (1955). edition of Ammons' rare first book. One of 300 copies printed, of which only 100 were bound. Wright A1. A very fine copy, essentially as new. \$3500.00
3. [ANTHOLOGY]. AN ANNUAL OF NEW POETRY 1917.
8vo, original pale gray boards, dust jacket. London: Constable, (1917). First edition, including eleven poems by Edward Thomas which appeared in print here under his pseudonym "Edward Eastaway" for the first time, as well as six poems by Robert Frost, in addition to other contributions by Gordon Bottomley, W. H. Davies, John Drinkwater, Wilfred Gibson, T. Sturge Moore, and R. C. Trevelyan. Eckert p. 259. The rare dust jacket is slightly frayed at the head of the spine, otherwise a fine unopened copy of this important war-time anthology. \$1750.00
4. [ANTHOLOGY]. WILLIAMS, OSCAR, EDITOR. NEW
An Anthology of British and American Verse. Edited by Oscar Williams. (Foreword by George Barker). 8vo, original cloth, dust jacket. N.Y.: Yardstick Press, 1941. POEMS 1940. First edition. Signed on the front endpapers by many of the contributors, including Conrad Aiken, George Barker, R. P. Blackmur, Richard Eberhart, Horace Gregory, Weldon Kees, Marianne Moore, Frederick Prokosch, Muriel Rukeyser, Delmore Schwartz, among others. In addition, Oscar Williams has signed and dated the book April 17, 1941. The anthology includes contributions by Aiken, Auden, Barker, Berryman, Bishop, Eberhart, Jeffers, Kees,

MacNeice, Moore, Ransom, Schwartz, Spender, Wallace Stevens, Allen Tate, Dylan Thomas, Warren, William Carlos Williams, among others. A fine copy in lightly worn dust jacket. \$1250.00

5. [ANTHOLOGY]. FIVE YOUNG AMERICAN POETS. Mary Barnard. Randall Jarrell. John Berryman. W. R. Moses. George Marion O'Donnell. First edition, the first book publications of Berryman and Jarrell, and perhaps the first book appearance of Mary Barnard. One of 800 copies printed. Stefanik A1. Wright B1. The first major selection of Jarrell's poetry to be published, comprising the section of twenty poems entitled "The Rage for the Lost Penny" and including Jarrell's 6-page essay "A Note On Poetry." A very fine copy. \$500.00

6. [ANTHOLOGY]. NEW POETS. Tom Boggs, John Ciardi, Robert Clairmont, Minna Gilbert, Lucy Kent, E. L. Mayo, Marshall Schacht. (With a preface by James A. Decker). First edition, intended to be "the first of an annual series devoted to the work of outstanding American poets, all under forty years of age." Contemporary former owner's signature in pencil on the title-page, otherwise a fine copy. \$350.00

7. AUDEN, W. H. POEMS. First edition of Auden's first regularly published book. One of 1000 copies printed. Signed by Auden using his full name on the title-page. Although signed copies of Auden's later publications are not uncommon, signed copies of this book are extremely rare. Wrappers slightly rubbed and faintly dust-soiled, one shallow nick at top of back panel of wrapper, otherwise a very good copy of this fragile book. \$7500.00

8. BERRY, WENDELL. THE RISE. First edition. One of 100 copies printed by Carolyn Hammer on the press of Gravesend at the King Library and signed by Berry. A very fine copy of this scarce book. \$450.00

9. BERRY, WENDELL & JAMES LANE ALLEN. I. MOUNTAIN PASSES OF THE CUMBERLAND – JAMES LANE ALLEN. II. CIVILIZING THE CUMBERLANDS: A COMMENTARY – WENDELL BERRY. First edition. Limited to 100 copies. A very fine copy. \$250.00
8vo, frontispiece map, original green boards with printed label on the spine. (Lexington, KY: University of Kentucky Library Press, 1972).
10. BERRYMAN, JOHN. THE DISPOSSESSED. First edition. Stefanik A4. Malcolm Cowley's copy, with his ownership signature in pencil on the front free endpaper. Dust jacket faded along the spine, with some rubbing at extremities, otherwise a very good copy. \$450.00
8vo, original cloth, dust jacket. N. Y.: William Sloane Associates, Inc., (1948).
11. BERRYMAN, JOHN. HIS TOY, HIS DREAM, HIS REST. 308 DREAM SONGS. First edition. Laid in is Berryman's Acceptance Speech for the National Book Award in Poetry 1969, which Berryman received for *His Toy, His Dream, His Rest*. The speech, 1 page, 4to, was delivered on March 12, 1969. In our experience, such speeches were produced to be distributed on the occasion of the speech, and are consequently quite scarce, many of them having been rendered irretrievable by neglect. Very fine copy. \$450.00
8vo, original black cloth, dust jacket. N. Y.: Farrar Straus & Giroux, (1968). Stefanik A16.
12. BETJEMAN, JOHN. HIGH AND LOW. First edition. Limited to 100 copies on handmade paper signed by the author. Fine copy. \$450.00
Small 8vo, original white cloth. London: John Murray, (1966).
13. BISHOP, ELIZABETH. QUESTIONS OF TRAVEL. First edition. One of 4000 copies printed. Flaw in lamination at top of back panel of the dust jacket, otherwise a very fine copy. \$250.00
8vo, original blue cloth, dust jacket. N. Y.: Farrar Straus & Giroux, (1965). MacMahon A6.

14. BISHOP, ELIZABETH. THE BALLAD OF THE BURLAR OF BABYLON. Woodcuts by Ann Grifalconi. First edition of this scarce children's book. A very fine copy of Bishop's poem about the favelas of Rio. \$500.00
Oblong 4to, original decorated cloth, dust jacket. N. Y.: Farrar Straus & Giroux, (1968).
 MacMahon A8.
15. BISHOP, ELIZABETH. POEM. First edition. No. 16 in the Phoenix Book Shop Oblong Octavo Series. Limited to 126 copies signed by Bishop. Fine copy. \$1750.00
Thin oblong 12mo, original decorated wrappers. N. Y.: Phoenix Book Shop, 1973.
 MacMahon A11.
16. BLACKMUR, R. P. THE DOUBLE AGENT. Essays in Craft and Elucidation. First edition. Essays on Ezra Pound, Wallace Stevens, E. E. Cummings, T. S. Eliot, among others. A very fine copy. \$150.00
8vo, original cloth, dust jacket. N. Y.: Arrow Editions, (1935).
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8vo, title-page decoration by Eugene Canade, original black cloth, tissue dust jacket. Cummington, MA: The Cummington Press, 1942.
18. BLACKMUR, R. P. THE GOOD EUROPEAN. Poems. First edition. One of 40 roman-numeraled copies printed in Victor Hammer's American Uncial type on French Arches paper, signed by Blackmur, this being "1 of three bound in white pigskin" signed by Arno Werner, the binder for the edition. A very fine copy, enclosed in a pigskin-backed folding box with paste-paper boards by Werner. \$3500.00
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20. BLUNDEN, EDMUND. THE WAGGONER AND OTHER POEMS. First edition of Blunden's first regularly published book, preceded by a number of privately printed pamphlets and chapbooks. Of an edition of 500 copies printed, 250 were bound in purple cloth, 100 sets of sheets were sent to Knopf in New York, and a "second issue" of 150 copies was bound in dark green cloth in 1920. A very fine copy in the rare dust jacket. \$1250.00
- 8vo, original purple cloth with paper label on spine, dust jacket. London: Sidgwick Jackson, Ltd., 1920. Kirkpatrick A8.*
21. BLUNDEN, EDMUND. DE BELLO GERMANICO. A Fragment of Trench History Written in 1918 by the Author of Undertones of War. First edition. Limited to 250 copies. Inscribed by the author on the front free endpaper: "With Edmund Blunden's respects." Head of spine very slightly rubbed, otherwise a fine copy. \$1000.00
- Small 8vo, original printed boards with printed label on spine. Hawstead: G. A. Blunden, 1930. Kirkpatrick A33a.*
22. BLUNDEN, EDMUND. THE WAR 1914-1918. A Book-list Compiled by Edmund Blunden, Cyril Falls, H. M. Tomlinson and R. Wright. Introduction by Edmund Blunden. First separate edition. "Issued January 1930; number of copies printed not ascertained." A very fine copy, preserved in a navy blue half-morocco slipcase. \$150.00
- Thin 8vo, original printed green wrappers. London: The Reader, (1930). Kirkpatrick B35.*
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- Tall thin 4to, illustrated with tipped-in paper samples, original cloth-backed boards. Florham, NJ: Fairleigh Dickinson University Library, Florham-Madison Campus, and The Tideline Press, 1983.*
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- Tall 8vo, illustrated, original half-morocco & cloth, acetate dust jacket, slipcase. (London): Pinner Private Libraries Association, 1985.*
27. [BOOK ARTS]. MATRIX. Edited by John Randle. Vol. I-XIII. First editions, the "ordinary" issues of this extraordinary magazine devoted to fine printing and papermaking, with limitations from 350-960 copies. Each volume is in very fine condition. \$3500.00
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- Tall 8vo, illustrated with wood engravings, original quarter black morocco & cloth, cloth slipcase. Ravelston, Pinner: Cuckoo Hill Press, 1983.*
29. [BOOK ARTS]. TANNER, HEATHER & ROBIN. A COUNTRY ALPHABET. First edition. Limited to 160 numbered copies printed on Zerkall mould made paper at The Whittington Press, Gloucestershire, and signed by the Tanners. Very fine copy. \$1500.00
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32. [BOOKS ABOUT BOOKS]. THE OFFICINA BODONI. Montagnola-Verona. Books Printed by Giovanni Mardersteig on the Hand Press, 1923-1977. (Compiled by) John Barr. First edition, the cloth-bound issue. Very fine copy. \$100.00
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- Small 8vo, original holland-backed boards, dust jacket. Dublin and London: Maunsel & Co., Ltd., 1917.*
38. CUMMINGS, E. E. 95 POEMS. First edition. Limited to 300 copies printed on rag paper and signed by Cummings. Very fine copy. \$750.00
- 8vo, original cloth, slipcase. N. Y.: Harcourt Brace & Company, (1958).*
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- Edited by Tom Boggs. Tall 8vo, original cloth, dust jacket. (Cummington, MA): Cummington Press, (1943).*

Stevens, William Carlos Williams, Robert Frost, E. E. Cummings, Langston Hughes, Weldon Kees, among others. A fine bright copy in dust jacket which is slightly dust-soiled and sunned at spine. \$150.00

41. [CUMMINGTON PRESS]. RILKE, RAINER MARIA. FIVE PROSE PIECES. First edition thus. *4to, illustrated with woodcuts by Wightman Williams, original quarter leather & marbled boards. Cummington, MA.: Cummington Press, 1947.* One of 203 copies printed on Van Gelder Oxhead paper out of a total edition of 275 copies printed by Harry Duncan. Four of the translations originally appeared in the *Primal Sound & Other Prose Pieces*, which was published by the Cummington Press in 1943. Extremities of spine lightly worn, otherwise a fine copy. \$350.00

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(Cummington, MA): *The Cummington Press, 1950.*

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49. ELIOT, T. S. MARINA. With Drawings by E. McKnight Kauffer. First edition, large-paper issue, limited to 400 copies printed on English hand-made paper and signed by Eliot. Boards very slightly rubbed, otherwise an unusually fine copy. \$1000.00
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slipcase. London: Faber & Faber, (1961). Gallup A6d. Barr 63.

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4to, illustrated, original red cloth in matching slipcase. (London): Faber & Faber, (1971).

56. FROST, ROBERT. A BOY'S WILL. 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. 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. A very fine copy preserved in a half morocco folding box. \$12,500.00

Small 8vo, original bronzed brown pebbled cloth. London: David Nutt, 1913. Crane A2.

57. FROST, ROBERT. A BOY'S WILL. The second issue, binding D in cream linen wrappers of Frost's first book, one of 716 copies sold by Dunster House in Cambridge, Massachusetts, out of a total of 1000 copies printed. This is one of 686 with "Printed in Great Britain" rubber-stamped on the copyright page. Although not called for, this copy is signed by Frost and numbered "119". Fine copy. \$2500.00

Small 8vo, original printed cream laid paper wrappers. London: David Nutt, 1913. Crane A2.

INSCRIBED TO EARLE BERNHEIMER, WITH A MANUSCRIPT POEM

58. FROST, ROBERT. NORTH OF BOSTON. First edition of Frost's second book, binding A. One of 350 copies bound in coarse green linen out of a total edition of 1000 copies printed. Presentation copy, inscribed by Frost on the front free endpaper: "For his friend, Earle Bernheimer", above which Frost has transcribed "Triple Plate", a twelve-line poem which Frost used for his 1939 Christmas card.

8vo, original green cloth. London: David Nutt, (1914). Crane A3.

8vo, original green cloth. London: David Nutt, (1914). Crane A3.

Frost's signature book, including "Mending Wall", "The Death of the Hired Man", "After Apple Picking", "The Wood-Pile", among other poems. The present copy was sold as lot 82 in the sale of Bernheimer's collection at Parke-Bernet Galleries in 1950. A fine copy, preserved in black cloth slipcase with chemise. \$15,000.00

59. FROST, ROBERT. SEVERAL SHORT POEMS. First edition. Limited to 2000 copies printed for "distribution at Robert Frost lectures, principally at Smith College, Vassar College and the University of Maine". Although not called for, this copy is signed by Frost beneath the first poem, "The Pasture". The pamphlet prints the following poems: "The Pasture", "Stopping By Woods On A Snowy Evening", "The Oven Bird", "An Old Man's Winter Night", "The Runaway" and "Nothing Gold Can Stay". Horizontal crease, otherwise a very good copy. \$1500.00

60. FROST, ROBERT. THREE POEMS. First edition. Limited to 125 numbered copies printed by hand in Caslon Oldstyle on Worthy Hand and Arrows paper for the Daniel Oliver Associates of Dartmouth College. None of the copies in the edition were for sale. Presentation copy, inscribed by Frost on the first leaf: "To C(harles). C. Auchincloss, these my first written but last printed, Robert Frost." The three early poems printed here are "The Quest of the Orchis" (Circa 1901), "Warning" (Circa 1895), and "Caesar's Lost Transport Ships" (Circa 1892). A very fine copy, preserved in a green half-morocco slipcase. \$4000.00

61. FROST, ROBERT. FROM SNOW TO SNOW. Second edition, essentially the first hardcover trade edition following the privately printed pamphlet issue that was limited to 300 copies. *From Snow To Snow* is a selection of some of Frost's best poems, including "The Road Not Taken" and "Stopping

by Woods on a Snowy Evening". A facsimile of Frost's manuscript of the latter poem serves as the frontispiece. Presentation copy, inscribed by Frost with a manuscript poem on the front free endpaper "For Clare Brown" and signed and dated "Robert Frost Springfield 1939". The poem is "Triple Bronze", a three stanza poem which begins: "The Infinite's being so wide / Is the reason the Powers provide / For inner defense my hide." In addition to his signed inscription, Frost has initialed the poem. Marginal stain to edge of pp. 8-9, faint sticker residue in upper left hand corner of front cover, otherwise a very good copy in slightly chipped and dust-soiled jacket. \$6500.00

62. FROST, ROBERT. COLLECTED POEMS OF

8vo, frontispiece portrait of the author by Doris Ulmann, original cloth, dust jacket. N. Y.: Henry Holt and Company, (1930). Crane A14.1.

ROBERT FROST. First trade edition, after the limited signed edition of 1000 copies published by Random House. One of 3870 copies printed. Signed by the poet on the second blank "Robert Frost Amherst 1930". The Holt trade edition of the *Collected Poems* "was printed from plates made from the limited edition type and issued . . . (with) a new title-page and with the contents removed from the back to the front. . . ." In her entry (A14) for the Random House limited edition of *Collected Poems*, Crane notes: "The 1000 copies of the limited edition were published four weeks in advance of the trade edition, which was set from plates made from the limited edition type, as was the English edition. In 1966 Joseph Blumenthal supplied a commentary to a Morgan Library exhibition catalog in which he wrote about the printing of the 1930 *Collected Poems*: 'Early in 1929, when Random House was still active in the publication of press books, they made arrangements with Frost's publisher, Henry Holt and Company, to prepare joint publication of the first collected edition of Frost's poems. Random House would issue a signed, limited edition of one thousand copies and the plates would then be turned over to Holt for their manufacturing

printer to use in running the trade edition . . . ' It should be noted, too, that "The texts of certain poems as they appear in the *Collected Poems* differ from the original texts in the first editions of *A Boy's Will*, *North of Boston*, *Mountain Interval*, *New Hampshire*, and *West-Running Brook*." Very fine copy, virtually as new. \$3500.00

63. FROST, ROBERT. A WITNESS TREE. First edition. Limited to 735 copies printed at the Spiral Press and signed by Frost. Fine copy. \$750.00
Tall 8vo, frontispiece portrait, original cloth-backed paste-paper boards, slipcase. N.Y.: Henry Holt & Company, 1942. Crane A25.

