

CHARLES AGVENT

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Antiquarian Booksellers Association of America (ABAA)
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SPRING: POETRY & FLOWERS

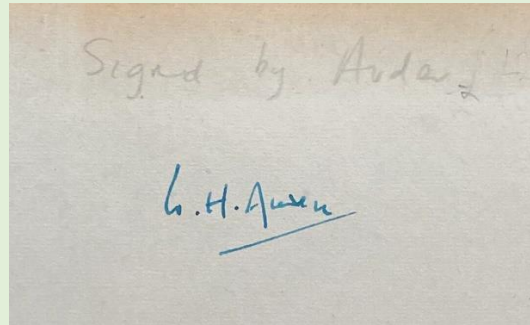


PRINCE ALBERT ROSE.

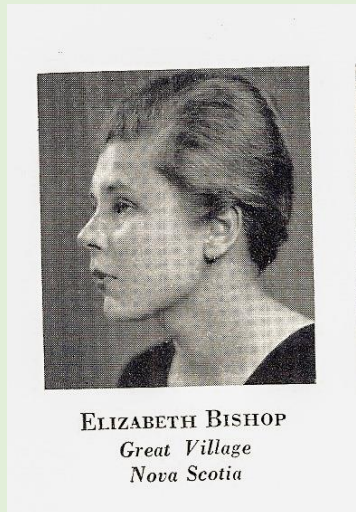
D. M. Dewey's Series of Fruits, Flowers, and Ornamental Trees, Rochester, N. Y.

(SEE ITEM 36: DEWEY SPECIMEN BOOK)

POETRY



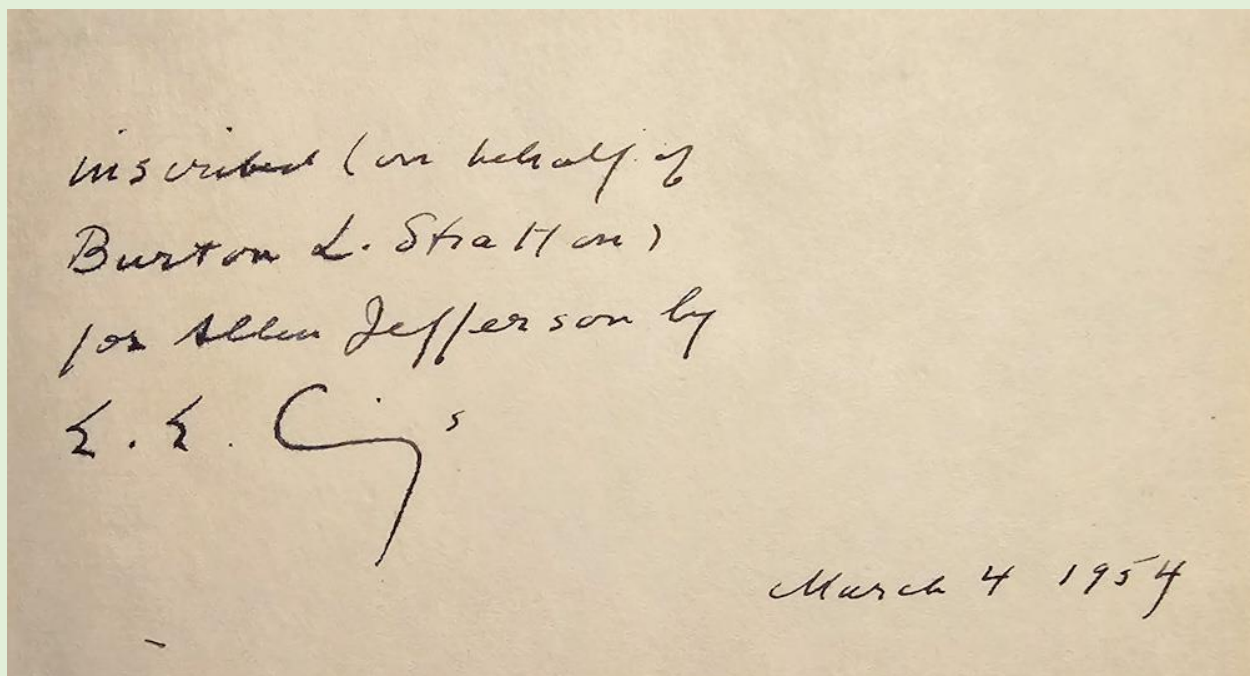
1. **[AUDEN, W. H.] HORAN, Robert. A BEGINNING.** New Haven: Yale University Press, 1948. First Edition. Bloomfield & Mendelson B36: 1014 copies. Horan's first book, with a 4-page foreword by Auden. **SIGNED** by Auden on front endpaper and quite uncommon thus. Covers foxed, small tear to spine. Very Good in Very Good dustwrapper with chips at spine tips and corners. (#021645) **\$450**



2. **BISHOP, Elizabeth (Editor-in-Chief). THE 1934 VASSARION.** Poughkeepsie: Senior Class/Vassar College, [1934]. First Edition. Quarto (7-3/4" x 10-3/4") in velvet-covered boards. Bishop's senior yearbook at Vassar, of which she was the editor-in-chief. This can certainly be considered, as anyone who has ever been in charge of a yearbook may tell you, Bishop's first book, predating *NORTH & SOUTH* by 12 years. Profusely illustrated, with two photographs of Bishop, her senior photograph and a group shot of the yearbook staff. Underclassman Muriel Rukeyser has a poem here also. A scarce Bishop item, and one of the best copies of the several we have handled over 35 years. Minor foxing to first and last few pages, no writing within. The velvet is only lightly marked. A Fine, fresh copy. (#021649) **\$2,000**



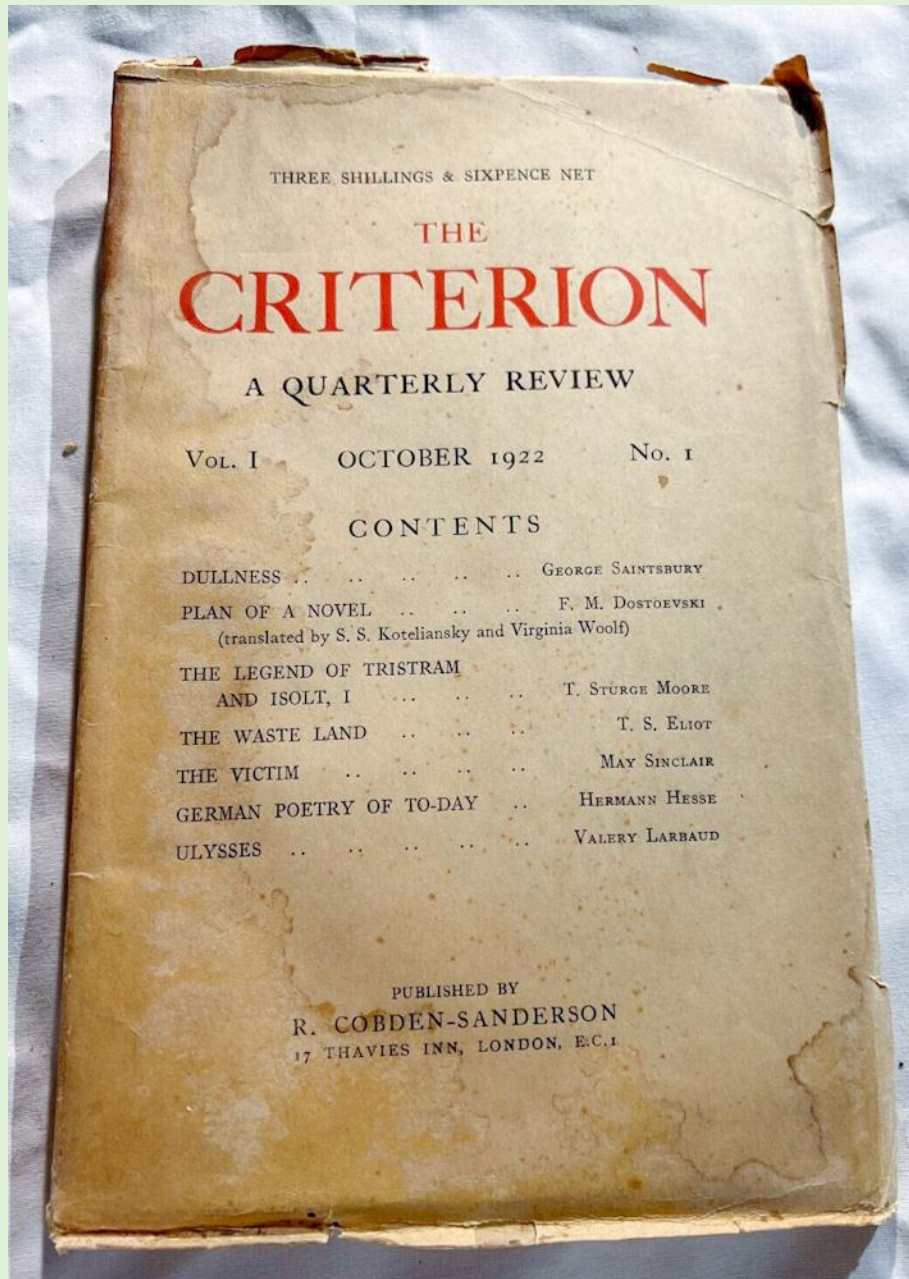
3. BYRON, (George Gordon Noel, Lord). THE ISLAND, OR CHRISTIAN AND HIS COMRADES. London: John Hunt, 1823. First Edition. Attractively bound in full green morocco with triple gilt rules on the covers, gilt-decorated and lettered spine with five raised bands, gilt dentelles, top edge gilt; 94, [2] pages. Bound with new endpapers, lacking as nearly always the case the two ad leaves at the front; otherwise complete with the half-title page and the leaf of ads at the end. This long poem was inspired by Captain Bligh's account of the mutiny on board HMS Bounty. Covers very slightly bowed, otherwise a Fine copy. (#021622) **\$750**