64. FROST, ROBERT. "THE GUARDEEN". First edition of the first page of the first draft of an unpublished play by Frost, reproduced in facsimile, which shows Frost's presentation inscription to his great collector: "First Version for Earle Bernheimer, January 12, 1942, from Robert Frost." The first act of the play is titled "Richard Makes His Bed." Limited to 96 numbered copies, signed by Bernheimer. Very fine copy. \$750.00
4to, illustrated in facsimile, original printed wrappers. Los Angeles, CA: The Ward Ritchie Press for Earle J. Bernheimer, 1943. Crane B11.

65. FROST, ROBERT. "TWO LEADING LIGHTS". First edition of this hitherto unpublished poem, reproduced in facsimile together with the Western Union telegram from Kathleen Morrison, Frost's assistant, informing Bernheimer that "Robert suggests you use poem mailed to you yesterday for Christmas card if you like it." The telegram is dated "1944 Dec PM 2 17 BV Beverly Hills." Limited to 52 numbered copies signed by Bernheimer. Very fine copy. \$850.00
4to, illustrated in facsimile, original printed wrappers. (Los Angeles, CA: The Ward Ritchie Press for Earle J. Bernheimer, 1944). Crane B12.

66. FROST, ROBERT. "1946" ("THE COURAGE TO BE NEW"). First edition. The present copy is signed by Frost and Thoreau Macdonald, although Crane is uncertain as to whether all of the copies were intended to be signed. There is no
Small broadside poem, measuring approximately 7 x 5 inches, decoration by Thoreau Macdonald.

Ripton, Vermont: Orris C. Manning Memorial, 28 July 1946.
Crane A28.

record of the precise number of copies printed, but in all probability, no more than 50 copies were printed. This little broadside, which printed two stanzas of the poem (subsequently published in *Steeple Bush*), was published to help defray the cost of the construction of the Manning Memorial in Ripton. The present copy is mounted on a stiff card and preserved in a full green morocco folding box. Extremely rare. \$3500.00

67. FROST, ROBERT. STEEPLE BUSH. (Decoration by Loren MacIver). *Tall 8vo, original cloth, glassine dust jacket, slipcase.* N. Y.: Henry Holt, (1947).
Crane A30.

First edition. Limited to 751 copies printed at the Spiral Press and signed by Frost. Very fine copy. \$750.00

68. FROST, ROBERT. "THE FALLS". *8vo, original printed wrappers.* Los Angeles, CA: The Ward Ritchie Press, Printed for Earle J. Bernheimer, 1947.
Crane B17.

First separate edition of this poem which originally appeared in Frost's unobtainable first book, *Twilight* (1894), of which only three copies were privately printed for the poet, one of which he later destroyed. The present edition, which reproduces "The Falls" in facsimile, is published as Bernheimer's "Season's Greetings" for 1947, "With the Author's friendly and gracious permission". One of only 60 numbered copies printed by Ward Ritchie, this copy number 50, signed by Bernheimer. Very fine copy. \$750.00

69. FROST, ROBERT. "ON THE INFLATION OF THE CURRENCY". *8vo, original printed wrappers.* (Los Angeles, CA: Privately printed for Earle J. Bernheimer, 1948).
Crane B18.

First edition of this poem, published as Bernheimer's "Season's Greetings" for 1948. Limited to 60 numbered copies, printed at The Ward Ritchie Press, and signed by Bernheimer. The pamphlet reproduces the letter from Frost to Bernheimer in which he gives permission to publish the poem, which "has never been published . . . I offered Carl Van Doren the choice between it and something else and he took the something else, I think "The Pauper Witch of Grafton." If you date the currency one it will

show how history repeats itself in very short cycles and that will be amusing." Facing the letter is a facsimile of Frost's manuscript of the poem, which is dated 1919. A very fine copy. \$750.00

70. FROST, ROBERT. THE COMPLETE POEMS OF ROBERT FROST. With A Preface By The Author, An Appreciation By Louis Untermeyer and Wood-Engravings By Thomas W. Nason. First edition of the most beautiful edition of Frost's poems. Limited to 1500 numbered copies printed by Bruce Rogers at the Marchbanks Press and signed by Frost, Rogers and Nason. Lacking the original slipcase, gilt lettering on spine label of Vol. I very slightly rubbed, otherwise a very good set, in a later slipcase. \$1000.00

71. FROST, ROBERT. A MASQUE OF MERCY. First edition. Limited to 751 copies printed at the Spiral Press and signed by Frost. Very fine copy. \$500.00

Tall 8vo, original cloth-backed boards, glassine dust jacket, slipcase. N. Y.: Henry Holt and Company, (1947). Crane A31.

72. FROST, ROBERT. HARD NOT TO BE KING. First edition. Limited to 300 copies signed by Frost. Fine copy in slightly nicked dust jacket, which bears the same number as on the colophon page. \$400.00

Small 8vo, original blue cloth, tissue dust jacket. N. Y.: House of Books, Ltd., 1951. Crane A36.

73. FROST, ROBERT. AFORESAID. First edition, limited to 650 copies signed by Frost, of which 500 were for sale. Published in celebration of Frost's eightieth birthday, *Aforesaid* represents the poet's own selection of his best poems; Frost's reminiscence, "The Prerequisites", was especially written as a preface. There was no trade publication of this title. Fine copy. \$750.00

8vo, original green cloth, slipcase with printed label on spine. N. Y.: Henry Holt, (1954). Crane A37.

74. FROST, ROBERT. NEW HAMPSHIRE. A POEM. First separate edition. One of 750 numbered copies signed by Frost. A very fine copy. \$500.00
Small 8vo, original cloth-backed boards, plain dust jacket. Hanover, NH: The New Dresden Press, 1955. Crane A6.2.

75. FROST, ROBERT. IN THE CLEARING. First edition. Limited to 1500 copies printed at the Spiral Press and signed by Frost. Very fine copy. \$500.00
Tall 8vo, original cloth, slipcase. N. Y.: Holt, Rinehart and Winston, (1962). Crane A41.

76. FROST, ROBERT. ROBERT FROST ON "EXTRAVAGANCE". The Text of Robert Frost's last college lecture, delivered at Dartmouth College on the evening of November 27, 1962. First separate edition, an offprint. A very fine copy. \$750.00
Folio, 8-page leaflet, illustrated with photographs, stapled as issued. Dartmouth, N. H.: Reprinted from the Dartmouth Alumni Magazine of March 1963. Not in Crane.

WITH A LETTER FROM ANDREW WYETH TO LOUIS UNTERMAYER

77. FROST, ROBERT. THE LETTERS OF ROBERT FROST TO LOUIS UNTERMAYER. First edition. Laid into this copy – to which it obviously does not belong – is an ALS, 3 pages, 8vo, Chadds Ford, PA, Sunday, Feb. 16, 1964, from the painter Andrew Wyeth to Untermeyer about the book: "Your book *The Letters of Robert Frost* has been a most deeply moving experience to me all winter. It has been by my bed – and has been read just about every night – after a long day of painting. Just last night much to my sadness I finished it. What a gift to this world you have given in having these letters published." Wyeth goes on to regret that he cannot accept Untermeyer's invitation to speak at a dinner at the Waldorf Astoria in NY later in the year. The letter, with its original envelope, and the book are in fine condition. \$2250.00
Large 8vo, original cloth, dust jacket. N. Y.: Holt, Rinehart and Winston, (1963).

SIGNED BY ROBERT FROST

78. [FROST, ROBERT & EDWARD THOMAS]. THESE THINGS THE POETS SAID. First edition. Limited to 150 copies printed by Reg. F. Kewer-Williams. Signed by Robert Frost beneath his poem "To E. T." which includes the lines: "I might not have the chance I missed in life / Through some delay, and call you to your face / First soldier, and then poet, and then both, Who died a soldier-poet of your race. / I meant, you meant, that nothing should remain / unsaid between us, brother, and this remained - And one thing more that was not then to say: / The Victory for what it lost and gained." As Frost confessed, "Edward Thomas was the only brother I ever had." *These Things The Poets Said* is a collection of tributes to Thomas, including a foreword by R. P. Eckert and poems by Robert Frost, Walter De La Mare, W. H. Davies, Gordon Bottomley, Vivian Locke Ellis, Julian Thomas, Charles Dalmon, James Guthrie, Frederick Niven, Teresa Hooley, John Gawsworth and Kenneth Morris. An extraordinary copy, in fine condition. \$4500.00

79. [GARDYLOO PRESS]. LEE, JIM. IN THE APARTMENT. Folio, illustrated with linoleum cuts, original embossed cloth. Madison, WI: The Gardyloo Press, 1979. First edition. Limited to 55 copies printed on Powder Pink charcoal paper, with handmade paper endpapers. Lower left corner of front cover discolored, otherwise a fine copy. \$250.00

80. [GEHENNA PRESS]. DICKINSON, EMILY. RIDDLE POEMS. First edition. One of 175 copies bound in boards, out of a total edition of 200 copies printed by Esther and Leonard Baskin and Richard Warren, and signed by the Baskins. A fine copy of a very scarce early Gehenna Press book. \$1500.00
- Small square 8vo, original Japanese paper-covered boards with printed labels. (Northampton, MA): The Gehenna Press, 1957. The Gehenna Press, The Work of Fifty Years 10(9).*

WITH BASKIN'S ANNOTATED DUMMY COPY

81. [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. 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." A very fine copy, enclosed in a full morocco felt-lined folding box by David Bourbeau. \$12,500.00

82. [GEHENNA PRESS]. BASKIN, LEONARD. BIRDS AND ANIMALS. Unique copy, specially bound from the sheets by Arno Werner, one of the binders for the edition, who has annotated the book in pencil at the front: "This is printed right by Harold McGrath; Bound right by Arno Werner." Our presumption is that this is not the regular edition limited to 50 copies, but the earlier edition of 1974, about which the bibliography

8vo, illustrated with 18 wood engravings, original half-morocco & Cockerell boards at the Harcourt Bindery. Northampton, MA: The Gehenna Press, 1956. The Gehenna Press, The Work of Fifty Years 7.

Square 4to, 65 original wood engravings, full red pigskin with gilt cat profile on the front cover by Arno Werner. (No place): The Gehenna Press, (no date, but 1974). See The Gehenna Press, The Work of Fifty Years 77.

notes that: "Two earlier editions of the book were printed, the first in 1972, the second earlier in 1974. These editions each consisted of only a few copies, similar in format to this one, but with varying numbers of prints. Both editions were bound by Arno Werner." In the published edition of the book, the prints appear on rectos only; in this copy, the prints are bound French fold; and there is no colophon page. Arno Werner's copy, with his bookplate on the front endsheet. A very fine copy, beautifully bound. \$7500.00

83. [GEHENNA PRESS]. POE, E. A. ANASTATIC PRINTING. First edition. One of 60 copies printed on Italian paper. Although not called for, this copy is signed by Leonard Baskin, Harold McGrath, and Sidney Kaplan. Very fine copy. \$4500.00
8vo, illustrated with an original colored relief-etching by Leonard Baskin tipped to the title-page, original cloth, marbled board slipcase. (Northampton, MA: The Gehenna Press, 1972). The Gehenna Press, The Work of Fifty Years 70(69).

84. GIBSON, WILFRED WILSON. FRIENDS. First edition.
8vo, original printed brown wrappers. London: Elkin Mathews, 1916. Chanticleer 25. Physick 281-88. Gill 274. Cave & Manson 25. Presentation copy from the author to his wife, inscribed on the front free endpaper "G(eraldine) from W 1st April 1916". A photocopy of a long letter concerning Gibson from Robert Ross, author of *The Georgian Revolt* and the bookseller from whom this book came, is laid in. Some foxing as usual, otherwise a fine copy, enclosed in a half-morocco folding box. \$500.00

85. [GILL, ERIC]. CLAY, ENID. SONNETS AND VERSES. (Illustrated with eight wood engravings by Eric Gill.) First edition, and the first book from the press to be illustrated by Gill. Limited to 450 copies. Enid Clay was Gill's sister. Spine label lightly sunned, otherwise a fine copy. \$450.00
8vo, original cloth-backed boards with printed label on the spine. (Waltham St. Laurence, Berkshire): The Golden Cockerel Press, 1925.

86. [GOGMAGOG PRESS]. A COMPREHENSIVE COLLECTION OF THE PRIMARY PUBLICATIONS OF MORRIS COX'S GOGMAGOG PRESS, comprising 27 of the primary publications, and two of the books from the photocopy library. Among the most noteworthy items are: *Yule Gammon* (1957), unbound sheets from the edition of 20 copies; *The Slumbering Virgin* (1958); *9 Poems from Nature* (1959), "perhaps his masterpiece", one of 35 copies printed; *The Curtain* (1960), one of 26 copies; the four volumes of Cox's "Four Seasons" (1965), "reckoned the peak of his achievement as a printer"; *An Abstract of Nature* (1968), one of 26 copies; *Magogmagog* (1974), one of 75 copies; *From A London Suburb* (1975), one of 24 copies; *Young Legs Eleven* (1976), one of 25 copies; *Winter Trees* (1977), one of 25 copies; *Blind Drawings* (1978), one of 75 copies; *Studio Book* (1980), one of 35 copies; and *A Mystique of Mummies* (1983), one of Cox's finest, and rarest, portfolios of prints, one of only 12 sets produced. Quotations from *Gogmagog: Morris Cox & the Gogmagog Press* by David Chambers, Colin Franklin & Alan Tucker (Pinner: Private Libraries Association, 1991). A fine core collection. \$35,000.00

87. [GOGMAGOG PRESS]. COX, MORRIS. TRIAL SPECIMENS FROM HIS BOOKS, 1957-1973. *Square elephant folio, measuring approximately 18 x 18 inches, in a designer binding of embossed leather & brown cloth, with cloth endpapers, by Alan Winstanley with his ticket on the rear turn-in. (No place: no date).* A unique assemblage of twenty-five sample pages, beautifully presented by one of England's finest bookbinders. Alan Winstanley studied at the Central School of Arts and Crafts at Holborn, then studied bookbinding and creative art at Luton and St. Albans. He worked for Sydney Cockerell in Letchworth before moving to Salisbury in 1959 at the invitation of Harry Bailey to take on his craft bookbinding business. Salisbury Bookbinders flourished for forty-one years until his retirement in 2000. Winstanley's work was commissioned for wedding presents to Prince Charles and the late

Princess Diana, and the prestigious job of creating and binding the donor record volume for Lord Mountbatten's memorial at Broadlands was awarded to him as well. Examples of his conservation work and design can be seen in major collections around the world. Regrettably, there is some staining from the adhesive used to affix the samples, and some of the samples need to be reattached – in fact all of them would benefit from archival attention. The binding is in fine condition. \$1500.00

88. GRAHAM, W. S. CAGE WITHOUT GRIEVANCE.

8vo, original decorated blue boards, dust jacket. Glasgow: Parton Press, (1942).

Poems. With Drawings by Benjamin Creme and Robert Frame. First edition of Graham's first book. Dust jacket lightly worn and chipped, head and tail of spine slightly bumped, otherwise a very good copy. \$350.00

89. GRAHAM, W. S. THE NIGHTFISHING. First edition, an offprint. One of only 50 numbered copies. Presentation copy, inscribed on the front free endpaper "From W. S. Graham For Milton Starr, Washington, Christmas (a happy one) 1951." Pages discolored as usual owing to acidity, covers lightly soiled, but a very good copy. Rare. \$750.00

90. GRAHAM, W. S. THE NIGHTFISHING. First edition.

8vo, original cloth, dust jacket. London: Faber & Faber, (1955).

Presentation copy, inscribed by Graham on the front free endpaper for Jack Williams of Mevagissey, "He can't read or write. There's even talk he fucked his daughter and That the child he calls 'my handsome' Is his. I read him the bit Beginning - 'Yes, we're right set' And he said - 'You've got 'im, Jock. That's to 'im.' He's a good man and we have, somehow, a come and go. W. S. Graham, Mevagissey". Some offsetting to free endpapers, bottom corner a little bumped, otherwise a fine copy in price-clipped jacket. \$750.00

91. GRAHAM, W. S. THE NIGHTFISHING. First edition.
8vo, original cloth, dust jacket. London: Faber & Faber, (1955). Signed on the front free endpaper by the poet, "W. S. Graham, March 16th '55, Yet is is less than / Nothing in your ear." The usual offsetting to the endpapers, otherwise a fine copy in dust jacket. \$400.00
92. GRAHAM, W. S. THE NIGHTFISHING. First edition. A
8vo, original cloth, dust jacket. London: Faber & Faber, (1955). very fine copy in dust jacket, virtually as new. \$125.00
93. GRAVES, ROBERT. FAIRIES AND FUSILIERS. First
London: William Heinemann, (1917). Higginson & Williams A3a. Reilly p. 146. edition, first binding. Small 8vo, original wine-colored cloth, dust jacket. One of 1000 copies printed, although the number of copies in this binding is not recorded. *Fairies And Fusiliers*, Graves' third book, is dedicated to the Royal Welsh Fusiliers and contains some of the author's most memorable war poems. Laid in is a short ALS, 1 page, Nov. 21, 1956, from Graves to Fraser Drew, a professor, commenting on *Fairies and Fusiliers*. "This was the first book of mine published in the U.S.A. I wrote it during the First World War as an infantry captain, between the ages of 19 and 22. My rank was not due to merit, but to the extraordinarily heavy casualties among officers in the trench-fighting. I have kept very few of these poems in my collected work; but one has to make a start somewhere and at least they were not imitative of my elders or contemporaries. Robert Graves." Bookplate of R. N. Green-Armytage on the front free endpaper, dust jacket chipped at head of spine, which is lightly darkened and rubbed, otherwise a very good copy in the rare dust jacket. \$1500.00

94. GRAVES, ROBERT. THE FEATHER BED. With a cover design by William Nicholson. First edition. Limited to 250 copies signed by Graves, as stated on a printed slip tipped to the verso of the front free endpaper. Spine very slightly worn, otherwise a fine copy of a fragile book. \$750.00
- Small 4to, original decorated paper-backed boards. Richmond: The Hogarth Press, 1923. Higginson & Williams A9. Woolmer 33.*
95. GRAVES, ROBERT. WHIPPERGINNY. First edition. One of 1000 copies printed. Offsetting to endpapers as usual, otherwise a fine copy in the fragile dust jacket, which is faded and chipped at extremities of the spine, with a small piece missing from its midsection. \$150.00
- 8vo, original patterned boards, dust jacket. London: William Heinemann, (1923). Higginson & Williams A5a.*
96. GRAVES, ROBERT. GOOD-BYE TO ALL THAT. An Autobiography. First edition, first issue, of Graves' controversial autobiography, with the unauthorized Sassoon poem on pp. 341-343, which caused this issue to be withdrawn. One of 5000 copies printed, of which fewer than 100 copies were once estimated to have been issued in this state: judging by the frequency with which the first issue appears on the market, an egregious under-estimation. Dust jacket faintly but evenly sunned, small quarter inch by half-inch chip near head of the spine, bottom of the back panel of the jacket a little frayed, otherwise a fine copy. \$1500.00
- 8vo, illustrated, original cloth, dust jacket. London: Jonathan Cape, (1929). Higginson A32a.*
97. GRAVES, ROBERT. BUT IT STILL GOES ON. An Accumulation. First edition, first issue, with "The Child She Bare" on p. 157. "An appendix rather than a progressive sequel" to *Good-Bye To All That*, which was published the previous year. Jacket slightly rubbed at head of spine, otherwise a fine copy. \$250.00
- 8vo, original green cloth, dust jacket. London: Jonathan Cape, (1930). Higginson & Williams A35a.*

98. GRAVES, ROBERT. HOLOGRAPH VERSE, signed in full by the poet: "I'd die for you, or you for me, / So furious is our jealousy - / And if you doubt this to be true / Kill me at once, lest I kill you." Written on a portion of an envelope, the manuscript is in fine condition. \$850.00
99. GRAVES, ROBERT, TRANSLATOR. THE GOLDEN ASS. The Transformations of Lucius otherwise known as The Golden Ass By Lucius Apuleius. Translated by Robert Graves. First edition. Limited to 2000 copies signed by Graves, the typography and binding by Jan Tschichold, the binding designed by Douglas Cockerell & Son. A very fine copy of a lovely book. \$350.00
8vo, original vellum-backed marbled boards, dust jacket, slipcase. Harmondsworth, Middlesex: Penguin Books, 1950. Higginson & Williams A66b.
100. GRAVES, ROBERT, TRANSLATOR. THE GOLDEN ASS. The Transformations of Lucius otherwise known as The Golden Ass By Lucius Apuleius. Translated by Robert Graves. First edition, the American issue, distinguished from the English issue by the slipcase, which bears a slightly different design and a price in US dollars. The entire edition consisted of 2000 copies signed by Graves, the typography and binding by Jan Tschichold, the binding designed by Douglas Cockerell & Son. A very fine copy. \$250.00
8vo, original vellum-backed marbled boards, dust jacket, slipcase. Harmondsworth, Middlesex: Penguin Books, 1950. Higginson & Williams A66b.
101. GRAVES, ROBERT, EDITOR. THE OWL: A MISCELLANY. No. 1. May, 1919. First edition. One of 24 special copies signed by the contributors, including Max Beerbohm, John Galsworthy, Robert Graves, Thomas Hardy, Nancy Nicholson, Robert Nichols, Siegfried Sassoon, W.J. Turner, W.H. Davies, George Belcher, Logan Pearsall Smith, J.C. Squire, and W. Nicholson. The signatures of Eric Kennington, John Masefield, William Orpen, and Pamela Bianco are pasted in as issued. A very good copy, preserved in a half-morocco folding box. \$2500.00
Folio, illustrated, original pictorial wrappers. London: Martin Secker, 1919-1923.

102. [GREGYNOG PRESS]. VAUGHAN, HENRY. *8vo, decorated with wood engravings by Robert Ashwin Maynard & Horace Walter Bray, original cloth-backed decorated boards. (Newtown, Montgomeryshire): The Gregynog Press, 1924.* POEMS. First edition. Limited to 500 numbered copies. Bookplate of Samuel Asher on front endsheet, a few corners very slightly rubbed, otherwise a fine copy. \$275.00
103. GUNN, THOM. FIGHTING TERMS. *Poems. First edition, 12mo, original yellow cloth. (Swinford, Eynsham, Oxford): Fantasy Press, (1954). Hagstrom & Bixby Az.* first state with the error on p. 38. One of approximately 305 copies of the first issue. A fine copy of Gunn's scarce second book, formerly Nathaniel Tarn's copy with his signature in pencil on the front free endpaper. \$450.00
104. GUNN, THOM. A GEOGRAPHY. *First edition. One of Small 8vo, original red wrappers. Iowa City: Stone Wall Press, 1966. Berger 21.* 220 copies signed by Gunn. A very fine copy. \$250.00
105. GUNN, THOM. MANDRAKES. *Illustrated by Leonard 4to, original quarter vellum & boards, slipcase. (London): Rainbow Press, (1973).* Baskin. First edition. One of 150 copies signed by Gunn. Fine copy in partially faded slipcase. \$500.00
106. GUNN, THOM. THE MISSED BEAT. *With a Wood Engraving by Simon Brett. First edition. One of 50 Thin 8vo, original cloth-backed patterned boards with paper label on the spine, publisher's slipcase. Newark, VT: Janus Press, 1976.* hardbound copies bearing the Janus Press imprint, signed by Gunn, out of a total edition of 220 copies; the remaining 170 copies bear the Gruffyground Press imprint & are bound in wrappers. Very fine copy. \$450.00

IN THE RARE DUST JACKET

107. HARDY, THOMAS. JUDE THE OBSCURE. First edition. Bookplate of John Kobler on the front end-sheet, 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. \$35,000.00

8vo, illustrated with a frontispiece by Henry Macbeth-Raeburn and a map of Wessex, original green cloth, printed dust jacket. London: Osgood, McIlwaine & Co., 1896. Purdy pp. 86-91 (not mentioning the dust jacket).

SIGNED BY THOMAS HARDY

108. HARDY, THOMAS. SELECTED POEMS OF THOMAS HARDY WITH PORTRAIT & TITLE PAGE DESIGN ENGRAVED ON THE WOOD BY WILLIAM NICHOLSON. First edition. One of 1025 copies printed on Riccardi Paper. Although not called for, this copy is signed below the colophon by Thomas Hardy. The colophon does not specify any signed copies, only that 14 copies were printed on vellum, of which 12 copies were for sale; nor does the dust jacket, which also notes the various limitations in the edition, mention any signed copies; but Purdy mentions "14 copies on vellum signed by Hardy". We can find no record of any of the vellum copies, or of any signed copies, appearing on the market. The present copy is part of the regular edition, and numbered "621". It belonged to the collector Montgomery Evans, and his ownership signature, dated 1922, is on the front free endpaper, and his bookplate, designed by S. H. Sime, is on the front endsheet. Evans was a wealthy collector, whose correspondence with his close friend Arthur Machen has been published by Kent State, and it is plausible that he may have asked Hardy to sign it. Whatever the circumstances, signed copies of this book are extremely rare, and virtually unknown on the market. Cov-

4to, original holland-backed boards with paper labels on spine and front cover, dust jacket. London, Liverpool and Boston: Philip Lee Warner, Publisher to The Medici Society Ltd., 1921. Purdy p. 187.

ers very slightly rubbed, with some foxing to the blue boards owing to the dust jacket, which is faded and chipped at the head of the spine.

\$5000.00

109. HARDY, THOMAS. LATE LYRICS AND EARLIER, *8vo, original green cloth, dust jacket. London: Macmillan, 1922. Purdy, pp. 214-227.* With Many Other Verses. First edition. Some offsetting to endpapers as usual, otherwise a fine copy in dust jacket which is very slightly rubbed at corners. An excellent copy. \$450.00

110. HARDY, THOMAS. COMPASSION. An Ode. In Celebration of the Centenary of the Society for the Prevention of Cruelty to Animals. First edition in book form of this poem, which first appeared in the Times on June 16th, 1924. Limited to 50 numbered copies printed "for private circulation" at The Morland Press Ltd., and signed by Symons. The poem was subsequently collected in *Human Shows, Far Phantasies*. Inscribed on the inside front cover "For T. McCulloch with all seasonable and unseasonable good wishes from A. J. A. Symons." Foxed, otherwise a very good copy. \$650.00

111. HARDY, THOMAS. HUMAN SHOWS, FAR PHANTASIES: Songs and Trifles. First edition. Inscribed by Hardy on the front endsheet: "For Bryn Mawr W. W. School - Thomas Hardy." The Bryn Mawr School in question was in Western Wales and should not to be confused with Bryn Mawr College in Pennsylvania. The inscription suggests that Hardy may have inscribed this copy for a benefit auction. A very fine unopened copy, preserved in a brown half-morocco slipcase. \$5000.00

112. HARDY, THOMAS. HUMAN SHOWS, FAR PHANTASIES: Songs and Trifles. First edition. A very fine copy, virtually as new. \$450.00

8vo, original green cloth, dust jacket. London: Macmillan, 1925. Purdy, pp. 234-48.

113. HARDY, THOMAS. *TESS OF THE D'URBERVILLES*.
Thick large 4to, original vel- A Pure Woman. With Forty-One Wood En-
lum-backed marbled boards, gravings by Vivien Gribble. Large Paper Edition.
dust jacket. London: Mac- Limited to 325 copies printed on fine paper and
millan and Co., Limited, 1926. signed by Hardy. The text is that of the Wessex
Purdy, p.77. Edition and incorporates the author's revisions. A
 fine copy of this handsome edition, in reinforced
 dust jacket which is somewhat soiled and chipped
 along the top edge. \$1750.00

114. HARDY, THOMAS. *WINTER WORDS IN VARIOUS*
8vo, original cloth, dust *MOODS AND METRES*. First edition.
jacket. London: Macmillan Hardy's last book, a collection of 105 poems, pub-
& Co., 1928. lished posthumously. Some light offsetting to
Purdy, pp. 252-62. free endpapers as usual, otherwise a very fine
 copy. \$350.00

TO MRS. EDWARD THOMAS, THE POET'S WIDOW

115. HARDY, THOMAS. *TLS, I PAGE, 4TO, MAX GATE,*
 Dorchester, May 2nd, 1920, from Hardy to Mrs
 (Helen) Thomas, the widow of the English poet
 Edward Thomas, who was killed on the Western
 Front in April 1917, and whose two principal vol-
 umes of poetry, *Poems* (1917) and *Last Poems*
 (1918), were published posthumously. Hardy re-
 sponds to Mrs. Thomas who had sent him a copy
 of *Last Poems*: "I have today received the volume
 of *Last Poems* by Mr. Thomas that you so kindly
 send, and have been looking into them, though I
 have not read nearly all of them yet. It is extraor-
 dinary to find how close one is brought to the ac-
 tual substance of the objects he raises before the
 mind's eye in his verse - which realism, if too
 keen, and even crude, is most attractive to me
 who know the originals so well. It was my misfor-
 tune never to meet your husband, though proba-
 bly, had his life been spared, that pleasure would
 have come in time. . . ." Hardy adds a postscript: "I
 feel sure you will pardon a person of my age for
 calling in the assistance of the typewriter." Hardy
 has signed his letter in full, and initialed his post-

script. The letter is unpublished. Creased, otherwise in fine condition, with the original mailing envelope. A marvelous artifact. \$4500.00

116. HARRISON, JIM. WALKING. First edition of this long poem. One of 100 numbered copies signed by Harrison. A fine copy. \$1000.00
Oblong 4to, original saddle-stitched brown printed wrappers. Cambridge, MA: Pym-Randall Press, 1967.

117. HARRISON, JIM. LOCATIONS. First edition of Harrison's second book, a collection of poetry. Presentation copy, inscribed on the half-title page: "To Sam in friendship, Jim Harrison, June 1972." Back panel of the dust jacket slightly soiled, otherwise a fine copy. \$350.00
8vo, original cloth, dust jacket. N. Y.: Norton, (1968).

118. HEANEY, SEAMUS. ELEVEN POEMS. First edition, first issue of Heaney's scarce first book, with red-violet sun symbol on the front cover. A very fine copy of the correct first edition. \$7500.00
Small 8vo, pictorial printed white wrappers. Belfast: Festival Publications, (1965). Brandes A1. Pearson A1a.

119. HEANEY, SEAMUS. DEATH OF A NATURALIST. First edition of Heaney's first regularly published book. An exceptionally fine unfaded copy. \$3500.00
8vo, original cloth, dust jacket. London: Faber & Faber, (1966). Brandes A2.

120. HEANEY, SEAMUS. DOOR INTO THE DARK. First edition. Very fine copy, virtually as new, with Poetry Book Society Bulletin No. 61, which has a short essay by the poet on these poems, laid in. \$1000.00
8vo, original black cloth, dust jacket. London: Faber & Faber, (1969). Brandes A5.

121. HEANEY, SEAMUS. NIGHT DRIVE. 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. Very fine copy. Rare. \$7500.00
4to, original bright aquamarine wrappers. (Bow, Crediton, Devon: Richard Gilbertson, 1970). Brandes A6. Pearson A6a.