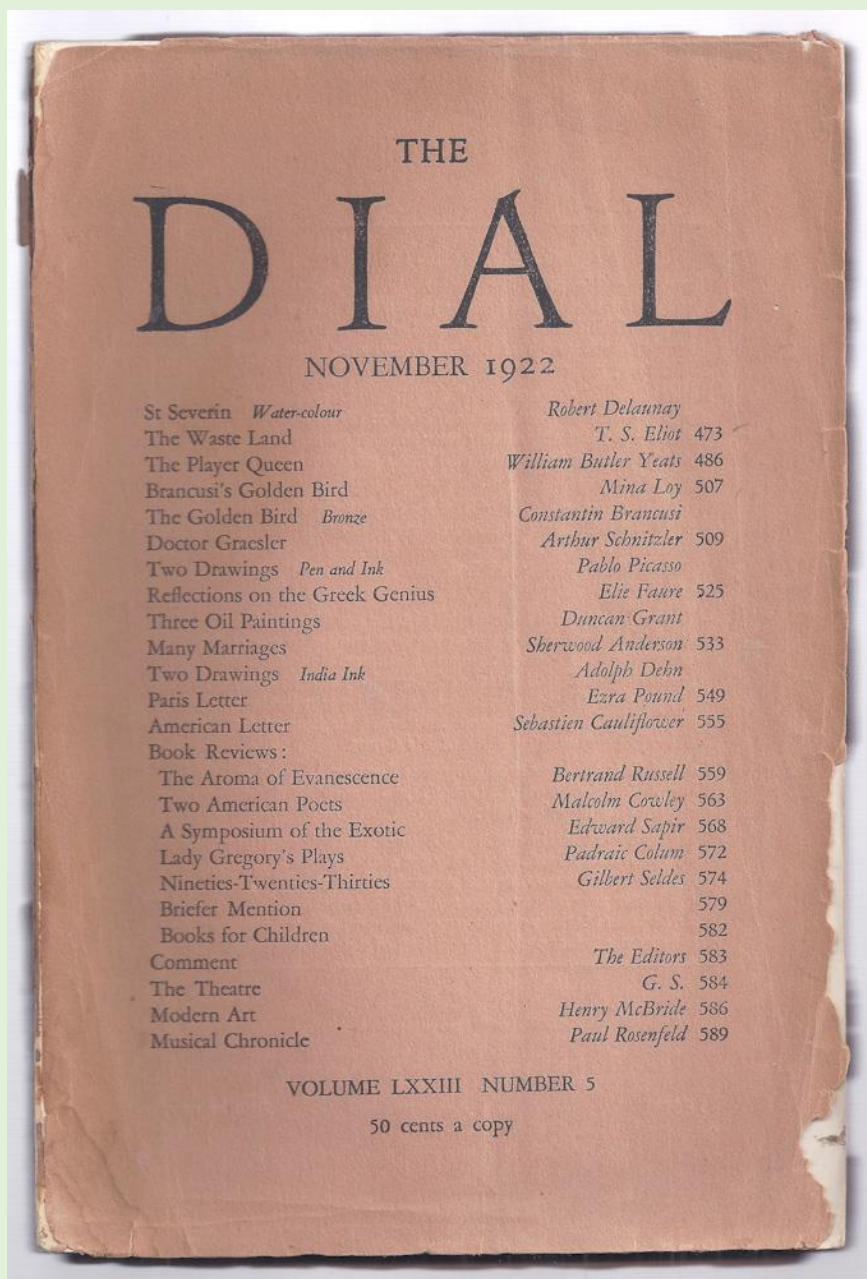
4. CUMMINGS, E. E. I: SIX NONLECTURES. Cambridge: Harvard University Press, 1953. First Edition. Copy #31 of 350 of these lectures containing much poetry **SIGNED** by the poet on the limitation page. In addition this copy is **INSCRIBED** and **SIGNED** by the poet on the front endpaper: "inscribed (on behalf of/Burton L. Stratton)/for Allen Jefferson by/E. E. Cummings/March 4, 1954." Stratton is credited as the book's typography designer on the copyright page. Fine, bright copy lacking the uncommon dustwrapper. (#021661) **\$1,500**



5. DYLAN, Bob [GLASER, Milton]. BOB DYLAN'S GREATEST HITS: 33 1/3 rpm Vinyl Record Album with Poster. (New York): Columbia Records/ CBS, Inc., [1967]. First Edition. A 33 1/3 rpm vinyl record album with the desirable and famous poster designed by Milton Glaser, one of the most recognized images of post-war American pop culture. Printed in large quantities and inserted in record albums, it seems that after being pinned up in college dorm rooms, many were discarded and consequently have become scarcer. This one is in Fine shape. Auction records for this occasionally approach one thousand dollars. Record not played but appears to be Fine in a Near Fine sleeve and Fine poster with the usual folds. (#021644) \$350



6. ELIOT, T. S. THE WASTE LAND in THE CRITERION. A Quarterly Review, October 1922, Original wraps. London: R. Cobden-Sanderson, 1922. First Edition. Volume I, Number 1. Original printed tan wraps with yapped edges of this periodical founded and published by Eliot. Contains the first printed appearance anywhere of *THE WASTE LAND*. Also includes contributions by Dostoevski (plan for an unfinished novel co-translated by Virginia Woolf), an essay by Herman Hesse, and a review of Joyce's *ULYSSES*. Largely unopened. Uncommon in original wraps, unrestored. Moderately foxed, unread as most of the pages are unopened; old stain to spine extending to part of the front cover, less so to the rear. Very Good. (#021642) **\$2,500**



7. **ELIOT, T. S. THE WASTE LAND in THE DIAL, November 1922, Original wraps.** (New York): (Dial Publishing), 1922. First Edition. Volume LXXIII, Number 5. Original printed salmon wraps. Contains the first printed appearance in the United States of *THE WASTE LAND*, and only its second appearance overall, having appeared the previous month in England in the *CRITERION* Magazine. Also includes contributions by Yeats, Picasso, Sherwood Anderson, Ezra Pound, Malcolm Cowley, Bertrand Russell, and others. Uncommon in original wraps, unrestored. Offsetting to the first page of the poem from the St. Severin frontispiece by Robert Delaunay, as usual; some loss of paper on the spine and a bit of chipping to the outside front wrap. Very Good. (#021641) **\$1,750**

If Heaven were to do again
And on the pastury bars
I leaned to line the figures in
Between the dotted stars

I should be tempted to forget,
I fear, the Crown of Rule
The Scales of Trade the Crown of Faith
As hardly worth renewal.

For they have governed in our lives
And see how men have warred
The Crown the Crown the Scales may all
As well have been the Sword

Robert Frost

To George Wood

November 1944

8. FROST, Robert. WEST-RUNNING BROOK with a MANUSCRIPT POEM. New York: Henry Holt and Company, (1928). First Edition. Cloth-backed boards decorated with a pattern of maple leaves. Crane A10.1: "Though printed in the same year as the first [trade] edition by the same publisher, this edition is in an entirely different setting and format with different pagination." Illustrated with a frontispiece and three woodcuts by J. J. Lankes, each plate **SIGNED** by the artist in pencil. Copy #234 of 1000 **SIGNED** by Frost on the limitation page. Contains the title poem, "Spring Pools," and "Acquainted With the Night," among others, including "The Peaceful Shepherd," which in this copy Frost has written out on the front endpaper and **SIGNED** to George Wood, a friend and Dartmouth professor. Fine, bright copy in a Near Fine slipcase with a one-inch section lacking at top edge. (#021662) **SOLD**

inscribed on this happy
transition in which the volume
passed into your library

Robert
Oct. 1973

for Robert Duncan at home -
San Francisco 1968
Aug 11, 1968
Allen Ginsberg

" Oh! "

Jaya Jaya Devi
Charey Charo Saree
Kuchajuga Sovita
Mukta Hari
Veena Nandita
Prastika Hastey
Vagabhuti Bharati
Devi Namaste