122. HEANEY, SEAMUS. NIGHT DRIVE. First edition. One 4to, original bright aquamarine wrappers. (Bow, Crediton, Devon: Richard Gilbertson, 1970). Brandes A6. Pearson A6a. of 44 numbered copies signed and dated [10th July 1970] by the poet out of a total edition of 100 copies, this being copy number 79 from the series 56-100. Fine copy. \$3500.00

123. HEANEY, SEAMUS. A BOY DRIVING HIS FATHER TO CONFESSION. First edition. One of Small thin 8vo, original white printed wrappers. Farnham, Surrey: Sceptre Press, (1970). Brandes A7. 150 numbered copies printed on Glastonbury laid paper. Staples beginning to rust as usual, otherwise a fine copy. \$2000.00

124. HEANEY, SEAMUS. "NOW AND IN ENGLAND." 8vo, loose sheets, stapled. (Critical Inquiry, Vol. 3, no. 3, Spring 1977). Brandes C251. First separate edition of this essay on "the language of Ted Hughes, Geoffrey Hill and Philip Larkin", an offprint from *Critical Inquiry*, where the essay appeared on pp. 471-488. A penciled note on the back page states that this is "1/25 on White Vellum Hammermill Opaque"; a comparison with a copy of this offprint in the Pearson Collection at UNC Chapel Hill shows that the sheets are the same as those used in the periodical itself; however the holograph note would also support the traditional assumption that most offprints are generally produced in no more than twenty-five copies. The bibliographer notes the periodical publication but makes no mention of an offprint. The essay was later collected under the title "Englands of the Mind" in *Preoccupations*. Fine copy. \$1250.00

125. (HEANEY, SEAMUS). SKOLERADIOEN 1977: SEAMUS HEANEY. First edition. Very Thin 8vo, original printed self-wrappers. (Copenhagen, Denmark): Danmarks Radio, 1977. Brandes B28. fine copy. \$100.00

126. HEANEY, SEAMUS. WINTERING OUT. First edition, a 12mo, original printed wrappers. London: Faber & Faber, (1972). Brandes A8. paperback original. One of 2500 copies printed. Very fine bright copy. \$1000.00

127. HEANEY, SEAMUS. WINTERING OUT. First hardcover
8vo, original blue boards, dust jacket. London: Faber & Faber, (1973). edition. One of 500 copies printed. Very fine
Brandes A8c. bright copy, as new, with publisher's card laid in
 noting that Wintering Out won the Denis De-
 vlin Memorial Award for Poetry, 1973. \$2250.00
128. HEANEY, SEAMUS. STATIONS. First edition. Very fine
Thin 8vo, original printed self-wrappers. (Belfast): Ulster- man Publications, (1975). copy. \$250.00
Brandes A10.
129. HEANEY, SEAMUS. BOG POEMS. Illustrated by Barrie
Small 4to, three-quarter maroon morocco & marbled paper onlays, t.e.g., by Sangorski & Sutcliffe, publisher's slipcase. (London): Rainbow Press, 1975. Cooke. First edition. One of 150 numbered
Brandes A11. Pearson A14. copies signed by Heaney. A very fine copy. \$7500.00
130. HEANEY, SEAMUS. NORTH. First edition. Front end-
8vo, original cloth, dust jacket. London: Faber & Faber, (1975). sheets darkened as usual, otherwise a very fine
Brandes A12a. copy, virtually as new. \$1000.00
131. HEANEY, SEAMUS. NORTH. First edition, simultaneous
8vo, original printed blue wrappers. London: Faber & Faber, (1975). paperback issue. A touch of rubbing to the paper
Brandes A12b. wrappers, but a fine copy, with the Poetry Book
 Society Bulletin laid in. \$100.00
132. HEANEY, SEAMUS. ROBERT LOWELL: a memorial ad-
8vo, original printed wrappers. London & Boston: Faber & Faber, (1978). dress and an elegy. First edition. One of 250
Brandes A16. copies printed. Fine copy. \$250.00

133. HEANEY, SEAMUS. AFTER SUMMER. Illustrations by Timothy Engelland. First edition. One of 250 copies signed by Heaney. Spine slightly sunned, otherwise a fine copy. \$1000.00
Thin 8vo, original brown cloth, dust jacket. (Old Deerfield, MA): Deerfield Press; (Dublin): Gallery Press, (1978). Brandes A17.
134. HEANEY, SEAMUS. HEDGE SCHOOL. Sonnets from Glanmore with colour woodcuts by Claire Van Vliet. First edition. Limited to 285 copies signed by Heaney and Van Vliet. Fine copy of this beautiful book. \$1250.00
4to, original embossed brown handmade paper wrappers. Newark, VT: Janus Press, 1979. Brandes A18.
135. HEANEY, SEAMUS. UGOLINO. First edition. Limited to 125 copies printed, signed by the poet, the artist, and the designer and publisher, Andrew Carpenter, of which this is one of 30 copies bound in black textured morocco; 70 copies were bound in black goatskin, and 25 copies were bound in paper boards. Only 30 copies were for sale. A very fine copy of one of Heaney's rarest books. \$12,500.00
4to, illustrated with 2 lithographs by Louis Le Broquy, original limp black morocco, publisher's slipcase. Dublin: Andrew Carpenter, 1979. Brandes A19.
136. HEANEY, SEAMUS. FIELD WORK. First edition. One of 3000 copies printed. Mint copy, with the Poetry Book Society Bulletin laid in. \$475.00
8vo, original boards, dust jacket. London: Faber & Faber, (1979). Brandes A20.
137. HEANEY, SEAMUS. CHANGES. First edition of this poem, Heaney's Christmas card for 1980. One of 125 copies printed. Very fine copy. \$1500.00
Small 8vo, original green printed wrappers. (No place: Privately Printed for the author by Peter Fallon, 1980). Brandes AA8.
138. HEANEY, SEAMUS. SWEENEY PRAISES THE TREES. Illustration by Henry Pearson. First edition. Limited to 110 copies printed. A very fine copy. Rare. \$1250.00
Thin 8vo, original wrappers. N. Y.: (Kelly/Winterton Press), 1981. Brandes A29.

139. HEANEY, SEAMUS. POEMS & A MEMOIR. Selected & 4to, original full embossed brown calf, slipcase. (N. Y.): Limited Editions Club, (1982). Brandes A32. Illustrated by Henry Pearson with an Introduction by Thomas Flanagan & a Preface by Seamus Heaney. First edition. Limited to 2000 numbered copies signed by Heaney, Pearson and Flanagan. A very fine unfaded copy of this handsome book. \$1000.00
140. HEANEY, SEAMUS. SWEENEY ASTRAY. A Version 8vo, original boards, dust jacket. Derry: Field Day, 1983. Brandes A34. From the Irish. First edition. As new. \$250.00
141. [HEANEY, SEAMUS]. RESPONSES. First edition. With 4to, original red wrappers. (Great Britain): National Book League and the Poetry Society, 1971. Brandes B9. contributions from Seamus Heaney ("Servant Boy"), D. J. Enright, Jon Silkin, among others. One of 500 copies printed. Yapped edges a little bit creased, otherwise a fine copy. \$50.00
142. [HEANEY, SEAMUS]. FAWCETT, GRAHAM, EDITOR. POEMS FOR SHAKESPEARE 2. 8vo, original quarter calf & red cloth, a.e.g., bound by A. W. Lumsden, publisher's red cloth slipcase. London: Globe Playhouse Trust Publications, 1973. Brandes 15. Edited with an Introduction by Graham Fawcett. First edition. One of 100 numbered copies printed (*hors commerce*) signed by the fourteen contributing poets: Seamus Heaney, Ted Hughes, Wole Soyinka, Michael Hamburger, Edward Lucie-Smith, Christopher Hampton, Fleur Adcock, Glyn Hughes, Harry Guest, Ted Walker, Douglas Dunn, D. J. Enright, Michael Schmidt and Tanikawa Shuntaro. Very fine copy. \$500.00
143. HUGHES, TED. "GROOM'S DREAM". First edition, an 8vo, original plain wrappers. (Northampton, MA: Greccourt Review, 1957). Sagar & Tabor C33. offprint. Originally published in *The Greccourt Review*, an undergraduate publication at Smith College, where Hughes' wife, Sylvia Plath, was teaching at the time. This poem was later collected in *Lupercal* (1960) as "A Dream of Horses". Wrappers faintly discolored, otherwise a fine copy. \$500.00

INSCRIBED TO SYLVIA PLATH'S MOTHER

144. HUGHES, TED. "ROOSTING HAWK". First separate edition, an offprint. Presentation copy, inscribed on the inside front wrapper by the poet to his mother-in-law, Aurelia Plath: "June 24, 1959, To Sylvia's mother from Ted with love." Originally published in *The Greccourt Review*, an undergraduate publication at Smith College, where Hughes's wife Sylvia Plath was teaching at the time, this poem was later collected in *Lupercal* (1960) as "Hawk Roosting". Offsetting from newspaper insert on inside front cover, otherwise a fine copy. \$15,000.00
- 8vo, printed wrappers.
(Northampton, MA:
Greccourt Review, 1959).
Sagar & Tabor C53.
145. HUGHES, TED. MEET MY FOLKS! Illustrated by George Adamson. First edition. One of 5000 copies printed. Laid into this copy is a corrected carbon typescript of five (of eight) of the poems published in *Meet My Folks!* The poems, on pages consecutively numbered 8-16, are: "My Brother Bert", "My Aunt", "Uncle Dan", "My Mother", and "My Father". The corrections are almost entirely typographical in character, such as the alteration of lower-case letters to capitals. Hughes has initialed the poem "My Brother Bert" at the end. \$2750.00
- 8vo, original pictorial boards,
pictorial dust jacket. London:
Faber & Faber, (1961).
Sagar & Tabor A4.
146. HUGHES, TED. MEET MY FOLKS! Illustrated by George Adamson. First edition. One of 5000 copies printed. Inscribed on the front free endpaper "With good wishes Ted Hughes." Extremities of dust jacket spine very slightly rubbed, otherwise a fine copy. \$650.00
- 8vo, original pictorial boards,
pictorial dust jacket. London:
Faber & Faber,
(1961).
Sagar & Tabor A4.
147. HUGHES, TED. MEET MY FOLKS! Illustrated by George Adamson. First edition. One of 5000 copies printed. A very fine copy. \$250.00
- 8vo, original pictorial boards,
pictorial dust jacket. London:
Faber & Faber, (1961).
Sagar & Tabor A4.

148. HUGHES, TED. WODWO. First edition. One of 3000
8vo, original cloth, dust jacket. London: Faber, (1967). copies printed. Signed by Hughes, and dated
 May 18th, 1967, on the front free endpaper. Fine
Sagar & Tabor A12. copy. \$350.00
149. HUGHES, TED. ANIMAL POEMS. First edition. One of
4to, original salmon wrap-pers. (Bow, Crediton, Devon: Richard Gilbertson, 1967). 63 numbered copies signed by Hughes, out of a
 total edition of 100 copies. Fine copy. \$450.00
Sagar & Tabor A13.
150. HUGHES, TED. THE IRON MAN: A Story In Five Nights.
8vo, original pictorial boards, dust jacket. London: Faber & Faber, 1968. Illustrated by George Adamson. First edition. One
 of 6000 copies printed. A very fine copy of one of
 the scarcest of Hughes' trade publications, and like
Sagar & Tabor A17. so many children's books, very difficult to find in
 pristine condition. \$1250.00
151. HUGHES, TED. CROW. From the Life and Songs of the Crow.
8vo, original printed wrappers. London: Faber and Faber, (1970). Uncorrected proof copy of Hughes's most famous
 book. Lower corner slightly bumped, otherwise a
 fine copy of a very scarce proof. \$500.00
152. HUGHES, TED. CROW. From the Life and Songs of the
8vo, original black cloth, dust jacket. London: Faber & Faber, (1970). Crow. First edition. One of 4000 copies. As new.
 \$250.00
Sagar & Tabor A25.
153. HUGHES, TED. CROW. From the Life and Songs of the
8vo, original cloth-backed boards, dust jacket. N. Y.: Harper & Row, (1971). Crow. First American edition, with seven addi-
 tional poems and a new dust jacket design by
 Leonard Baskin. One of 5000 copies printed.
Sagar & Tabor A25b. Signed by Hughes and dated 18th March 1971 on
 the half-title page. A very fine copy, uncommon
 signed. \$750.00

154. HUGHES, TED. CROW. From the Life and Songs of the Crow. Spiral-bound galley proofs for the first American edition, which included seven additional poems. A near fine copy. \$450.00
8vo, original spiral-bound wrappers with label on front cover. N. Y.: Harper & Row, (1971).
Sagar & Tabor A25b.
155. HUGHES, TED. CROW. From the Life and Songs of the Crow. First American edition, with seven additional poems and a new dust jacket design by Leonard Baskin. One of 5000 copies printed. Signed by Leonard Baskin on the half-title page. A fine copy. \$250.00
8vo, original cloth-backed boards, dust jacket. N. Y.: Harper & Row, (1971).
Sagar & Tabor A25b.
156. HUGHES, TED. EAT CROW. First edition. Limited to 150 copies printed on Italian hand-made paper and signed by Hughes. Fine copy. \$450.00
8vo, frontispiece by Leonard Baskin, original full black calf by Zaehnsdorf, cloth slipcase. London: Rainbow Press, 1971.
Sagar & Tabor A31.
157. HUGHES, TED. SEASON SONGS. SPRING SUMMER AUTUMN WINTER. First edition. One of 140 copies signed by Hughes. Fine copy. \$450.00
Oblong 8vo, original full cream calf, cork slipcase. (London): Rainbow Press, (1973).
Sagar & Tabor A44.
158. HUGHES, TED. PROMETHEUS ON HIS CRAG. 21 Poems. With A Drawing by Leonard Baskin. First edition. Limited to 160 copies printed on Italian paper, bound by Zaehnsdorf, and signed by Hughes on the colophon page and by Baskin in the margin of the frontispiece. Spine slightly faded, otherwise a fine copy. \$450.00
Small 8vo, original full purple morocco by Zaehnsdorf, t.e.g., cloth slipcase. London: Rainbow Press, (1973).
Sagar & Tabor A39.
159. HUGHES, TED. CROW. From the Life and Songs of the Crow. With twelve drawings by Leonard Baskin. Second English edition, enlarged, the first limited

Faber & Faber, (1973).
Sagar & Tabor A25c.

signed edition. One of 400 copies signed by
Hughes & Baskin. Fine copy. \$1000.00

160. HUGHES, TED. THE INTERROGATOR. A Titled
*Oblong folio, imperial sheet folded in four to form a title-
page, two interior pages, one
with tipped-in facsimile
poem, the facing page with
illustration, and a colophon
page. Ilkley: Ilkley Literature
Festival, 1975.*
Sagar & Tabor A45.

Vulturess. Poem by Ted Hughes: Drawing by
Leonard Baskin from the sequence 'Cave Birds'.
First edition. Limited to 250 copies signed by the
poet and the artist. Somewhat creased, otherwise
a fine copy. \$250.00

161. HUGHES, TED. CAVE BIRDS. Poems by Ted Hughes.
*Elephant folio, the drawings
on 10 large loose sheets, the
poems with facsimiles on
smaller folio sheets laid into
binder, enclosed in a full bur-
lap folding box with cloth ties.
(London): Scolar Press, 1975.*
Sagar & Tabor A46a.

Drawings by Leonard Baskin. First edition.
One of 100 copies for sale, out of a total edition
of 125 copies, signed by Hughes & Baskin.
The lithographs are printed on Barcham Green
Crisbrook paper, the poems on handmade
paper. A fine copy of this monumental
publication. \$2000.00

162. HUGHES, TED. ORTS. With a Drawing by Leonard Baskin.
*Small 8vo, decorated end-
papers, original full black
leather, t.e.g., slipcase. Lon-
don: Rainbow Press, 1978.*
Sagar & Tabor A56.

First edition. One of 200 copies printed on Ital-
ian paper and bound by Zaehnsdorf, signed by
Hughes. Fine copy. \$375.00

163. HUGHES, TED. MOORTOWN ELEGIES. First edition.
*Folio, illustrated with a
drawing by Leonard Baskin,
original full morocco, gilt, by
Sangorski & Sutcliffe, cloth
slipcase. (London): Rainbow
Press, (1978).*
Sagar & Tabor A57.

One of 26 lettered copies specially bound in full
morocco out of a total edition of 175 copies
signed by Hughes. A gorgeous book, as new.
\$2500.00

164. HUGHES, TED. MOORTOWN ELEGIES. First edition. *Folio, illustrated with a drawing by Leonard Baskin, original full vellum, gilt, by Zaehmsdorf, cloth slipcase. (London): Rainbow Press, (1978). Sagar & Tabor A57.* One of 143 copies specially bound in full vellum out of a total edition of 175 copies signed by Hughes. A beautiful book, as new. \$650.00
165. HUGHES, TED. ADAM AND THE SACRED NINE. *8vo, original full blue calf, cloth slipcase. (London): Rainbow Press, (1978). Sagar & Tabor A59.* With A Drawing by Leonard Baskin. First edition. Limited to 200 copies printed at the Rampant Lions Press and signed by Hughes. Spine slightly faded as usual, otherwise a fine copy. \$375.00
166. HUGHES, TED. CAVE BIRDS: An Alchemical Cave Drama. *Oblong 4to, original cloth-backed marbled paper boards with paper label. London: Faber & Faber (1978). Sagar & Tabor A46b.1.* Poems by Ted Hughes and drawings by Leonard Baskin. First trade edition. One of 5700 copies printed. Presentation copy from the author and the designer of the book to the book-binder for the edition, inscribed in October 1978 by Berthow Wolpe, who designed the book, to Brian Dickson; and then, in July 1979, by Hughes to Dickson. A remarkable association copy. Lacking the dust jacket, perhaps with good reason, otherwise very fine copy. \$1250.00
167. HUGHES, TED. REMAINS OF ELMET. Poems. *Photographs by Fay Godwin. First edition. One of 70 4to, original full tree calf, t.e.g., cloth slipcase. (London): Rainbow Press, 1979. Sagar & Tabor A60a.* copies printed on Barcham Green Charing hand-made paper bound in full calf, signed by Hughes and Godwin. Very fine copy. \$1000.00
168. HUGHES, TED. THE THRESHOLD. Illustrated by *Oblong folio measuring 12 x 17 inches, illustrated in color, original black cloth without dust jacket as issued. (London: Steam Press, 1979). Sagar & Tabor A58.* Ralph Steadman. First edition. Limited to 100 numbered copies signed by Hughes and Steadman. A fine copy. \$750.00

169. [JANUS PRESS]. SILVER ANNIVERSARY MISCELLANY. 1955–1980. Twenty-one individual prints, paperworks & printed pieces by Van Vliet, John Anderson, Jim Bicknell, Howard & Kathryn Clark, Ruth Fine, Susan Johanknecht, Lois Johnson, Jerome Kaplan, Barbara Luck, Dorian McGowan, Jim McWilliams, Ray Metzker, Peter Schumann, & Helen Siegl, enclosed in a cloth folding box. First edition. One of only 75 sets, with each contribution signed by its maker. Very fine copy. \$1250.00
170. JEFFERS, ROBINSON. FLAGONS AND APPLES. By John Robinson Jeffers. First edition of the poet's first book, a vanity publication, printed at Jeffers' own expense in an edition of 500 copies, of which 480 were sold by the printer to a San Francisco used book store. Spine sunned, spine label worn with some loss of text, otherwise a very good copy. \$500.00
171. JEFFERS, ROBINSON. TAMAR AND OTHER POEMS. First edition, one of 500 copies printed at the author's expense. Presentation copy, inscribed on the front free endpaper to "Benjamin De Casseres – Souvenir de Carmel from Robinson Jeffers, May, 1925." A good friend of Jeffers', De Casseres subsequently published a book called *Robinson Jeffers, Tragic Terror*. Covers lightly dust-soiled, otherwise a very good copy. \$2250.00
172. JEFFERS, ROBINSON. THE WOMEN AT POINT SUR. First edition. Inscribed on the front free endpaper by Jeffers "for Peter and Steff, Robinson Jeffers, Tor House, Carmel, October, 1928." Above his inscription, Jeffers has written out nine lines from Section XXIII of his long poem, verses that appear on pp. 133-134: "It is not possible / A man's spirit possess more than his members; but / the ocean soul of the world / Has whirlpools in

its currents, knots in the tissue, / ganglia that take / Personality, make temporal souls for themselves: may / parallel a man's before they are melted. He, fooled, / Counts his great hour . . ." Lacking dust jacket, a few pages roughly opened, otherwise a very good copy. \$1250.00

173. JEFFERS, ROBINSON. CAWDOR AND OTHER

8vo, original cloth-backed boards. N. Y.: Horace Liveright, 1928.

POEMS. First edition. Presentation copy, inscribed on the front free endpaper "For Peter and Steff, with love from Una and Robin. Robinson Jeffers, Tor House, Carmel, November, 1928." A carbon typescript of the title-poem and a small publicity photograph of Jeffers are laid in. \$500.00

174. JEFFERS, ROBINSON. POEMS. Introduction by B. H.

4to, frontispiece portrait by Ansel Adams, initials by Valenti Angelo, original cloth with printed paper label on spine, slipcase. San Francisco: Book Club of California, 1928.

Lehman. First edition. Limited to 310 copies signed by the poet, with the photographic portrait of Jeffers signed by Ansel Adams. Bookplate, otherwise a fine copy in a slipcase which is split at the back panel. \$1500.00

175. JEFFERS, ROBINSON. DEAR JUDAS AND OTHER

8vo, original three-quarter parchment & black boards. N. Y.: Horace Liveright, 1929.

POEMS. First edition. One of 375 numbered copies signed by Jeffers, this being "Presentation Copy L", signed by Jeffers, and additionally inscribed by him "To Peter and Steff, with love from Una and Robin, Tor House, Carmel, California, January, 1930." Lacking slipcase, parchment spine a bit mottled, otherwise a very good copy. \$450.00

176. JEFFERS, ROBINSON. THE BEAKS OF EAGLES. An

Folio, illustrated with woodcut portrait & facsimile, original printed wrappers. San Francisco, CA: Privately Printed for Albert M. Bender by Edwin Grabhorn, 1936.

Unpublished Poem. First edition. Limited to 135 copies. Front wrapper creased near right margin, slightly dust-soiled, otherwise a very good copy. \$750.00

177. KAVANAGH, PATRICK. PLOUGHMAN AND OTHER POEMS. First edition of Kavanagh's first book. A touch of foxing, spine fold slightly sunned, otherwise a very fine copy. \$3750.00
8vo, original printed wrappers. London: Macmillan and Co., Limited, 1936.

178. KAVANAGH, PATRICK. THE GREAT HUNGER. First edition of Kavanagh's magnificent long poem. One of 250 copies printed. Spine a bit sunned, otherwise a fine copy. Far scarcer than its ample limitation would suggest. \$1750.00
Thin 8vo, original cloth-backed boards. Dublin: Cuala Press, 1942.

179. KAVANAGH, PATRICK. A SOUL FOR SALE. Poems. First edition. Dust jacket rubbed at head of spine, narrow strip of sunning at top- and fore-edge of the back panel of the jacket, inch-long closed tear at the top of the front panel of jacket, otherwise a fine copy. \$450.00
8vo, original green cloth, dust jacket. London: Macmillan, 1947.

WITH A LETTER TO LOUIS UNTERMAYER

180. KAVANAGH, PATRICK. COME DANCE WITH KITTY STOBBLING AND OTHER POEMS. First edition. Louis Untermeyer's copy, with newspaper clippings tipped to the front end-sheet, carbon copies of correspondence between Untermeyer and Kavanagh's publisher, a carbon copy of notes about Kavanagh, and, tipped-in at the back of the book, a letter from Kavanagh to Untermeyer, 1 page, 4to, 1 Wilton Place, Dublin, 25/4/1961, which amounts to a somewhat brusque, but pointed autobiographical outline, presumably for the selection of Kavanagh's poems that Untermeyer is including in one of his anthologies: "Here are some data: Born 1905 County Monaghan Ireland. / Educated at National (elementary) school till 14. / Worked at father's trade (shoemaker) and as a small farmer until war years. / Had cancer of the lung and recovered through removal of lung in 1954-5. / Fought long law suit over libel, won in the end. / Author of lying autobiography *The Green Fool*. And truthful work of

fiction Tarry Flynn, this last can be considered my story. At present lecturer at Joyce's University (Trinity College Dublin)." Kavanagh then asks Untermeyer if he knows the author of a poem based on the fight between John L. Sullivan and Jake Kilrain, which he adds in a holograph note: "Poem may be in one of your collections." Untermeyer's inserts make for a rather messy book, particularly where the newspaper clippings have been glued to the front endpapers, and where the envelope for the letter from Kavanagh had been glued to the verso of the rear free endpaper – it has come unglued; however, the book is otherwise in fine condition. \$3500.00

181. KAVANAGH, PATRICK. COLLECTED POEMS. First edition. One of 100 specially bound, numbered copies signed by Kavanagh. Head and heel of spine a bit bumped, leather slightly scuffed, otherwise a fine copy. \$2500.00
Tall 8vo, original quarter green leather & boards, t.e.g., slipcase. London: MacGibbon & Kee, 1964.

182. KAVANAGH, PATRICK. COLLECTED POEMS. First trade edition. Jacket slightly rubbed at top of back panel, tiny closed tear near top of spine, otherwise a very fine copy. \$750.00
Tall 8vo, original cloth, dust jacket. London: MacGibbon & Kee, 1964.

183. KAVANAGH, PATRICK. THE GREEN FOOL. Reissue of Kavanagh's autobiography, which was first published in 1938 and withdrawn shortly after publication owing to a libel suit brought against the publisher by Oliver St John Gogarty who objected to the remark: "I mistook Gogarty's white-robed maid for his wife – or his mistress. I expected every poet to have a spare wife." Gogarty won his suit, and was awarded £100. The original edition of *The Green Fool* is rare. A very fine copy. \$350.00
8vo, original cloth, dust jacket. London: Martin Brian & O'Keefe, (1971).

184. KEES, WELDON. THE COLLECTED POEMS OF WELDON KEES. Edited (with a preface) by Donald Justice. First edition. One of 200 num-

Tall 8vo, original quarter black morocco & Japanese paper-covered boards. Iowa City, IA: Stone Wall Press, 1960. Berger 8.

bered copies printed on Rives Light out of a total edition of 220 copies. Barely perceptible fading to the delicate paper boards, bottom fore-corner bumped, otherwise a fine copy of the definitive edition of the poet's work, and of one of the most beautiful books from the Stone Wall Press.

\$850.00

185. KINSELLA, THOMAS. THIRTY THREE TRIADS

12mo, original green cloth-backed marbled boards, tissue dust jacket. Dublin: At the Dolmen Press, 1957.

translated by Thomas Kinsella from the Irish. Reset edition, the second after the first edition of 1955. Very fine copy.

\$450.00

186. KINSELLA, THOMAS. WORMWOOD. First edition.

4to, original boards, glassine dust jacket. (Dublin): Dolmen Press, (1966).

Limited to 350 copies signed by Kinsella. Glassine chipped, otherwise a fine copy.

\$250.00

187. KINSELLA, THOMAS. NIGHTWALKER. First edition.

8vo, cloth-backed boards, glassine dust jacket. (Dublin): Dolmen Press, (1967).

One of 100 copies numbered and signed by Kinsella out of total edition of 1000 copies. Very fine copy.

\$250.00

188. KINSELLA, THOMAS. NOTES FROM THE LAND

8vo, original holland-backed boards with paper label, plain dust jacket. Dublin: Cuala Press, 1972.

OF THE DEAD. Poems. First edition. Limited to 500 copies printed. Dust jacket slightly wrinkled and torn at top of front panel, otherwise a fine copy.

\$100.00

189. KINSELLA, THOMAS. FINISTERE. First edition. Limited

4to, original quarter leather & cloth, acetate dust jacket. (Dublin: Dolmen Press, 1972).

to 250 copies printed on Van Gelder 'Oxhead' paper and signed by the poet. Fine copy.

\$350.00

190. KINSELLA, THOMAS. A SELECTED LIFE. First edi-

4to, original half-calf & cloth, acetate dust jacket. (Dublin): Peppercanister 2, (1972).

tion. One of 150 special copies signed by Kinsella. As new.

\$225.00

191. KINSELLA, THOMAS. THE GOOD FIGHT, a poem for the tenth anniversary of the death of John F. Kennedy. First edition. Limited to 125 copies signed by Kinsella. Fine copy. \$150.00
8vo, frontispiece, original calf-backed boards, plain dust jacket. (Dublin): Peppercanister 4, (1973).
192. KINSELLA, THOMAS. ONE. Drawings by Anne Yeats. First edition. One of 26 lettered copies printed on handmade paper, signed by Kinsella and the artist, and including "an introductory poem in the author's manuscript." As new. \$750.00
4to, original full gilt-decorated black calf, acetate dust jacket, slipcase. (Dublin): Peppercanister 5, (1974).
193. KINSELLA, THOMAS, TRANSLATOR. THE TAIN. Translated by Thomas Kinsella from the Irish with Brush Drawings by Louis Le Brocquy. First edition. One of 1750 copies, of which 750 were for sale in America. Dust jacket discolored (tanned) owing to the acidic materials used to make the slipcase, otherwise a fine copy in slightly rubbed slipcase. \$1500.00
4to, original black cloth, dust jacket, pictorial slipcase. (Dublin): Dolmen Editions, (1969).
194. LARKIN, PHILIP. THE NORTH SHIP. First edition of Larkin's first book, first binding. A very fine copy in dust jacket, which is price-clipped as usual. \$3500.00
Small 8vo, original black cloth, dust jacket. London: The Fortune Press, (1945). Bloomfield Ar.
195. LARKIN, PHILIP. THE NORTH SHIP. First edition of Larkin's first book, variant (second) binding. A very fine copy in dust jacket, which is price-clipped as usual. \$1500.00
Small 8vo, original grey-green boards, dust jacket. London: The Fortune Press, (1945). Bloomfield Ar.
196. LARKIN, PHILIP. THE WHITSUN WEDDINGS. Poems. First edition. One of 3910 copies printed. Very fine copy. \$450.00
8vo, original cloth, dust jacket. London: Faber & Faber, (1964). Bloomfield A7a.

197. LARKIN, PHILIP. HIGH WINDOWS. First edition. One
8vo, original cloth, dust jacket. of 6000 copies. Very fine copy. \$250.00
London: Faber, (1974).
Bloomfield A10.

198. LARKIN, PHILIP. AUBADE. First edition of this five-stanza
Oblong 12mo, wrappers in silver-gilt envelope. (Salem, OR: Seluzicki, 1980). poem. Limited to 250 copies printed at the Pen-
stemon Press & initialed by Larkin. Very fine copy. \$500.00

199. LARKIN, PHILIP. TLS, 1 page, 4to, The Brynmor Jones Li-
brary, The University of Hull, 1st June, 1976, to E.
M. Dring, Director of Bernard Quaritch Ltd.,
rather cantankerously, but also rather charmingly,
expressing his opinion on the subject of publish-
ing "quotations from the letters of living writers": "I
am sure you know that whereas a letter belongs,
physically, to its addressee, the contents of the let-
ter remain the copyright of its author in the nor-
mal way. It is therefore legal (though I agree not
particularly desirable) for the addressee to sell a
letter, but it is not legal for him or anyone else oth-
er than the author to publish any part of it. When
your firm does this it is relying on the court's taking
the attitude of *de minimis non curat lex*, but I think
it is wrong none the less. Leaving aside legality,
however, it seems to me quite inappropriate that a
firm of your standing should publish snippets
from private letters without the consent of their
authors: it is a little like reading them aloud at par-
ties. And leaving aside propriety in turn, I should
have thought that booksellers would in principle
not wish to antagonise (sic) living authors and
would eschew any course of action that might in-
advertently do so. I do, however, accept your apol-
ogies, and am happy to consider the matter closed.
Yours sincerely, Philip Larkin". A fine letter,
which, under the circumstances, we may – or may
not! – be permitted to quote at length. Creased,
otherwise in excellent condition. \$850.00

200. LARKIN, PHILIP. TLS, 1 page, on a long blue air-letter, The Brynmor Jones Library, The University, Hull, England, 16th December, 1976, to an American collector, commenting on the bindings on his first book, *The North Ship*: "Regarding the binding of *The North Ship*, the six complimentary copies I received in 1945 were all bound in black. Subsequent copies I bought at trade rates were bound in numerous colours. You must remember that this was a time of shortage of all kind of material, and books tended to get bound in whatever cloth the binder had to hand, irrespective of uniformity." Larkin goes on to thank his correspondent for sending a record of Chuck Mangione: "I quite liked the Chuck Mangione Concert, but I liked the first side better than the second, and the title piece, 'Land of Make Believe', got on my nerves terribly. However, I will go on playing it, and perhaps it will grow on me. It is not, incidentally, my idea of jazz – but then perhaps you are not a jazz lover. . . ." Creased, with a stain from where a forwarding address label had been stuck, otherwise fine. \$450.00

201. (LARKIN, PHILIP). BELL, WILLIAM, EDITOR. POETRY FROM OXFORD IN WARTIME. First edition, first issue with publisher's address on the title-page. Larkin's second appearance in print, including ten of his poems. A fine copy in very slightly rubbed dust jacket. \$350.00

Small 8vo, original cloth, dust jacket. London: Fortune Press, (1945).