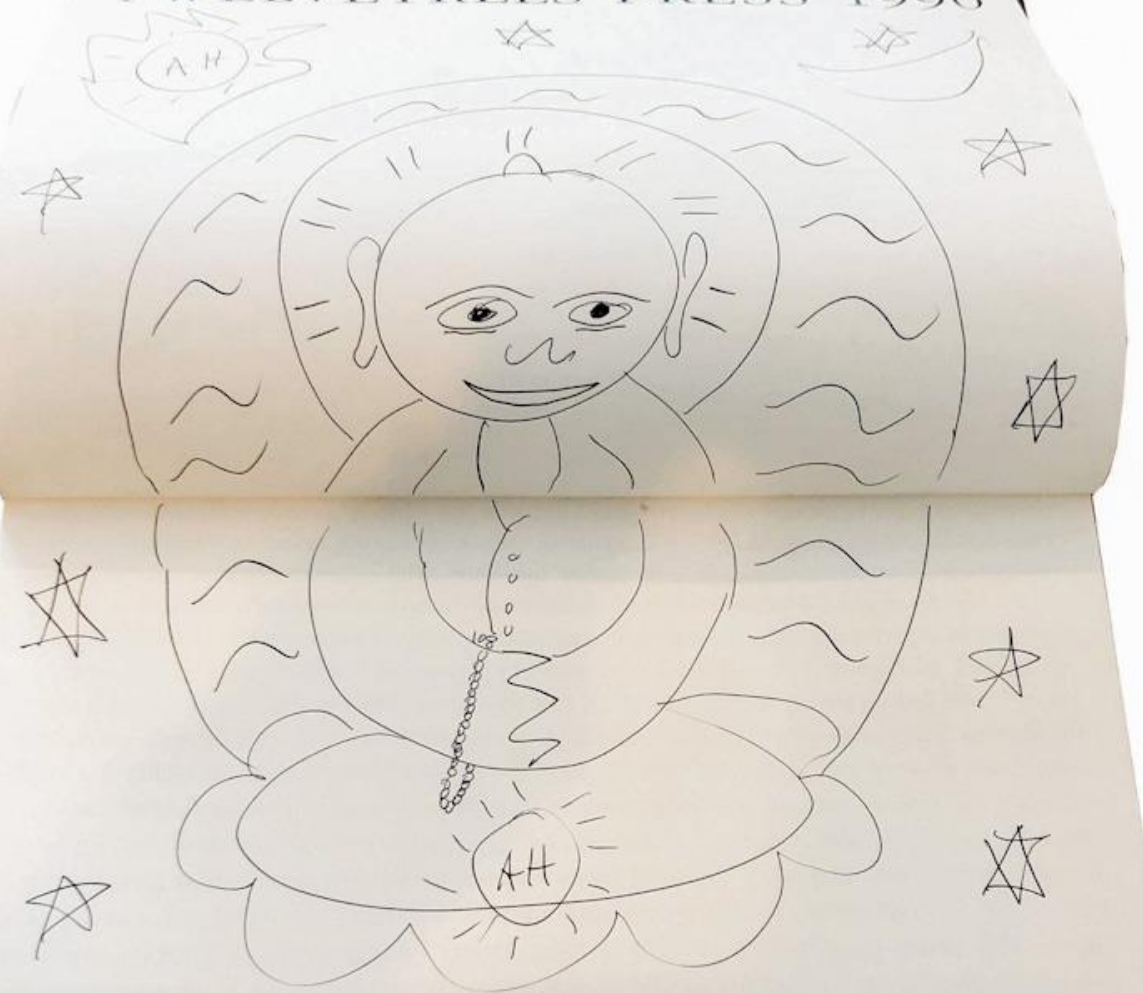
Bengali Mantra to
Devi Saraswati (Music,
Poetry)

9. **GINSBERG, Allen. AIRPLANE DREAMS: COMPOSITIONS FROM JOURNALS Inscribed to Poet Robert Duncan.** (Toronto): Anansi, 1968. First Edition. Pictorial wraps; (viii), 38 pages. Fine Association Copy **INSCRIBED** and **SIGNED** on the front endpaper by Ginsberg to poet Robert Duncan: "For Robert Duncan at home--/San Francisco 1968/August 11,/Allen Ginsberg." Ginsberg has also written an eight-line piece titled "Oh!" that he labels as a "Bengali Mantra to/Devi Saraswati (Music, Poetry)." Also on the front endpaper, Duncan has presented the book to an unknown party: "inscribed on this happy/transition in which the volume/passes into your library/Robert/Oct. 1973." Ginsberg has annotated three pages. On page 7 he writes: "Errata: This whole block belongs on page 9 where indicated"; and on page 9: "Insert 1-1/2 pps 6-7 as noted/AG." Bookplate of Robert Duncan and Jess on the inside front cover with the handwritten notation "8-11-1968" and numbered "4363." Small stains to front cover, larger stains on rear. Very Good. (#021626) **\$1,000**



10. **GINSBERG, Allen.** *HOWL For Carl Solomon.* (San Francisco): (Grabhorn-Hoyem), (1971). First Edition. Folio (11" x 14") in pictorial tan linen decorated with a wrap-around skyline with fireworks accomplished in 9 colors and designed by Robert La Vigne. One of 275 copies printed on handmade paper and **SIGNED** on the title page by Ginsberg. The first fine press edition of this landmark 1956 poem with a few revisions by the author. Also contains the first book publication of "The Names," a poetic fragment written in 1957. Fine. (#021628) **\$2,000**

TWELVETREES PRESS 1990



For John Allen Cassidy



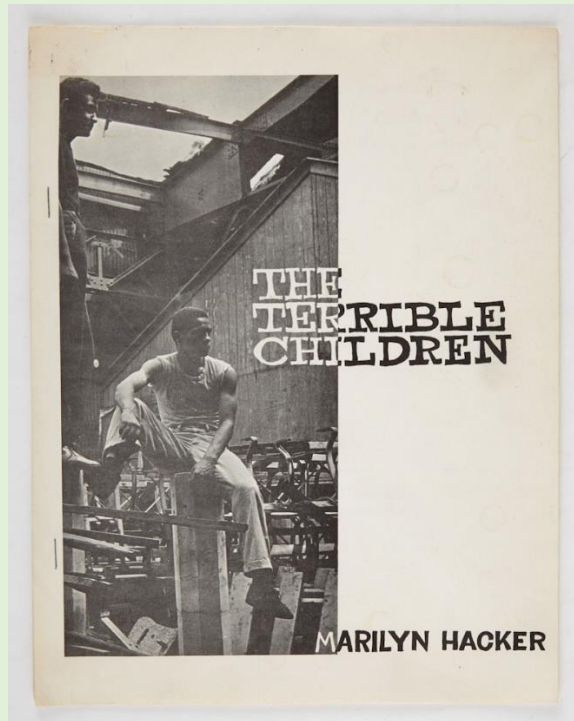
Allen Ginsberg

ALLEN GINSBERG

with best wishes for Past Present Future Generations

PHOTOGRAPHS

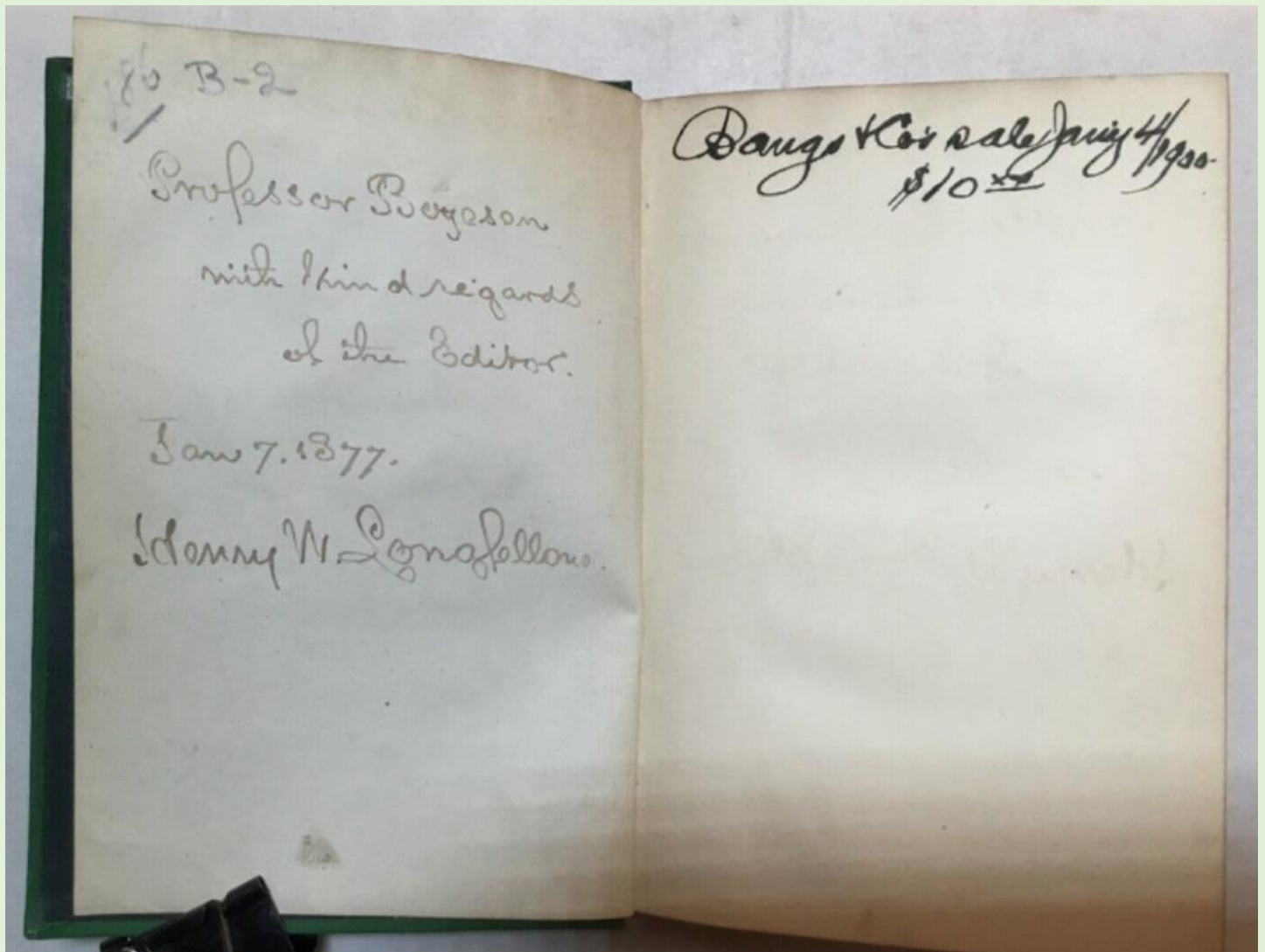
11. GINSBERG, Allen. *PHOTOGRAPHS Inscribed to Neal Cassady's Son.* (Altadena, CA): Twelvetrees Press, 1990. First Edition. Folio (11" x 14") illustrated with photographs with captions by Ginsberg. A superb Association Copy **INSCRIBED** and **SIGNED** on the title page by Ginsberg to the son of Neal Cassady with a large **ORIGINAL DRAWING** of a Buddha: "For John Allen Cassady/Allen Ginsberg/with best wishes for past present future generations." Cassady's son was named in honor of Allen Ginsberg and Jack Kerouac, both of whom were very fond of John, who appeared as Timmy in Kerouac's *BIG SUR* (1962). John recalled that "Jack and Allen were sort of godparents. Ginsberg would introduce me as Allen and say, 'I'm his godfather. This is Allen Cassady.'" At the conclusion of the book, Ginsberg gives biographical details of his subjects in the book. He talks about the role Neal Cassady played in his poem *HOWL* as well as Kerouac's *ON THE ROAD* and other works. Fine in a close to Fine dustwrapper. (#021627) **SOLD**



12. HACKER, Marilyn. *THE TERRIBLE CHILDREN.* n.p.: (Samuel R. Delaney), (1967). First Edition. Twenty-six mimeographed 8-1/2" x 11" pages bound with two staples with photo-illustrated front and rear covers. Poet's extremely scarce first book, preceding her first regularly published trade volume--*PRESENTATION PIECE*, which won the National Book Award--by seven years. Published by Hacker's then-husband, science fiction writer Samuel Delaney. **INSCRIBED** and **SIGNED** by the author in red ink on the title page: "To James-Allen/with whom I have so/much in common./Marilyn." Near Fine and quite scarce. (#021555) **\$750**



13. LAWRENCE, D. H. (HUGHES-STANTON, Blair). *BIRDS, BEASTS AND FLOWERS Poems*. London: The Cresset Press Ltd., 1930. Limited Edition. Publisher's pigskin by Wood (8-1/2" x 13-1/2") gilt lettered on the spine, top edge gilt. Illustrated with 10 striking full-page wood engravings and two text engravings by Blair Hughes-Stanton. First published in 1923, this edition differs because of the addition of 10 wood engravings by Hughes-Stanton as well as new prose paragraphs by Lawrence at the head of each section. Copy XV of 30 copies with extra suite of 10 proofs from a total edition of 530. Lawrence's reflections on the world beyond humanity. Contents fresh. Some spotting to covers with mild rubbing at extremities; some edge creasing to proofs (not affecting images) with a few hints of foxing. Near Fine. (#021643) **\$1,750**



14. LONGFELLOW, Henry Wadsworth (editor). POEMS OF PLACES. SCOTLAND. Volume 1 (of 2). Boston: James R. Osgood and Company, 1876. First Edition. Gilt and black-stamped green cloth with all edges stained red (4" x 6"); x, 246 pages. The first volume, of two, of poems about Scotland edited by Longfellow and including contributions by Burns, Scott, Wordsworth, and others. **INSCRIBED** on the verso of the dark green front endpaper and **SIGNED** by the editor: "Professor Boyeson/with kind regards/of the Editor./Jan. 7, 1877./Henry W. Longfellow." Hjalmar Hjorth Boyesen was a Norwegian-American author and college professor. He is best remembered for his novel *GUNNAR: A TALE OF NORSE LIFE*, which is generally considered to have been the first novel by a Norwegian immigrant in America. Armorial bookplate of Henry Payne McIntosh on the front pastedown with an old auction clipping on the front endpaper. On the blank page opposite the page with the inscription is written in dark ink: "Bangs & Co. Sale, Jan 4/1900 \$10xx." Bright, clean, and Fine. (#021634) **\$1,250**

Prefixed to the original edition of the *Hesperides* is an engraved portrait of Herrick by Marshall surrounded by emblematic devices; under which is inscribed the following complimentary lines:—

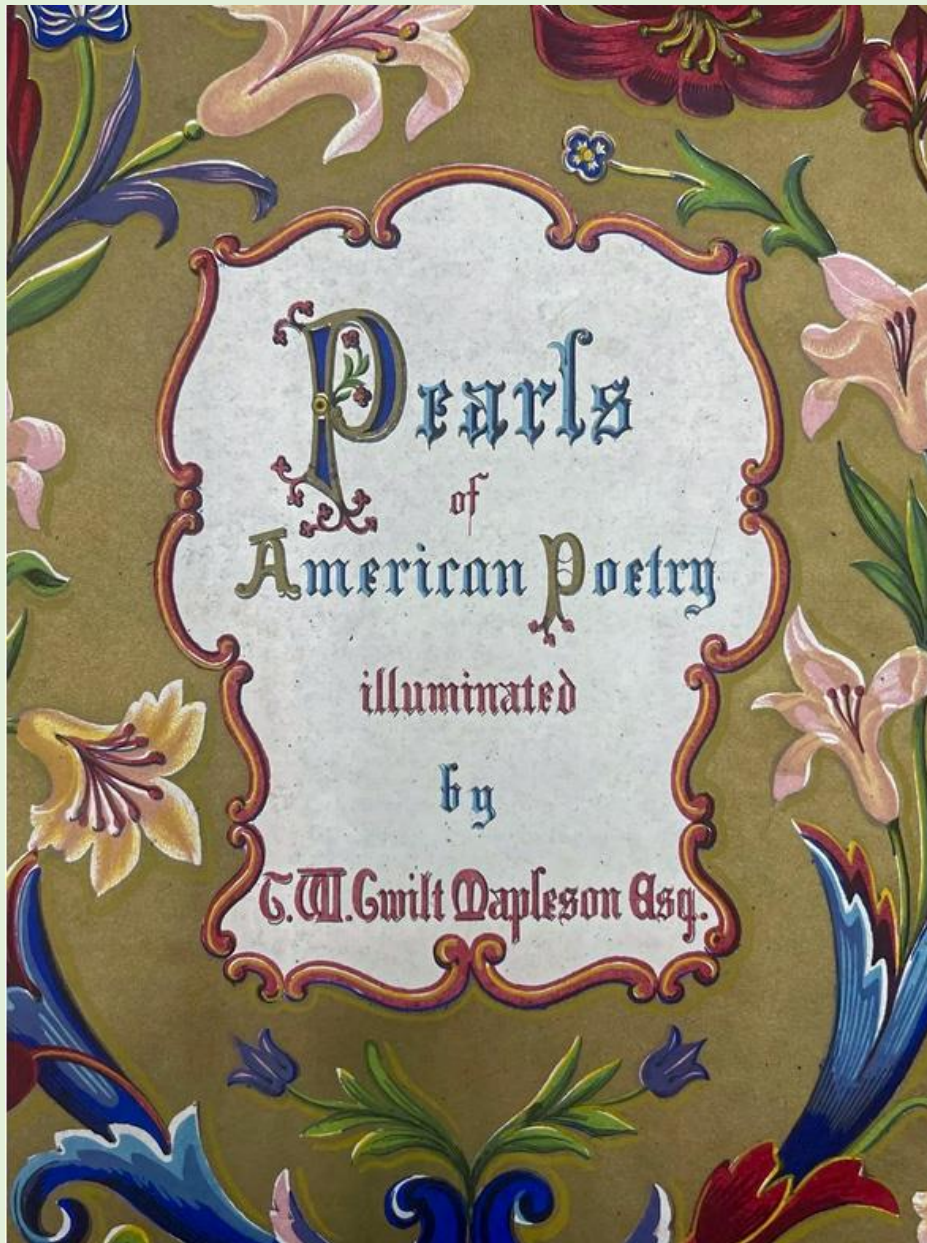
*Tempora cinxisset foliorum densior umbra :
Debetur genio laurea sylva tuo.
Tempora et illa tibi mollis redimisset oliva ;
Scilicet excludis versibus arma tuis.
Admifces antiqua novis, jucunda severis :
Hinc juvenis discat, fœmina, virgo, senex.
* * Ut solo minores Phœbo, sic majores unus
Omnibus, ingenio, mente, lepore, stylo.*

J. H. C.

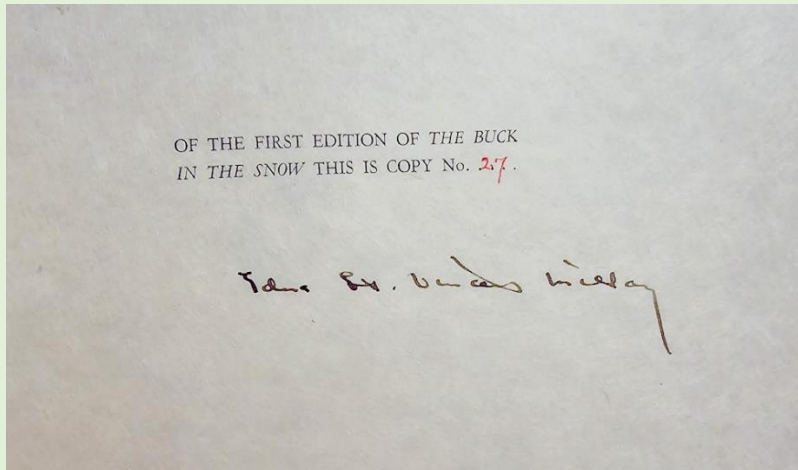
* Such oversights as these are what they call nowadays "Shakesperian grammar."