202. [LITERARY MAGAZINE]. LEAVIS, F. R., EDITOR. SCRUTINY. Edited by L. C. Knights, H. A. Mason and F. R. Leavis. Vol. I, No. 1, May 1932 – Vol. XIX, No. 4, October 1953. A complete run of F. R. Leavis's influential literary magazine. Accompanied by: *Scrutiny: A Retrospect*. (Cambridge: Cambridge University Press, 1963), presentation copy, inscribed to James Smith, "a most

8vo, 76 volumes, original printed wrappers. Cambridge: Scrutiny, 1932-1953.

highly valued contributor”, by Leavis in October 1963. Spine perished on the first number, with partial loss to spines of some of the later numbers, otherwise the set is in very good condition. Rare. \$1500.00

203. LOWELL, ROBERT. LAND OF UNLIKENESS. Poems. 8vo, title-page woodcut by Gustav Wolf, original blue boards. (Cummington, MA): Cummington Press, 1944. Introduction by Allen Tate. First edition of Lowell's scarce first book. One of 250 copies printed. Spine and front cover lightly faded as invariably happens with this book, otherwise a fine copy, in a black half-morocco slipcase. \$2250.00

204. MAXWELL, WILLIAM. TLS, 1¼ pages, 4to, 302 Lexington Ave, New York City, Wednesday (no date), to a Mr. Stevens, submitting a review of “Reluctant Soil”, thanking him for sending “Sterling North's book”, reassuring him that he is cogitating “upon the article we mentioned and my cogitations divide and subdivide”, and, in connection with a contemplated column, animadverting at some length on Margaret Mitchell: “You remember Peter in *The Last Puritan* who always wanted to duck down alleys. But for example: There appeared recently a publicity note on that fine old southern nonsense *Gone With The Wind*. In response to thousands of letters asking where Miss M got such and such an item, Macmillans is issuing a booklet wherein all questions are answered . . . I once had a similar letter from a maiden lady in Pasadena. And one of my friends who wrote a novel called *The Hill* has a goodly number of them, including a proposal of marriage. We both answered our fan mail promptly and Miss Mitchell, if she hadn't turned into a national institution, would no doubt this minute be answering hers. All of which leads me to believe that (a) People like to know why authors write what they write, and (b) authors are often willing to tell them. According to Mr. Saxton at Harpers, au-

thors write about their work with great spirit and frankness to anybody but their publishers. Mr. Morley's *Bowling Green* takes care of dead authors, and *Letters to the Editor* takes care, so far as *The Saturday Review* is concerned, of authors who don't like the way their books are reviewed. But there is a gap. Authors are not exclusively dead or disgruntled. It strikes me, therefore, that on a literary magazine there might conceivably be a place for a professional writer of letters to authors; for a column, in short, devoted to ducking down literary alleys. . . ." A superb letter, creased, otherwise in very good condition. \$1250.00

205. MERRILL, JAMES. WATER STREET. Poems. First edition of Merrill's rarest trade publication. A tiny tear at top of front panel of the dust jacket, otherwise a fine copy. \$950.00
8vo, original cloth, dust jacket. N. Y.: Atheneum, 1962.

206. MERRILL, JAMES. THE YELLOW PAGES. 59 Poems. First edition. One of only 50 copies specially bound and signed by Merrill. Very fine copy. \$850.00
8vo, original black cloth. Cambridge, MA: Temple Bar Bookshop, 1974.

207. MERWIN, W. S. THE DANCING BEARS. First edition. A very fine copy with just a touch of rubbing at the corners of the dust jacket. \$450.00
12mo, original boards, dust jacket. New Haven: Yale University Press, 1954.

208. MOORE, MARIANNE. "A FACE: A POEM" by Marianne Craig Moore. First edition. One of about 2500 copies printed on Hand & Arrows paper. "A Face" was printed as an insert for the magazine *The New Colophon*, but Harry Duncan of the Cummington Press reserved 199 copies for private distribution. 186 of these copies were bound in blue-gray wrappers; with 13 in red wrappers. Fine copy. \$450.00
Single sheet, folded in quarters, and laid into a bright red paper folder. (Cummington, MA): Cummington Press, 1949. Abbott A9.

209. MUIR, EDWIN. FIRST POEMS. First edition. Extremities a little bit rubbed, otherwise a very fine copy.
Small 8vo, original marbled boards with printed label on the front cover. London: The Hogarth Press, 1925. \$350.00
Woolmer 70.

210. MUIR, EDWIN. CHORUS OF THE NEWLY DEAD. First edition. One of about 315 copies printed. Ever so slightly rubbed, otherwise a very fine copy.
8vo, original marbled wrappers with printed label on the front cover. London: The Hogarth Press, 1926. \$650.00
Woolmer 104.

211. MUIR, WILLA. WOMEN: AN INQUIRY. First edition. Number 10 of The Hogarth Essays. Fine copy.
8vo, original wrappers designed by Vanessa Bell. London: The Hogarth Press, 1925. \$85.00
Woolmer 71.

212. MURPHY, RICHARD. THE LAST GALWAY HOOK-ER. First edition. One of 200 signed copies out of a total edition of 300. Author's compliments slip, printed at the Dolmen Press, laid in. Fine copy.
Tall 8vo, title-page vignette, original parchment-backed decorated cloth. (Dublin): The Dolmen Press, 1961. \$450.00

213. MURPHY, RICHARD. NICHES. Illustrations by Timothy Engelland. First edition. Limited to 250 copies signed by Murphy. Fine copy.
8vo, original cloth, dust jacket. (Old Deerfield, MA): Deerfield Press; (Dublin): Gallery Press, (1978). \$100.00

214. NICHOLS, ROBERT. ARDOURS AND ENDURANCES. Also A Faun's Holiday & Poems and Phantasies. First edition. Extremities of spine a bit rubbed, spine label sunned, otherwise a very good copy.
8vo, frontispiece portrait, original cloth with printed label on the spine. London: Chatto & Windus, 1917. \$125.00

215. NICHOLS, ROBERT. ARDOURS AND ENDURANCES. Also A Faun's Holiday & Poems and Phantasies. First American edition. On the front end-sheet, the author has transcribed and signed his poem "The Blackbird". Former ownership signature on the front free endpaper, spine somewhat dull, but a very good copy. \$650.00
216. [NINJA PRESS]. TARN, NATHANIEL. THE ARCHITECTURES. 1-7. The Man of Music. First edition. One of 65 numbered copies printed from hand-set Meridien foundry type on paper made especially for this edition by Katie MacGregor and Bernie Vinzani, signed by the poet and bookmaker, Carolee Campbell. A very fine copy of this stunningly beautiful book. As new. \$2500.00
217. O'BRIEN, FLANN. AT SWIM TWO BIRDS. First edition, 8vo, original black cloth, dust jacket. London: Longmans, Green & Co., 1939. The publisher's warehouse was destroyed in the Blitz and it is assumed that the majority of this first issue was decimated, with the consequence that a second issue, bound in green cloth, was produced. A touch of rubbing to the upper cover, some slight foxing, otherwise a fine copy in dust jacket with long quotation from Graham Greene on the back panel. The jacket is price-clipped, faintly sunned at spine, and shows very minimal wear at extremities. A very attractive copy, preserved in a half-morocco folding box. \$9500.00
218. O'BRIEN, FLANN. (PSEUDONYM OF BRIAN O'NOLAN). AN BEAL BOCT: An milleanach [by] Myles na gCopaleen. First edition of the author's second book, the text in Gaelic. Former owner's signature on title-page, covers slightly rubbed, but a very good copy, in a half-morocco clamshell box. \$1250.00

ROBERT NICHOLS' COPY, WITH HIS ANNOTATIONS

219. OWEN, WILFRED. POEMS. With An Introduction By

8vo, photogravure
frontispiece, original red
cloth with printed label on
spine. London: Chatto &
Windus, 1920.

Keynes B2. Connolly 100, 36.
Hayward 337.

Siegfried Sassoon. First edition of Owen's posthumously published first book. The poet Robert Nichols' copy, with his annotations to five of the poems, a presentation inscription "To Frank Kidd . . . Dec. 1920" and five stanzas of his poem "The Character of the Soldier", from *Ardours & Endurances* (1917), which he prefaces with the observation that it is "part of a poem that Wilfred Owen liked, & of the truth of which he was a brave witness." The section of the poem that Nichols transcribes begins "The soldier is the martyr of the nation" and ends with "His soul he renders to some Captain Spirit / That knows, admires, pities and understands." It should be noted, however, that these verses come from Nichols' poem entitled "The Burial in Flanders (H. S. G. Ypres, 1916)", from the second section of the poem "Boy", and it differs in a number of instances significantly from the original published version. In addition to the inscription and verses on the front free endpaper, Nichols has annotated a number of poems in the book, including "Greater Love" ["I tried to do this in Fulfillment (*Ardours & Endurances*) and in *The Secret (Aurelia)* but here Owen has cut me out altogether. . . ."]; "Dulce Et Decorum Est" ["I don't agree with this - it's not the way people are killed - though that is horrible enough - but that civilization still permits whole nations to commit murder & call it 'war', that is so horrible."]; "The Sentry" ["Wilfred told S. Sassoon that this was a veritable occurrence. The man actually did cry out 'I see your lights' as the seven senses of madness broke into his poor clouded mind."]; and "Exposure" ["I think S. S. said this was in the Salient. It is very like Passchendaele in mid-winter."]; "Futility" ["Worthy of Hardy, eh?"] Nichols reviewed Owen's *Poems* when it was published, and a clip-

ping of his review is laid into this copy. Nichols served in the Royal Artillery and saw action at the Battle of the Somme in 1914 before being invalidated out owing to shell-shock. He is one of sixteen poets commemorated in Westminster Abbey. In a letter to Leslie Gunston dated 30 December 1917, Owen wrote: "I had a longish letter from Sassoon recently, saying he will get Robert Nichols to write to me, for he likes him much. Nichols' *Ardours & Endurances* you know, are in the 3rd or 4th Edition. Graves also wrote to me, telling me to 'puff out my chest & look big', for I have as much right as most of Them. Some poems of mine sent him by S.S. he is passing on to Nichols. They believe in me, these Georgians, and I suffer a temptation to be satisfied that they read me; and to remain a poet's poet!" – *Collected Letters of Wilfred Owen* (London: Oxford University Press, 1967), p. 520.

One of the landmarks of Twentieth Century poetry and unquestionably the finest collection of poems to come out of the Great War, Owen's *Poems* includes "Strange Meeting", "Anthem For Doomed Youth", "Dulce Et Decorum Est" and "Futility". Owen was killed at the Front a week before the Armistice in November 1918. A fine copy, enclosed in a full red morocco folding box.

\$8500.00

220. OWEN, WILFRED. THIRTEEN POEMS by Wilfred

Folio, illustrated with 15 drawings by Ben Shahn, original half calf & boards, slipcase. Northampton, MA: Gehenna Press, 1956.

Owen. First edition, first issue binding. One of 35 roman-numeraled copies with an extra proof of the wood engraved portrait of Owen by Ben Shahn printed on Japanese vellum and signed by Baskin out of a total edition of 400 copies; this copy additionally inscribed "with kindest regards & many thanks, Esther & Leonard Baskin." *The Gehenna Press, The Work of Fifty Years* 8. Very fine copy.

\$3500.00

221. OWEN, WILFRED. COLLECTED LETTERS. Edited by Harold Owen and John Bell. First edition of this 629-page collection. A fine copy in lightly worn dust jacket. \$350.00
Royal 8vo, illustrated, original cloth, dust jacket. London: Oxford University Press, (1967).
222. OWEN, WILFRED. 10 WAR POEMS. Illustrated by Nigel Lamburne and Paul Peter Piech. First edition. One of only 32 copies printed (the entire edition) signed by the artists. A fine copy of one of the late Paul Peter Piech's remarkable and rare anti-war productions. \$1250.00
Folio, illustrated with linocuts, original full calf with label on front cover. (Bushey Heath, Herts: The Taurus Press of Willow Dene, (no date).
223. (OWEN, WILFRED). WHEELS 1919. Fourth Cycle. First edition. Dedicated to Wilfred Owen, and printing seven of his poems, including "The Show", "Strange Meeting", "A Terre", "The Sentry", "Disabled", "The Dead Beat", and "The Chances". The issue also includes poems by Aldous Huxley, Osbert, Sacheverell and Edith Sitwell, Iris Tree, and a few others. Head of spine and corners somewhat worn, but a good copy. \$100.00
8vo, original cloth-backed decorated boards and endpapers with Vorticist designs by William Roberts. Oxford: B. H. Blackwell. 1919.
224. [OWEN, WILFRED]. OWEN, HAROLD. JOURNEY FROM OBSCURITY: Wilfred Owen 1893-1918. Memoirs of the Owen Family. I. Childhood. II. Youth. III. War. [with:] Aftermath. First editions. A fine set. \$350.00
4 volumes, 8vo, illustrated, cloth, dust jackets. London: Oxford University Press, 1963-1970.
225. PEAKE, MERVYN. SHAPES AND SOUNDS. First edition. Price-clipped dust jacket a trifle rubbed at spine, otherwise a fine copy. \$450.00
8vo, original cloth-backed boards, dust jacket designed by the author. London: Chatto & Windus, 1941.
226. PEAKE, MERVYN. TITUS GROAN. First edition. Signed by Peake on the front free endpaper. Reptilian bookplate of E. Vipers (!) on the front free endpaper, small damp-stain on front cover, covers a bit dull, page edges foxed, but a very good copy of a book rarely found signed by the author. \$2500.00
8vo, original red cloth. (London): Eyre & Spottiswoode, 1946.

INSCRIBED TO DYLAN THOMAS

227. PEAKE, MERVYN. GORMENGHAST. First edition. Presentation copy from the author to the poet Dylan Thomas, inscribed on the front free endpaper: "Dylan from Mervyn 1951." A note of provenance and authentication from an English bookseller is laid in. Covers damp-stained, but not disgracefully so, in a not unpresentable dust jacket which clearly belongs to this copy, and evidently did what it could to protect it from the Welsh sea-spray. A remarkable association copy. \$650.00
228. PEAKE, MERVYN. THE GLASSBLOWERS. First edition. Jacket very slightly rubbed, otherwise a fine copy. \$350.00
229. [PENUMBRA PRESS]. SCHAEFFER, CARL. 12 FOLIO, loose sheets in printed portfolio, original envelope. NORTHERN DRAWINGS, 1926-1933. First edition. Limited to 300 numbered copies signed by Schaeffer. Very fine copy. Very scarce. \$750.00
230. [PERISHABLE PRESS]. BERNARD, KENNETH. TWO STORIES. Illustrated by Ellen Lanyon. First edition. Limited to 150 copies signed by Bernard, of which this is one of a small number of copies with a real butterfly and real leaves embedded in the handmade paper. "Some copies have Japanese handmade paper with real butterflies embedded in it to help illustrate the story 'The Queen of Moths' . . . This book is a favorite in every way." - Hamady 56. A very fine copy of this lovely book. \$1000.00
231. [PERISHABLE PRESS]. A COMPREHENSIVE COLLECTION OF THE PUBLICATIONS OF WALTER HAMADY'S PERISHABLE PRESS, 93 volumes, 1964-1994. Although not complete, the present collection,

which comes from the library of a collector, represents most of the publications of the press. The collection also includes a large number of broadsides, announcements, and ephemeral pieces produced by the press, as well as an extensive correspondence between Walter Hamady and the collector. Among the books in the collection are *The Disillusioned Solipsist* (1964), the first book from the press; *Closing Flowers* (1966), one of only 30 copies printed; *Voltaire the Hamadeh* (1973), the first of Hamady's signature Gabberjabb series; *Book No. 68* (1974), one of only 34 copies; *Thumbnailing the Hilex* (1974), the third Gabberjabb; *The Interminable Gabberjabb Volume One (♣) Number Four* (1975), one of only 60 copies; *Wow's First Book* (1977), a miniature, of which only 60 copies were produced; John Wilde's *The Story of Jane and Joan* (1977), one of only 25 copies; *The Quartz Crystal History of Perry Township* (1979), a miniature; *For The Hundredth Time Gabberjabb Number Five* (1981); *Hand Papermaking* (1982); *Neopostmodernism* (1988), the sixth Gabberjabb; Anne McGarrell's *Flora* (1990), the most beautiful book from the press. Of the books missing from the collection, many are available on the market and we would be happy to assist the buyer in completing the collection. All of the books are in fine condition. For the collection: \$50,000.00

232. [PERISHABLE PRESS]. HAMADY, WALTER. AUTHOR'S/PUBLISHER'S/PRINTER'S ARCHIVE FOR ONE OF HIS MOST IMPORTANT WORKS, HAND PAPERMAKING: PAPERMAKING BY HAND The archive consists of all of the author's/printer's production materials for the book, including galley proofs, printer's proofs, proof prints, paste-ups, the printer's "Time Log for Papermaking Book", notes for "Papermaking Book: paper needs & costs", with numerous pages
- (*Minor Confluence, WI: Perishable Press, 1982*).

annotated with lay-out and setting notes by Hamady. An invoice from a representative of Hamady, recording the sale of the archive in 1984, is included. \$5000.00