By the way, I wonder what Singer thought he understood by minores & majores in the above Epigram.

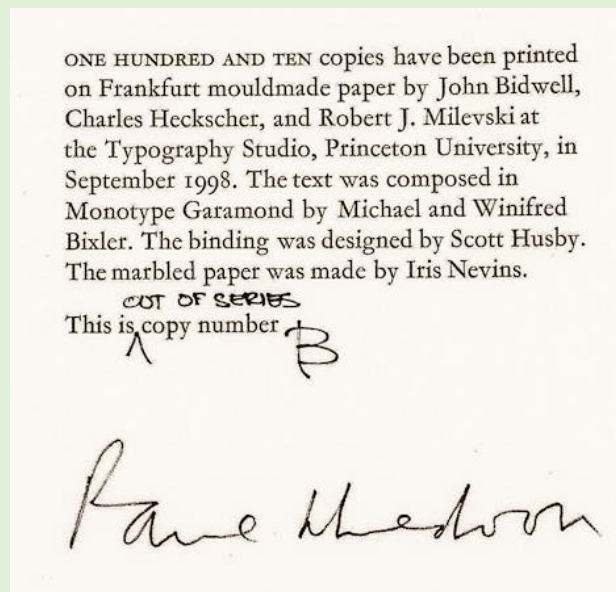
15. [LOWELL, James Russell] HERRICK, Robert. HESPERIDES OR THE WORKS BOTH HUMANE AND DIVINE OF ROBERT HERRICK ESQ Annotated by James Russell Lowell. London: William Pickering, 1846. First Edition. Two 4-1/4" x 6-7/8" volumes in later half mottled calf and marbled boards with matching calf corners, gilt-decorated spines with gilt-lettered burgundy morocco spine labels, top edges gilt. Frontispiece portrait of Herrick. James Russell Lowell's copy with his ownership **SIGNATURE** on the half-title pages of each volume dated "Elmwood: 1850." In addition, Lowell has minor annotations on several pages, grammatical corrections or underlined passages of interest, as well as a correction to and comment on the Latin epigram found under the engraved portrait of Herrick in the original edition: "Such oversights as these are what they call nowadays 'Shakesperian grammar.' By the way, I wonder what Singer though he understood by minores & majores in the above epigram." Light rubbing. Near Fine. (#021638) **\$1,000**



16. MAPLESON, T. W. Gwilt [Illuminator]. PEARLS OF AMERICAN POETRY. New York: Wiley and Putnam, 1846. First Edition. Quarto (9" x 10") in publisher's gilt-lettered and blind-stamped black morocco, all edges gilt. With 53 chromolithographed pages by two leading Philadelphia lithographers, Brett and Sinclair, in manuscript illumination style on heavy card stock with tissue guards. Bennett, *A PRACTICAL GUIDE TO AMERICAN NINETEENTH CENTURY COLOR PLATE BOOKS*, 71; Reese, *STAMPED WITH A NATIONAL CHARACTER: NINETEENTH CENTURY AMERICAN COLOR PLATE BOOKS*, 89: "this collection of poems is one of the most elaborate examples of mimicking illuminated manuscripts by way of chromolithography." Contents generally clean, early owner name/date on front endpaper; rubbing and scratches to covers. Very Good. (#021639) **\$1,000**



17. MILLAY, Edna St. Vincent. *THE BUCK IN THE SNOW & Other Poems*. New York & London: Harper & Brothers, 1928. First Edition. Parchment-backed boards in original patterned tissue dustwrapper and slipcase. Copy #27 of only 36 copies on Japan Vellum (of a total edition of 515) **SIGNED** by Millay. Scarce issue of this title. Fine in lightly worn tissue dustwrapper and a Fine slipcase with very light soiling. (#021637) **\$2,500**



18. MULDOON, Paul. *THE BANGLE (Slight Return)*. Princeton: The Typography Studio, 1998. First Edition. Brown cloth-backed marbled boards with printed paper label on spine; 7-1/2" x 9-1/2". Of 110 numbered copies **SIGNED** by the poet, this is copy "B" and has the added ink notation "OUT OF SERIES." Also **INSCRIBED** and **SIGNED** on the front endpaper by one of the printers to the founder of The Typography Studio: "Here is a fine example/of the typographic tradition/you began at Princeton." Slight foxing to endpapers; covers a bit bowed. About Fine. (#021611) **\$600**

For Frances and Albert.
Good bye doctor, good bye pills,
Brentwood, Westwood, Beverly
Hills,
Where mansions overlooking town
Sometimes burn up, sometimes
slide down,
Good bye Stromberg, Romberg too,
And all the Eddy - MacDonald zoo,
Will both of you be my
valentine
~~In memory~~
While carolling Auld Langley
Syne.
Ogden

19. NASH, Ogden. BED RIDDANCE. Boston: Little, Brown & Company, (1969). First Edition. INSCRIBED and SIGNED by the poet on the front endpaper to Frances and Albert Goodrich with a poem: "for Frances and Albert/Good bye doctor, good bye pills,/Brentwood, Westwood, Beverly Hills,/Where mansions overlooking town/Sometimes burn up, sometimes slide down,/Good bye Stromberg, Romberg too,/And all the Eddy-MacDonald zoo,/Will both of you be my valentine/While carolling Auld Langley Syne./Ogden." The printed dedication to the book is to a list of doctors "without whom this book and its author could not have been put together." Offsetting to Contents page from a newspaper clipping no longer present. Near Fine in a Very Good dustwrapper with soiling to the rear.

The Goodriches were screenwriters and playwrights; their credits include THE THIN MAN, EASTER PARADE, and THE DIARY OF ANNE FRANK.
(#021646)

SOLD

The Dead and the Living

Poems by
Sharon Olds



Alfred A. Knopf New York 1984

In Margaret Randall
in gratitude and
appreciation.
With all best wishes
Sharon Olds
March 1985

20. **OLDS, Sharon.** *THE DEAD AND THE LIVING.* New York: Alfred A. Knopf, 1984. First Edition. Second book by this acclaimed poet and a Lamont Poetry Selection for 1983. A fine Association Copy **INSCRIBED** and **SIGNED** by the poet to fellow poet Margaret Randall "in great gratitude and/appreciation./With all best wishes/Sharon Olds/March 1985." Fine in a Very Good, price-clipped dustwrapper with typical sunning to the spine that extends to the top of both covers. (#021629)

\$250



21. **PATCHEN, Kenneth. PANELS FOR THE WALLS OF HEAVEN.** (Berkeley, CA): Bern Porter, 1946. First Edition. Covers painted in color by Kenneth Patchen with interior illustrations from paintings by the poet with the limitation statement at the rear written in Patchen's hand: "this Edition is Limited to one Hundred and Fifty Numbered & **SIGNED** Copies with Covers Decorated by the Author (no two covers alike)." Copy #86 featuring a giant figure looming over trees and houses at night. Some soiling to endpapers with very short split to top front hinge, a couple of pages with a faint crease; small chip to paint at top of front cover; remnants of original glassine present. Very Good. (#021625) **\$1,750**

"When I am alone" - the words tripped
off his tongue,

as though to be alone were nothing strange.

"When I was young," he said, "when
I was young -"

"I thought of age and loneliness,"

I thought how strange we grow when we're
alone,

and how unlike the elves that meet and
tall

and blow the candles out, and say "good
night" -

alone -

The word is life enclosed and known,
it is the stillness where our spirits
walk.

and all but in most faith is overthrown -
Siegfried Sasson -

Strangers of Heart. • Siegfried Sasson

SELECTED POEMS

When I have lost the power to feel the pang
which first I felt in childhood when I woke,
and heard the unheeding garden bird who sang
Strangers of heart for us while evening broke,

or when in lateening twilight-dune with spring
Pausing on home ward paths along the wood,
no sadness thrills my thought while thrushes
sing,

And I'm no more than the listening child who
stood
So many sunsets past and could not say

what wandering voices called from far away:
When I have lost the simple spells that stirred
my being with an untranslated song,

Let me go home for ever; I shall have heard
Death - I shall know that I have lived
too long -

Hale - Carter

1011 D Boulevard -

Veytaux -

1935 -

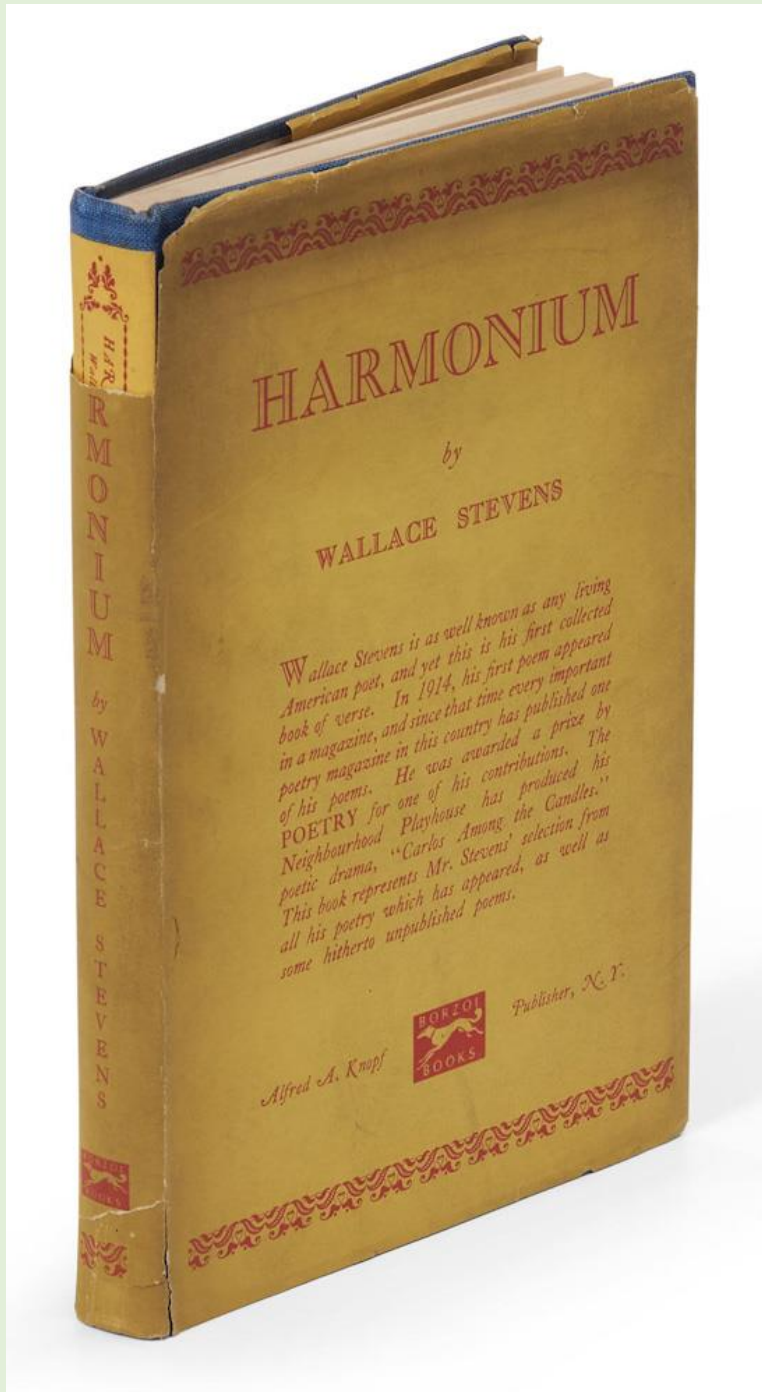
22. SASSOON, Siegfried. *SELECTED POEMS Inscribed with Two Autograph Poems.* London: William Heinemann Ltd., (1935). Reprint. *INSCRIBED* by the poet "Kate Carter/Hotel Boulevard/Veytaux/1935" on the front free endpaper. In addition Sassoon has written two *AUTOGRAPH MANUSCRIPTS SIGNED*, each a complete fair copy of a poem. One poem, "'When I'm Alone' -- The Words Tripped Off His Tongue," is written on the verso of the front endpaper and *SIGNED* at the conclusion:

"When I'm alone" -- the words tripped off his tongue
As though to be alone were nothing strange.
"When I was young," he said; "when I was young."
I thought of age, and loneliness, and change.
I thought how strange we grow when we're alone,
And how unlike the selves that meet, and talk,
And blow the candles out, and say good-night
Alone -- The word is life endured and known.
It is the stillness where our spirits walk
And all but inmost faith is overthrown.

The other poem, "Strangeness of Heart," is written on the facing half-title page and is *SIGNED* at the beginning:

When I have lost the power to feel the pang
Which first I felt in childhood when I woke
And heard the unheeding garden bird who sang
Strangeness of heart for me while morning broke;
Or when in latening twilight sure with spring,
Pausing on homeward paths along the wood,
No sadness thrills my thought while thrushes sing,
And I'm no more the listening child who stood
So many sunsets past and could not say
What wandering voices called from far away:
When I have lost those simple spells that stirred
My being with an untranslated song,
Let me go home for ever; I shall have heard
Death; I shall know that I have lived too long.

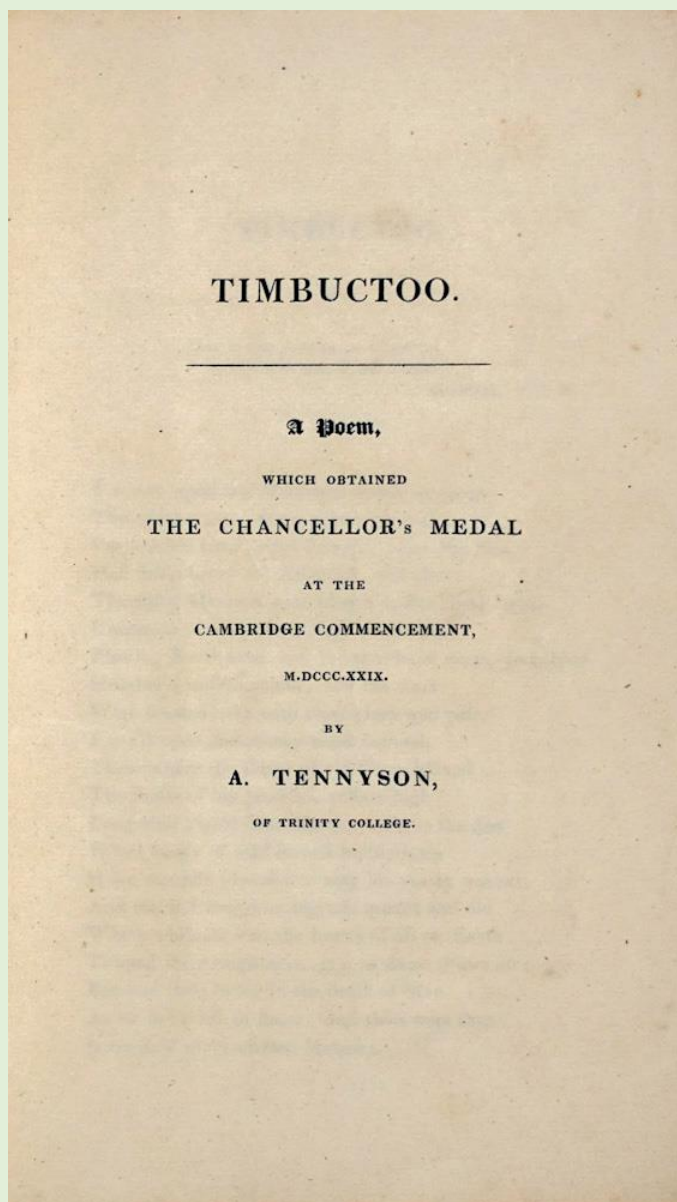
Manuscript poems by this leading poet of the First World War are quite scarce. Minor rubbing to edges; short closed tear at lower edge of half-title; minor split between gatherings C and D; minor paper clip stains and toning touching poems. Very Good, lacking the dustwrapper. (#021635) **\$5,000**



23. **STEVENS, Wallace. HARMONIUM.** New York: Alfred A. Knopf, 1923. First Edition. The third issue of Stevens's first book, one of only 715 copies in blue cloth of a total edition of 1500. Perhaps the most important first book of poetry of the 20th century. Having been protected by a dustwrapper for the past 100+ years, the book is in brilliant condition. The scarce dustwrapper has minor edgewear, a chip at the spine head extending slightly to the rear panel. Fine bright copy in a scarce Very Good dustwrapper. (#021636) **\$4,000**

To Richard Hugo,
a man and poet for all
reasons - your generosity,
is a rare and beautiful
quality - you shall inherit
the earth.
Best,
Jim Tate
6.15.67

24. **TATE, James.** *THE LOST PILOT.* New Haven & London: Yale University Press, 1967. First Edition. The more common softcover issue of Tate's first trade book, the title poem a tribute to his father who was lost during World War II over Germany five months after Tate was born. A superb Association Copy **INSCRIBED** and **SIGNED** by the author on the front endpaper to a fellow poet: "To Richard Hugo, /a man and poet for all/reasons -- your generosity/is a rare and beautiful/quality -- you shall inherit/the earth--/Best,/Jim Tate/6-15-67." Minor crease to cover. Near Fine. (#021665) **\$750**