233. [PERISHABLE PRESS]. EISELEY, LOREN. THE BROWN WASPS: a collection of three essays in autobiography. First edition. One of 56 copies printed on the press' own handmade Shadwell paper, beige in this instance, out of a total edition of 200 copies. Presentation copy, inscribed on the front free endpaper by Walter Hamady, the printer, to his in-laws: "for mother & father Laird and no. 1 son Tom on this sunny and cold fifth of January 1970 from Walter & Mary." A fine copy of one of Eiseley's rarest books. A fine copy. \$1250.00
234. [PERISHABLE PRESS]. HAMADY, WALTER. THE DISILLUSIONED SOLIPSIST AND NINE RELATED POEMS. First edition of the first book from the author's private press, "done in Detroit as an undergraduate independent study with Peter Gilleran at Wayne State University. Robert Runser had given me *Printing For Pleasure* by John Ryder which gave me my first instruction." Limited to 60 copies, of which this is marked "Artist's proof, Walter Hamady" on the colophon page. A very fine copy of this rare book. \$9500.00
235. [PERISHABLE PRESS]. WAKOSKI, DIANE. THE WANDERING TATTLER. Poems. Illustrations by Ellen Lanyon. First edition. Limited to 130 copies signed by Wakoski. *Printers' Choice*, 69. Fine copy of one of the most beautiful books from the press. \$750.00

236. PLATH, SYLVIA. "SCULPTOR. TO LEONARD BASKIN". First separate edition of this poem, which first appeared in the May 1959 issue of the Smith College literary magazine *The Greccourt Review* on p. 282. Homberger, *A Chronological Checklist of the Periodical Publications of Sylvia Plath* (Exeter, England, University of Exeter: American Arts Documentation Centre, 1970), p. 10. Probably no more than 25 copies were produced. Although this pamphlet has the outward appearance of an offprint, there are none of the usual signs, such as pagination or the conventional statement that the text has been "Reprinted from . . ." to suggest that it is not a separate publication. *Sculptor* precedes Plath's *A Winter Ship*, usually acknowledged to be her first book, by a year, and is considered by some to represent her first separate publication. A very fine copy. \$2500.00

237. PLATH, SYLVIA. THE COLOSSUS & OTHER POEMS. First American edition of Plath's first regularly published book. A very fine copy, virtually as new. \$400.00

238. PLATH, SYLVIA. WINTER TREES. First edition. A very fine copy, with the Poetry Book Society Bulletin laid in. \$150.00

239. PLATH, SYLVIA. CROSSING THE WATER. First edition. A very fine copy. \$150.00

240. PLATH, SYLVIA. PURSUIT. With An Etching & Drawings by Leonard Baskin. First edition. With the exception of "The Fawn", all of the poems in this volume were previously unpublished. Limited to 100 copies printed at The Rampant Lions Press, with

an original signed etching by Baskin laid in; this copy is additionally inscribed by Baskin on the colophon page in 1988. Very fine copy. \$1500.00

241. (PLATH, SYLVIA). "DIALOGUE EN ROUTE" in *Smith Review Exam Blues Issue*, January 1955. First appearance of this poem in the *Smith College undergraduate literary magazine*. Homberger, *A Chronological Checklist of the Periodical Publications of Sylvia Plath* (Exeter, England, University of Exeter: American Arts Documentation Centre, 1970), p. 8. Fine copy. \$1500.00
- 8vo, original blue printed wrappers. Northampton, Mass.: *Smith Review*, 1955.

SYLVIA PLATH'S COPY

242. [PLATH, SYLVIA]. WILBUR, RICHARD. CEREMONY AND OTHER POEMS. First edition. Sylvia Plath's copy, with her signature at the top of the front free endpaper "Sylvia Plath 1955" and numerous under-linings to many of the poems, as well as on the front flap of the dust jacket where Plath underscores the quotation from Wilbur that "The strength of the genie comes of his being confined in a bottle." Among the lines Plath has marked are these from the title poem: "But ceremony never did conceal, / Save to the silly eye, which all allows, / How much we are in the woods we wander in. . . . And when with social smile and formal dress / She teaches leaves to curtsy and quadrille, / I think there are most tigers in the wood." Wilbur, whose mother-in-law, Edna Ward, was a friend of Plath's mother, met Plath in 1953, an encounter he commemorated in his poem "Cottage Street, 1953", published in *The Mind Reader: New Poems* (1976). In his review of Wilbur's *Collected Poems* in *The New Yorker* ("Get Happy: Richard Wilbur and the Poetry of Profusion", Nov. 22, 2004), Adam Kirsch analyzed the meeting, its ambivalences, and Wilbur's complex reaction to it: "In 1953, literary history—acting
- 8vo, original cloth, dust jacket. N. Y.: *Harcourt, Brace and Company*, (1950).

through the good offices of Edna Ward, of Wellesley, Massachusetts—brought together two of the most gifted, and least similar, American poets of the postwar era. Mrs. Ward was the mother-in-law of Richard Wilbur—at the age of thirty-two, the author of two acclaimed books of verse—and a friend of Aurelia Plath, whose twenty-year-old daughter, Sylvia, had just endured the hellish summer she later chronicled in “The Bell Jar.” Wilbur was invited, as he wryly recalls in his poem “Cottage Street, 1953”, “to exemplify / The published poet in his happiness, / Thus cheering Sylvia, who has wished to die.” Of course, Wilbur’s good will could not make a dent in Plath’s misery: he describes himself as “a stupid lifeguard” who finds “a girl . . . immensely drowned.” But the meeting was productive in another way: decades later, after Plath had written, died, and become a myth, it offered Wilbur a test and an emblem of his own, very different poetic calling.” Kirsch accepts Randall Jarrell’s essentially skeptical view of Wilbur’s poetry, suggesting in a dismal way that Wilbur is some kind of failure, lacking in that “self-lacerating tendency” that Michael Dirda, reviewing Wilbur’s *Collected Poems* for the *Washington Post*, suggests is not what everyone wants or needs. Dirda admires Wilbur’s poetry in all its brilliance: “Comedy, after all, is harder than tragedy, and Wilbur’s consummate linguistic skill always serves deeper purposes than mere display. As is increasingly clear, the work in these 500 or so pages has been one of the saving graces of poetry in our time, as beautiful and moving as it is artful and accomplished.” Whether one favors the happy or sad poet, it is clear that Plath found much to commend, and perhaps remember, and even to put to use, in this particular volume of Wilbur’s poetry. Dust jacket a little chipped and torn, otherwise a very good copy. \$7500.00

243. POUND, EZRA. DRAFTS & FRAGMENTS OF CANTOS CX - CXVII. First edition, the English issue. Limited to 310 copies printed by The Stone Wall Press on Umbria paper and signed by Pound; this copy marked "out of series". A fine copy, with errata slip laid in. \$1000.00

4to, original cloth with printed spine label, gray cardboard slipcase with printed label. London: Faber and Faber, Iowa City: The Stone Wall Press, (1968).

244. POUND, EZRA. FORKED BRANCHES. Translations of Medieval Poems: Edited by Charlotte Ward, with an Introduction by James Laughlin. First edition. Limited to 200 copies printed by hand on Rives paper. Fine copy. \$250.00

Tall 8vo, woodcut frontispiece by Deltas Henke after a watercolor by Dorothy Shakespeare, original cloth-backed paste-paper boards. Iowa City: Windhover Press, 1985. Berger 86.

245. POWELL, ANTHONY. A DANCE TO THE MUSIC OF TIME, comprising: A Question of Upbringing; A Buyer's Market; Acceptance World; At Lady Molly's; Casanova's Chinese Restaurant; The Kindly Ones; The Valley of Bones; The Soldier's Art; The Military Philosophers; Books Do Furnish a Room; Temporary Kings; Hearing Secret Harmonies. First editions. A complete run of first editions of Powell's *magnum opus* "Dance to the Music of Time." The first volume is lightly worn, as usual, while the volumes in the rest of the series are almost uniformly in fine condition despite some very slight wear to spine ends. The set is housed in a long green morocco box with a velvet interior designed by the American bookbinder Arno Werner; the box has a hinged top, with "Anthony Powell" in gilt across the twelve slightly convex panels on the front of the box that represent the individual volumes. An excellent set, beautifully preserved. \$9500.00

246. POWYS, LLEWELYN. *OUT OF THE PAST*. First edition. One of only 25 copies printed "with the permission of the *Atlantic Monthly* and Mr. Llewelyn Powys, by Gregg Anderson." Small stain to fore-edge, otherwise a fine copy. \$950.00
- 8vo, original printed blue wrappers. Pasadena, (CA): Grey Bow Press, 1928.
247. ROETHKE, THEODORE. *THE LOST SON*. First separate edition, an offprint. The bibliographer, McLeod, notes only the periodical appearance. "The Lost Son", one of Roethke's finest poems, was the title-poem of his second book. Wrappers faded toward margins, otherwise a very good copy. Rare. \$1250.00
- 8vo, original printed wrappers. Sewanee, TN.: Reprinted from the April Number of *The Sewanee Review*, 1947. C80, not the offprint.
248. ROSENBERG, ISAAC. *POEMS*. Selected and Edited by Gordon Bottomley, with an Introductory Memoir by Laurence Binyon. First edition. One of 500 copies printed. The first collected edition of Rosenberg's work, preceded by several rare pamphlets published prior to his death at the front in World War I. Rosenberg was one of the great literary losses of the Great War, along with Wilfred Owen and Edward Thomas, although, had he survived, he might have proved to be an even greater painter. His poems "Break of Day in the Trenches", "Louse Hunting" and "Dead Man's Dump", which are collected here, are classics of the literature of war. A fine copy in dust jacket, preserved in a gilt-decorated, full morocco folding box. \$1250.00
- 8vo, frontispiece portrait, original black cloth with printed label on the spine, dust jacket. London: William Heinemann, 1922.
249. [SALIENT SEEDLING PRESS]. PLAKINS, TAMARA. *MY GRAND MOTHER'S TABLE-CLOTH*. First edition of this "genuine example of adolescent writing", written at age sixteen, and here printed on hand-made pulp paper made from an antique tablecloth with the assistance of Walter Hamady of the Perishable Press. The type is Castellar, Spectrum and Augustea, the paper is Palm Box made by hand by Katherine Kuehn.
- Thin folio, loose folding sheets in hand-made paper folder with ribbon tie. (No place): Salient Seedling Press, 1980.

One of 75 copies (the entire edition). A very fine copy, with a letter from the publisher/printer laid in, noting that this is the "very last copy I have for sale." A beautiful production. \$250.00

250. (SASSOON, SIEGFRIED). THE DAFFODIL MURDERER. Being the Chantrey Prize Poem. By Saul Kain. First edition of this pseudonymously published hoax. One of 1000 copies printed. Signed by Sassoon on the title-page, and with an ALS, 1 page, April 4, 1919, to C. E. Askew of *The Daily Herald*, promising to write a literary column for him and sending him a copy of *The Daffodil Murderer*: "I hope you will not be disappointed with the literary columns. I shall make them as good as possible, & the Georgian poets will do a lot of work for me. I will send you a book I wrote 6 years ago under a pseudonym. It is an imitation of Masefield. I suppose you are quite young. What do you work at? Siegfried Sassoon." *The Daffodil Murderer* was conceived as a parody of John Masefield's "The Everlasting Mercy". It was published under the name Saul Kain, with an admiring preface by "William Butler" (the publisher), and presented as if it were the Chantrey Prize Poem, complete with a fake excerpt from a judge's opinion of the poem on the front wrapper: "brilliant beyond belief." Farmer A10. Askew's ownership signature at the top of the front wrapper, head of spine a little worn, otherwise a very good copy. \$3000.00

251. SASSOON, SIEGFRIED. THE REDEEMER. First edition, with a short prefatory quotation from a statement by Dr. M. R. James, Provost of King's, dated 1st October 1915. Keynes A13: "Unknown number of copies were printed." Presentation copy, inscribed at the top of the title-page "To J. S. W. from SS. June 1916." Creased, otherwise a very good copy. \$2250.00

252. SASSOON, SIEGFRIED. FOUR POEMS. First edition. 8vo, 4-page leaflet. Reprinted from *The Cambridge Magazine* for 28 Ap., 6 & 13 Oct., 8 Dec. 1917. Includes "Dreamers", "Base Details", "Does It Matter?", and "Glory of Women". Fine copy. \$1250.00
Cambridge: Reprints from *The Cambridge Magazine*, No. 7, January 1918. Keynes A16.
253. SASSOON, SIEGFRIED. SELECTED POEMS. First edition. One of 2000 copies. Presentation copy, inscribed on the half-title to "Louis Untermeyer, from SS, Sept. 30, 1926" and with a manuscript transcription of the poem "Alone", in Sassoon's hand. Beneath the printed version of the poem which appears on p. 15, Sassoon has dated the poem "1915", and below the printed text, he has written his radically different, revised 10-line version of the poem which he has dated "1924." Spine faded, and lacking the dust jacket, otherwise a very good copy. \$3500.00
12mo, original cloth. London: William Heinemann, 1925. Keynes A24.
254. SASSOON, SIEGFRIED. THE HEART'S JOURNEY. First edition. One of 590 copies printed, for distribution in the US and England, designed by Bruce Rogers. Signed by Sassoon on the title-page. Lacking the plain unprinted dust jacket, spine slightly sunned, otherwise a fine copy. \$450.00
Tall 8vo, original cloth. N.Y.: Crosby Gage, 1927. Keynes A28a.
255. SASSOON, SIEGFRIED. (I) MEMOIRS OF A FOX-HUNTING MAN. (II) MEMOIRS OF AN INFANTRY OFFICER. (III) SHERSTON'S PROGRESS. First edition of each of the three volumes in Sassoon's celebrated autobiographical World War I trilogy. Limited to 260, 750 and 300 copies respectively, printed on English hand-made paper, each volume signed by Sassoon. Some foxing to endpa-
- 3 volumes, 8vo, original blue buckram, t.e.g. London: Faber & Gwyer; Faber & Faber, 1928, 1930, 1936. Keynes A30b, A33b, A40b.

pers as usual, spines of the first two volumes
lightly faded, otherwise a fine set. \$4000.00

256. SASSOON, SIEGFRIED. "FAITH UNFAITHFUL".

Single sheet printing the poem with a hand-lettered initial in red, tipped into printed folder. Worcester, England: Stanbrook Abbey Press, (no date).

First separate edition. Not in Keynes, but perhaps printed at about the same time as *The Path to Peace* (1960), the book in which it eventually appeared. The initial is probably by Wendy Westover. A fine copy. \$750.00

257. SASSOON, SIEGFRIED. THE PATH TO PEACE. Se-

lected Poems by Siegfried Sassoon. First edition. 4to, initials hand-lettered and gilded, original vellum-backed boards. Worcester: Stanbrook Abbey Press, 1960.

lected Poems by Siegfried Sassoon. First edition. One of 480 copies out of a total edition of 500 copies printed in Jan Van Krimpen's *Romulus Cancelleresca Bastarda*, with the initials by Wendy Westover, and the gilding by Margaret Adams. Keynes A62a. Presentation copy, inscribed by Sassoon on the second blank leaf, "E(dward). G(ordon). C(raig). from SS - for his birthday, 1961." A fine copy, with the separate broadside poem "Awaitment" laid in. \$1500.00

258. SASSOON, SIEGFRIED. SOMETHING ABOUT MY-

SELF. By Siegfried Sassoon aged eleven. First edition, a homage to Sassoon on his eightieth birthday. Calligraphy and illustrations by Margaret Adams, printed on Millbourn Lexpar paper, bound in Barcham Green Ltd. wrappers. Wrappers a bit sunned, otherwise a fine copy. \$350.00

SELF. By Siegfried Sassoon aged eleven. First edition, a homage to Sassoon on his eightieth birthday. Calligraphy and illustrations by Margaret Adams, printed on Millbourn Lexpar paper, bound in Barcham Green Ltd. wrappers. Wrappers a bit sunned, otherwise a fine copy. \$350.00

259. SASSOON, SIEGFRIED. AVE ATQUE VALE. The last

four poems of Siegfried Sassoon. First edition, "for private circulation only." The four poems are "Before A Crucifix" and "Compline" from 1962, and "Proven Purpose" and "A Prayer in Old Age" from 1964. A very fine copy. \$750.00

four poems of Siegfried Sassoon. First edition, "for private circulation only." The four poems are "Before A Crucifix" and "Compline" from 1962, and "Proven Purpose" and "A Prayer in Old Age" from 1964. A very fine copy. \$750.00

260. SASSOON, SIEGFRIED. ALS, 1 page, Coldstream, Scotland, to his publisher, Heinemann, Oct. 9th (no year, but during the Great War). Sassoon writes from the Private Convalescent Home for Officers in Lennel, expressing his sorrow at the news of the death of Tony, William Nicholson's son and the sister of Robert Graves' first wife, Nancy Nicholson: "It is a terrible blow for all of us who were honoured & made happier by his friendship. I shall be leaving here next week, & will come and see you . . . It is awful for poor William Nicholson. I know what Tony was to him & to Robert Graves. *Solitudinem faciunt, pacem appellant.*" Signed in full. Creased and slightly torn at one end of the crease, otherwise the letter is in fine condition. \$2500.00