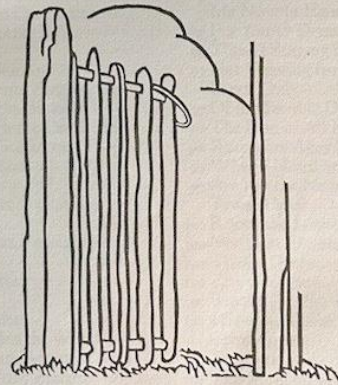


25. TENNYSON, Alfred Lord. [TIMBUCTOO, A POEM]. *Prolusiones Academiæ Præmiis Annuis Dignatæ et in Curia Cantabrigiensi Recitatae Comitibus Maximis.* Cambridge: John Smith for the University Press, 1829. First Edition. String-tied pamphlet in publisher's blue wraps (5-3/8" x 8-1/2"); 41, [3] pages. Tennyson's second published work, presented in company with the other Chancellor's prize-winners of the year, and the first to appear under his own name. Tennyson was too shy to read his prize-winning poem in blank verse aloud in the Senate House and asked Charles Merivale to undertake the reading of his work as well as Merivale's own Latin poem, also published here. William Harris Arnold's copy, with his small bookplate on the inside of the front wrapper. Uncommon in original wrappers. Some fraying to spine of wrappers with loss, minor creasing. Near Fine. (#021640) **\$750**



26. **WALCOTT, Derek (Romare BEARDEN)**. **THE CARIBBEAN POETRY OF DEREK WALCOTT [POEMS OF THE CARIBBEAN]**. (New York): (Limited Editions Club), (1983). First Edition. Quarto (9-1/2" x 12") bound in cotton cloth decorated with a design by artist Romare Bearden from fifteen separate hand-cut silk-screens printed by hand in Italy. Copy #575 of 2000 numbered copies with an introduction by Joseph Brodsky and color lithographic reproductions by Romare Bearden. **SIGNED** by the author and the artist on the colophon page. Lovely book with the **ORIGINAL NUMBERED LITHOGRAPH** (one of 275) by Bearden, often removed to be framed, laid in. Monthly Letter laid in. Fine in a close to Fine slipcase. (#021660) **SOLD**

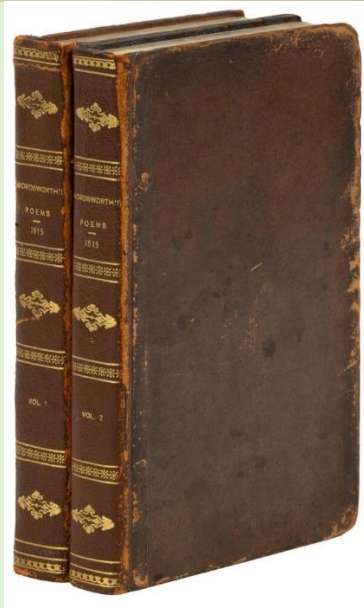
LEAVES OF GRASS
COMPRISING ALL THE POEMS WRITTEN
BY WALT WHITMAN
FOLLOWING THE ARRANGEMENT
OF THE EDITION OF
1891-'2



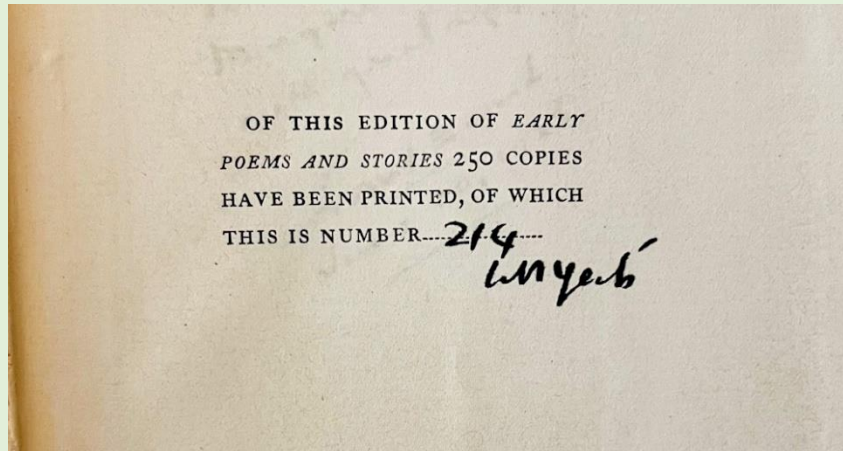
RANDOM HOUSE, INC., NEW YORK

1930

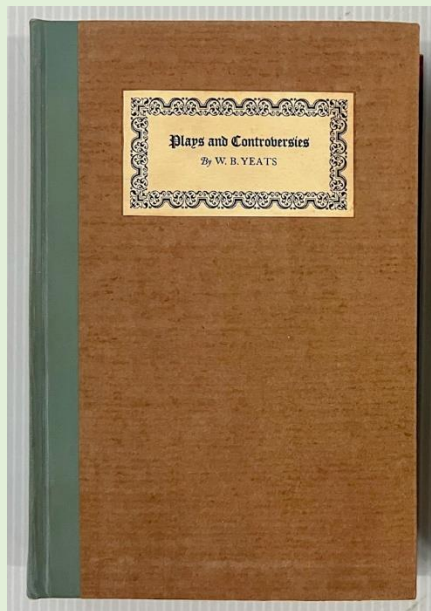
27. WHITMAN, Walt. *LEAVES OF GRASS* *Comprising all the Poems written by Walt Whitman following the Arrangement of the Edition of 1891-'2.* New York: Random House, Inc., 1930. Folio (9-3/4" x 14-1/2") in original red half-morocco and bevel-edged Philippine mahogany boards with the publisher's device engraved on the front board, five raised bands on the spine where the title is stamped in black. Illustrated with 37 woodcuts by Valenti Angelo. Copy #198 of 400 copies printed by Edwin and Robert Grabhorn in handset Goudy New Style type on unbleached Arnold paper. The finest printing of *LEAVES OF GRASS* and a masterpiece of the Grabhorn Press, taking over a year to print. About ten pages with a small, dark stain at the very top margin, far from the text; light rubbing to the raised bands at the edge of the spine which is a bit sunned. Near Fine. (#021647) **\$3,000**



28. **WORDSWORTH, William. POEMS BY WILLIAM WORDSWORTH: INCLUDING LYRICAL BALLADS, AND THE MISCELLANEOUS PIECES OF THE AUTHOR WITH ADDITIONAL POEMS, A NEW PREFACE, AND A SUPPLEMENTARY ESSAY.** London: Longman, Hurst et. al, 1815. First Edition. Two 5-1/4" x 8-1/4" volumes bound in period calf leather, rebacked with later brown morocco tooled and lettered in gilt, endpapers renewed. With an engraved frontispiece in each volume. The First Collected Edition of Wordsworth's poetry including the contents of *LYRICAL BALLADS* (1805) and *POEMS* (1807), often considerably revised, as well as a selection of new poems and a long new preface. With the final revised version of his famous "I Wandered Lonely as a Cloud." Ink name of Henry Reed on front blank of second volume with several small ink corrections in the first volume. Likely the Henry Reed (1808-1854) who was a professor of English literature and vice provost of the University of Pennsylvania. Contents quite clean. Scuffing to covers, edges worn; each volume with front hinges cracked after the title or preliminaries; covers tight. Very Good. (#021659) **\$2,000**



29. YEATS, W. B. *EARLY POEMS AND STORIES*. New York: The MacMillan Company, 1925. New and Revised Edition. Original green cloth-backed brown paper boards with a paper label on the front cover and on the spine, housed in the original slipcase. Copy #214 of only 250 numbered copies *SIGNED* by the author on the limitation leaf. Contemporary owner inscription on front blank. A bright, Fine copy in a Fine, intact white slipcase, a printed label on one side, with mild soiling. (#021624) **\$2,500**



30. YEATS, W. B. *PLAYS AND CONTROVERSIES*. New York: The MacMillan Company, 1924. New and Revised Edition. Original green cloth-backed brown paper boards with a paper label on the front cover and on the spine, housed in the original slipcase. Frontispiece portrait of Yeats from charcoal drawing by John Singer Sargent, and seven more illustrations in text. Copy #190 of only 250 numbered copies *SIGNED* by Yeats. Owner inscription on front endpaper. Bright and Fine in a Fine, intact white slipcase, printed label on one side, with expected soiling. (#021623) **\$2,000**