261. SASSOON, SIEGFRIED. ALS, 1 page, 4to, on mourning paper, 40, Half Moon Street, Mayfair, (London: no date, but circa 1918), to his publisher Heinemann. Sassoon sends Heinemann the poems for *Counter-Attack*: "I am sending you the poems (just over 700 lines), I have cut out two that you didn't care for. (Edward) Marsh thinks "Repression of War Experience" one of the best I've done in its way. Robbie (Ross) & I will look you up about noon tomorrow. If you publish the poems this spring or summer I shall be awfully grateful to you - But no one else shall have them - take that as certain. . . . Siegfried Sassoon." \$3500.00

262. SASSOON, SIEGFRIED. HOLOGRAPH MANUSCRIPT VERSE, 1 page, on a picture postcard, January 9, 1939. The verse reads: "Ah, did you once see 'Whiskers' plain, / And did he stop and speak to you? / And won't it all occur again / when trees are green and skies are blue? SS. 9.1.39." The picture on the card is unidentified, but shows a meadow or lawn with a stand of trees in the near distance. In fine condition. \$850.00

INSCRIBED TO HIS MOTHER

263. [SASSOON, SIEGFRIED]. GRAVES, ROBERT, EDITOR. THE OWL: A MISCELLANY. 3 volumes, 4to, illustrated with 7 textual illustrations & 26 plates (17 in color) by Pamela Bianco, John Nash, Edwin Lutyens, and Nancy Nicholson, among others, pictorial wrappers and boards designed by William Nicholson. London: Martin Secker, 1919-1923. *Keynes C96; C103; C168.* No. 1 (May 1919) – No. 2 (October 1919) [with:] The Winter Owl. (November 1923). First editions. Siegfried Sassoon's copies, as noted on the box containing the three volumes, with the third volume, *The Winter Owl*, inscribed on the front free endpaper from Sassoon to his mother: "Mother, with love from Sig. Xmas 1923." The contributors include Max Beerbohm, Edmund Blunden, Randolph Caldecott, John Galsworthy, Robert Graves, Thomas Hardy, Eric Kennington, Rockwell Kent, T.E. Lawrence, Edwin Lutyens, John Masefield, Nancy Nicholson, Robert Nichols, William Orpen, Arthur Ransome, Edgell Rickword, Siegfried Sassoon, W.J. Turner, among others. Although the first number is somewhat worn, a fine set, with a second copy of the first issue in fine condition, and with both of the copies of the issues bound in boards showing only slight wear, preserved in a half-morocco folding box. \$3500.00

264. [SASSOON, SIEGFRIED]. WHISTLER, LAURENCE. JILL FURSE, HER NATURE AND HER POEMS. 1915-1944. First edition of this memoir of the author's beautiful young wife, who died following the birth of her second child, probably as a result of chronic complications from the fire that destroyed Venton, the Whistlers' country house, in 1942. Limited to 150 copies printed. Presentation copy from the author to Siegfried Sassoon, inscribed on the front free endpaper to "Siegfried Sassoon from Laurence Whistler, with affection", and with an ALS, 2 pages, small 8vo, Officers' Mess, Bushfield, Winchester, from Whistler to Sassoon, 7 September 1945, "I am sending you a copy of this book I have made about my Jill. It will give me real pleasure to think that you will have one – if

you will accept it from me, with my love? . . . I have been set this hard task, almost too hard at times, I think. But since that is the price I pay for exquisite fulfillment, and a significance in living which I had never imagined possible, I pay it gladly. . . . Your affectionate Laurie." A fine copy without dust jacket as issued, enclosed in a half-morocco folding box. \$850.00

265. SEXTON, ANNE. ALL MY PRETTY ONES. First edition 8vo, original cloth-backed boards, dust jacket. Boston: Houghton Mifflin Company, 1962. of Sexton's second book. Signed by the poet on the front free endpaper. Short ½ inch long tear to the top of the front panel of the dust jacket internally tape-mended, otherwise a fine copy. \$750.00

266. SEXTON, ANNE. TRANSFORMATIONS. With Drawings by Barbara Swan. (Foreword by Kurt Vonnegut, Jr.). First edition. One of 500 copies signed by Sexton. Very fine copy. \$350.00
8vo, original cloth with printed labels, a.e.g., glassine dust jacket, slipcase. Boston: Houghton Mifflin, 1971.

267. SEXTON, ANNE. THE BOOK OF FOLLY. First edition. 8vo, original cloth-backed boards, a.e.g., glassine jacket, slipcase. Boston: Houghton Mifflin, 1972. One of 500 copies signed by Sexton. Very fine copy. \$250.00

268. SMITH, STEVIE. COLLECTED POEMS. First edition. 8vo, illustrated by the author, original cloth, dust jacket. (London): Allen Lane, (1975). "Nobody heard him, the dead man / But still he lay moaning: / I was much further out than you thought / And not waving but drowning." A very fine copy. \$150.00

269. STAFFORD, WILLIAM. LATE, PASSING PRAIRIE FARM. A Poem. Wood engravings by Barry Moser. First edition, the edition's binder's copy, one of 4 specially bound copies out of a total edition of 75 copies printed in Gill's Perpetua type on Kitakata and Dover papers with the two wood engravings initialed by the artist. The colophon is signed in pencil by Moser, and annotated by

Bourbeau, who has designated this copy "II/IV Binder's working copy", initialed the colophon, and added some technical annotations regarding this special binding. A very fine copy. \$1250.00

270. STEVENS, WALLACE. IDEAS OF ORDER. First trade edition, first binding. Edelstein's Second edition, after the privately printed Alcestis Press publication. One of approximately 500 bound thus. Small booklabel of the collector Harry Bacon Collamore in the upper left hand corner of the front endsheet, otherwise an exceptionally fine copy, essentially as new. \$1000.00

Small 8vo, original vertically striped parti-colored cloth with printed label on spine, dust jacket. N. Y.: Knopf, 1936. Edelstein A2b.

271. STEVENS, WALLACE. NOTES TOWARD A SUPREME FICTION. First edition. One of 190 arabic-numeraled copies printed on Dutch Charcoal paper out of a total edition of 273 copies. Spine somewhat darkened, covers lightly soiled, otherwise a very good copy. \$875.00

Thin 8vo, original white cloth. Cummington, MA: Cummington Press, 1942. Edelstein A6a.

272. STEVENS, WALLACE. ESTHETIQUE DU MAL. A poem by Wallace Stevens with pen & ink drawings by Wightman Williams. First edition. One of 300 copies printed on Pace paper; one of only a few copies in rose Natsume straw-paper-covered boards. Most of the edition was issued in green Natsume paper-covered boards: "Only a few copies have [the rose paper covers] . . . , all the available green paper not quite being enough for the entire edition." (Unpublished letter from Harry Duncan [the publisher] to W[allace] S[tevens], November 17, 1945). In Randall Jarrell's opinion "Esthetique Du Mal" was "the best of (Stevens') later poems: As one feels the elevation and sweep and disinterestedness, the thoughtful truthfulness of the best sections of a poem like Esthetique du Mal, one is grateful for, overawed by, this poetry. . . ." — *Poetry And The Age*, p.139 & 146. A very fine copy, far and away the finest copy we have seen, preserved in a cloth folding box. \$10,000.00

8vo, original quarter black morocco & rose Natsume paper-covered boards, (original?) glassine dust jacket. Cummington, MA: Cummington Press, 1945. Grolier Club, A Century For The Century: Fine Printed Books from 1900 to 1999, 46. Edelstein A10.

273. STEVENS, WALLACE. ESTHETIQUE DU MAL. A poem by Wallace Stevens with pen & ink drawings by Wightman Williams. First edition. One of 300 copies printed in Centaur type on Italian Pace paper. An unusually fine copy, far superior to most other copies we've encountered in recent years. *8vo, original quarter black morocco & green Natsume paper-covered boards. Cummington, MA: Cummington Press, 1945. Edelstein A10.* \$2750.00

274. STEVENS, WALLACE. SELECTED POEMS. Chosen, With A Foreword, By Dennis Williamson. First edition, withdrawn before publication. Knopf, Stevens' American publisher, made arrangements with the Fortune Press for them to publish Stevens' selected poems, but cancelled that contract & made new arrangements with Faber, who brought out a different *Selected Poems* in 1953. *Small 8vo, original black cloth-backed boards. London: Fortune Press, (1952). Edelstein A18.* Fine copy. \$400.00

275. STEVENS, WALLACE. OPUS POSTHUMOUS. Edited, with an Introduction, by Samuel French Morse. First edition. One of 4800 copies printed. *Tall 8vo, original cloth, dust jacket. N. Y.: Knopf, 1957. Edelstein A26a.1.* Fine copy. \$150.00

276. STEVENS, WALLACE. LETTERS OF WALLACE STEVENS. Selected and Edited by Holly Stevens. First edition. One of 6000 copies printed, of which 1455 sets of sheets were sold to Faber for the U.K. issue. A very fine copy. *Thick 8vo, decorated endpapers, original cloth, dust jacket. N. Y.: Knopf, Edelstein A29a.1.* \$350.00

277. STEVENS, WALLACE. THE PALM AT THE END OF THE MIND. Selected Poems and a Play. Edited by Holly Stevens. First edition. 4000 copies printed. Fine copy. *Tall 8vo, original cloth, dust jacket. New York: Alfred A. Knopf, 1971. Edelstein A30.* \$125.00

278. [STONE WALL PRESS]. SWARD, ROBERT. FIVE IOWA POEMS (by) Robert Sward & One IOWA PRINT (by) Michael Nushawg. First edition. One of 250 copies signed by Sward. Wrappers faintly sunned, otherwise a very good copy. *4to, original wrappers. Iowa City: Stone Wall Press, (1975). Berger 62.* \$150.00

279. [STONE WALL PRESS]. WEIL, SIMONE. THE ILIAD OR THE POEM OF FORCE. Translated by Mary McCarthy. Preface by George P. Elliot. First edition. Limited to 150 copies. Very fine copy. \$350.00

8vo, original red cloth with printed label on spine. Iowa City: Stone Wall Press, 1973. Berger 57. Printers' Choice, 91.

280. STRAND, MARK. SLEEPING WITH ONE EYE OPEN. Poems. First edition of Strand's scarce first book. One of 225 copies printed from Romanee type on Curtis Rag paper by Kim Merker at the Stone Wall Press. A beautiful, completely unfaded copy of a book that is rarely found in collector's condition. We have only handled one other copy in comparable condition, without the almost inevitable fading to the spine. \$2500.00

8vo, original bright red cloth. Iowa City: The Stone Wall Press, 1964. Berger, Printing & the Mind of Merker, 16.

281. THOMAS, DYLAN. SEVEN POEMS. First edition. Limited to 75 copies, the linocuts printed by offset lithography on Medway hand-made paper from Barcham Green, and signed by Keith Holmes, the artist. The poems include "Poem in October", "Light Breaks Where No Sun Shines", "In My Craft or Sullen Art", "Fern Hill", "And Death Shall Have No Dominion", "On the Marriage of a Virgin", and "Do Not Go Gentle into that Good Night". Fore-corners bumped, otherwise a very fine copy, with a letter from the artist to a collector laid in. \$225.00

Elephant folio, the text cut in linoleum by Keith Holmes, original hand-made paper wrappers, with ribbon ties. Camberwell: Art School Press, 1974.

282. THOMAS, DYLAN. THE FOLLOWERS. With ten illustrations and seventeen pictorial marginals by Roswitha Quadflieg. First edition, the English language issue limited to 40 copies signed by the artist. *The Followers* comes from *Adventures in the Skin Trade*. A handsome book, with striking etchings. A very fine copy, in original packing carton. \$1250.00

Tall folio, original marbled boards, publisher's slipcase. (Hamburg Schenefeld, Germany); Raamin-Press, 1977.

283. THOMAS, EDWARD. POEMS by Edward Thomas (Edward Eastaway). With A Portrait From A Photograph By Duncan Williams. First edition of Thomas' first regularly published book of poetry, published six months after Thomas was killed in action on the Western Front. One of 525 copies of the English issue (an equal number were issued by Holt in the United States). *Poems* is dedicated to Robert Frost. The first of Thomas' books of poetry to be published using his own name, *Poems* was preceded by a single volume of *Six Poems By Edward Eastaway*, privately printed by James Guthrie at The Pear Tree Press in 1916 & a selection of eighteen poems under the same pseudonym published in the anthology *An Annual of New Poetry 1917* edited by Gordon Bottomley. Lacking the rare dust jacket, otherwise a very fine clean copy of a book that seldom survives in good condition, with a letter from Thomas's daughter Myfanwy laid in. \$1250.00

284. THOMAS, EDWARD. LAST POEMS. First edition, with the publisher's ads at the back. Offsetting to free endpapers as usual, covers very slightly rubbed, otherwise a near fine copy of a poorly manufactured book. \$450.00

285. THOMAS, EDWARD. CHOSEN ESSAYS. (Selected by Ernest Rhys.) First edition. Limited to 350 copies. Spine faded, otherwise a very good copy. \$250.00

4to, illustrated with wood engravings by Robert Ashwin Maynard and Horace Walter Bray, original blue buckram. (Newtown, Montgomeryshire): The Gregynog Press, 1926.

286. THOMAS, EDWARD. SELECTED POEMS of Edward Thomas. With an Introduction by Edward Garnett. First edition. Limited to 275 copies. Covers lightly soiled, otherwise a very good copy. \$450.00

8vo, original yellow buckram. (Newtown, near Montgomeryshire, Wales): Gregynog Press, 1927.

287. THOMAS, R. S. THE STONES OF THE FIELD.

Small 8vo, original cloth-backed boards, dust jacket. Carmarthen: The Druid Press Limited, (1946).

First edition of the poet's first book, in dust jacket designed by M. E. Eldridge, the author's wife. A fine copy in dust jacket which is a little dust-soiled and rubbed along the top edge. \$1000.00

288. THOMAS, R. S. "EXCURSION". Caliban XVIII (Extrait).

8vo, decorated wrappers, stapled. Toulouse: Annales, L'Universite de Toulouse, Nouvelle Serie, Tome XVII, Fascicule 1, 1981.

First separate edition of this poem, extracted from the French journal. There is no statement of limitation, but according to a note laid into the pamphlet, this is one of 40 copies signed by Thomas. Fine copy. \$750.00

289. [TIAMAT PRESS]. TAYLOR, MARGARET.

Small 4to, original boards. (Retford, Ramby Camp): Peter Newbolt, 1944.

SKETCHBOOK 1976. First edition. Limited to only 35 copies, with each print signed by the artist. A very fine copy of a beautiful portfolio of New England scenes and places. \$350.00

290. WHISTLER, LAURENCE. WHO LIVE IN UNITY, a

4to, 20 original etchings laid into separate folders, enclosed in a half-morocco folding box. Amherst, MA: Tiamat Press, 1976.

sequence of nine poems written by Laurence Whistler. First edition, preceding the Heinemann edition. One of only 24 copies printed by hand. Presentation copy, inscribed by the author to "Christopher and Eve Hassall, from Laurence, with my love, Christmas 1944." With an ALS, 1 page, 8vo, Devon, no date, to "Dearest Eve and Dearest Christopher", presenting the book, and noting: "Jill [Furse, Whistler's late wife - see item . . .] loved you as much as I do. It doesn't seem to me unreal to say we do love you still." Whistler adds: "PN's edition was too early for some of the alterations I made in the Heinemann proof, & he made some mistakes too." In addition, Whistler has corrected by hand the last line of the first poem from "The sexless leaves of all her tendernesses" to "The flowerless boughs of all her tendernesses." The fragile boards are somewhat worn at the spine, otherwise a very good copy of an extremely rare book. \$1750.00

291. [WHISTLER, REX, ILLUSTRATOR]. WHISTLER, LAURENCE. ¡OHO! Certain Two-Faced Individuals Now Exposed by The Bodley Head. The Drawings by Rex Whistler. The Words by Laurence Whistler. First edition of this ingenious book, designed by Laurence Whistler. As the publishers proudly claim "We make bold to announce that OHO! Is unique among books. For it has no front or back, or rather two of each. So the reader is enabled to enter the Whistler Brothers' gallery in either direction." Offsetting near gutter of front (sic), extremities of spine very slightly rubbed, otherwise a very good copy in dust jacket, which is only slightly worn at corners. \$250.00

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