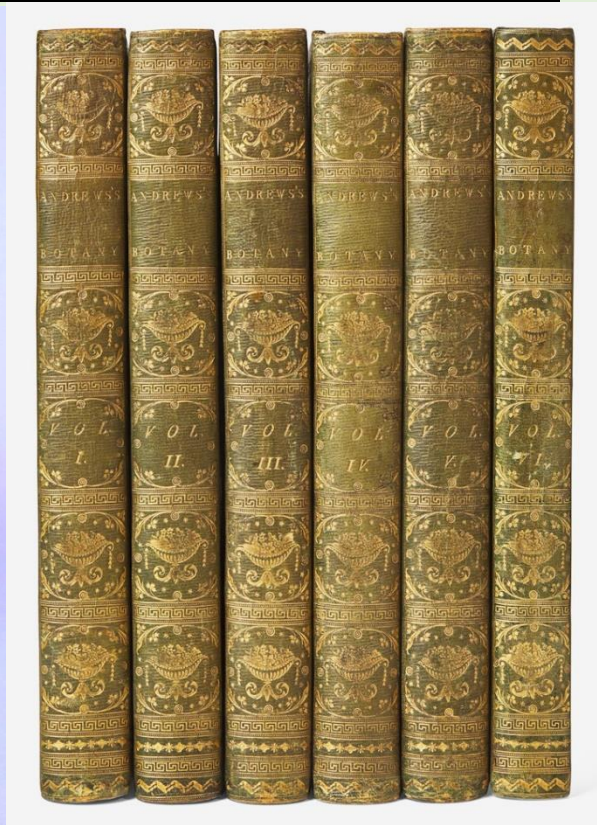
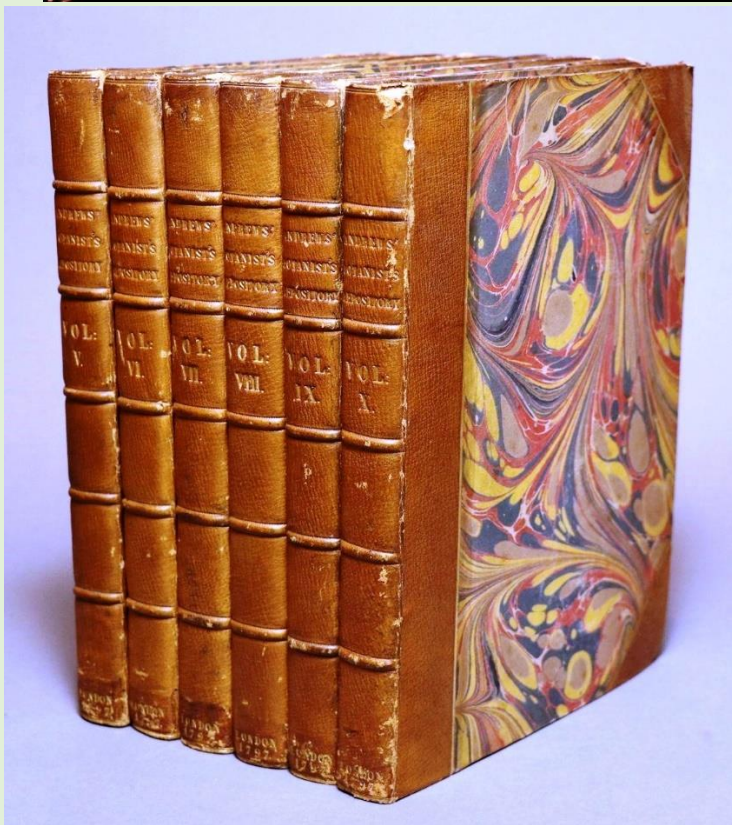
FLOWERS



31. *[THE C. L. VAN DUSEN NURSERY CO.] from the Cover.* [Geneva, NY]: (Mensing & Stecher), [1880s]. First Edition. Oblong octavo (8-1/4" x 5-1/4") in black leather lettered in gilt and numbered "344" on the front cover. Nursery specimen book with 100 chromolithographs, printed on rectos only with many finished by hand, of mostly fruit but many flowers as well. The firm of Mensing & Stecher operated in Rochester, NY between 1877 and 1887 producing many botanical color plates of fruits, vegetables, plants, and trees. The loose plates were then assembled into catalogs for salesmen who traveled throughout the country. Plates bright and clean. Near Fine. (#021669) **\$2,000**



32. **THE NURSERYMAN'S SPECIMEN BOOK OF AMERICAN FRUITS, FLOWERS, Ornamental Trees, Shrubs, Roses, & c.** [Rochester, NY]: Rochester Lithographing Company Successors to D. M. Dewey's, [©1900]. First Edition. Oblong octavo (8-1/2" x 5-1/2") in black leather with a color plate of an apple pasted on the front cover. Illustrated with 71 chromolithographs, printed on rectos only with many finished by hand, of mostly fruit including apples, pears, plums, various berries, grapes, etc. Plates bright and clean with occasional smudge. Slight looseness of covers. Near Fine with lovely plates. (#021668) **\$1,750**



33. ANDREWS, Henry C. *THE BOTANIST'S REPOSITORY, FOR NEW, AND RARE PLANTS. CONTAINING COLOURED FIGURES OF SUCH PLANTS, AS HAVE NOT HITHERTO APPEARED IN ANY SIMILAR PUBLICATION...* London: T. Bensley for the author, 1797-1815. First Edition. Twelve large quarto volumes (8-1/2" x 10-1/2") volumes consisting of volumes 1-6 bound in full green morocco leather gilt with all edges gilt and volumes 5-10 in half brown morocco with marbled boards and matching morocco corners, gilt-lettered spines; marbled endpapers. A complete 10-volume set made up from two different incomplete sets resulting in duplicate volumes of 5 and 6 resulting in a total of 12 volumes. Illustrated with 664 plates with 64 folding/double, in the complete set, plus 144 plates with 4 folding/double bringing the grand total to 808 plates with 68 folding/double. Duplicate text for plate 291 with no text for plate 290. Started as a rival to Curtis's *THE BOTANICAL MAGAZINE*, this magazine featured more new plants than its rival and larger and generally better quality plates. It also differed in making a contribution of lasting importance to the literature of botany and horticulture by providing records and means of identification of a great diversity of beautiful and interesting plants, many of them new to science. The text of the fifth volume is by John Kennedy (the author's father-in-law), the sixth volume by A. H. Haworth, and the last four volumes by George Jackson. *DUNTHORNE* 8: "A fine and interesting work of distinct individuality and character"; *GREAT FLOWER BOOKS*, page 83; *NISSEN* 2382; *PRITZEL* 474. Truly magnificent hand-colored plates and quite scarce. Fairly large copy in comparison to others sold in the recent past. Occasional minor foxing, toning, or off-setting; some light pencil notes/corrections to some leaves. In all, rather clean and attractive examples of these volumes with the plates generally bright and vivid with offsetting to text. Rubbing and light scuffs to bindings. Near Fine.

A beautifully illustrated and important horticulture title providing records and means of identification of a great diversity of beautiful and interesting plants, many of them from Australia and South Africa and many new to science. (#021670) **\$35,000**



34. COGNIAUX, Celestin Alfred and GOOSSENS, Alphonse.
DICTIONNAIRE ICONOGRAPHIQUE DES ORCHIDÉES. Brussels: F. Havermans, 1897-1907. First Edition. Collection of original parts (7-1/4" x 5-1/2") housed in publisher's purple cloth folders with gilt lettering and ribbon ties along with a small pamphlet containing a table of plates: *DICTIONNAIRE ICONOGRAPHIQUE DES ORCHIDÉES. TABLE DES PLANCHES.* Bruxelles: Vandievot, [1902]. Apparently complete work with approximately 824 fine chromolithographed plates of orchids, including a few folding, with accompanying descriptive text. Goossens, perhaps the greatest of all orchid painters, illustrated this rarest of all serially-published orchid iconographies with only 250 examples published. *NISSEN* BBI 2236n. A total of 17 volumes, plus index, with the larger genera of the orchid gathered in individual volumes and the remaining in two large compilation sections. The final volume comprises 61 supplementary text parts. Issued in an edition of only 250 copies. Also included is the wrapper-bound index volume. Library labels on spines and penciled numbering on title leaves but no library marking to contents. Plates overall very good to fine, a few of the folding plates splitting along the crease, some plates with small adhesion spots from opposing leaves. Very Good or better and quite scarce. (#021673) **\$6,000**



35. DE PUYDT, E[mile]. *LES ORCHIDÉES. HISTOIRE ICONOGRAPHIQUE. Organographie - Classification - Géographie - Collections - Commerce - Emploi -- Culture avec une Revue Descriptive des Espèces Cultivées en Europe*. Paris: J. Rothschild, 1880. First Edition. Quarto (7" x 11") bound in 3/4 burgundy morocco and marbled boards with gilt rules and lettering, five raised bands, top edge gilt. Illustrated with 50 fine chromolithographed plates, finished by hand, with tissue guards, and 244 figures in the text. Light, scattered foxing, including to some plates; bookplate on front pastedown; light rubbing to joints. Very Good. (#021650) **\$900**



PRINCE ALBERT ROSE.

D. M. Dewey's Series of Fruits, Flowers, and Ornamental Trees, Rochester, N. Y.

36. DEWEY, D. M. *THE SPECIMEN BOOK OF FRUITS, FLOWERS AND ORNAMENTAL TREES. Carefully Drawn and Colored from Nature, for the Use of Nurserymen.* Rochester, NY: D. M. Dewey, [1865]. First Edition. Quarto (8-1/2" x 11") bound in publisher's gilt-decorated blue pebbled cloth, rebacked with the original black leather spine, previous owner's name in gilt on front cover with later name in gilt toward bottom; new endpapers. Illustrated with hand-colored title page, 97 full-page hand-colored plates of fruits and flowers, and one plate printed in green, all titled at the bottom and signed in the plate "D. W. Dewey's Series of Fruits, Flowers, and Ornamental Trees. Rochester, NY." Most have a price in pencil at the bottom of the plate (how Dewey sold them individually). These nurserymen's plates were an American invention. Rochester, NY, was the center of horticultural design in the mid to late 19th century. Dellon Marcus Dewey was the most prolific publisher of these plates, having accumulated around 3000 by the time of his retirement in 1888. Professional artists created the designs, and then Dewey hired young women and girls to paint in the colors. Nurserymen then could select individual plates representing their specific plants or purchase an entire specimen book to show prospective customers. We have found only one copy with more (103) plates which sold in 1999. Most copies seem to have anywhere between 48 and 80 plates. No two specimen books had the same number of plates. This copy is a very early one. Title-page missing a 2" x 3" piece upper right corner and has been mounted on a paper backing. A two-page catalogue dated 1865-6, missing the upper right corner, is mounted at the rear of the book listing over 800 varieties and 200 new colored plates. Some peripheral soiling of several plates, many showing only minimal staining. Eleven plates show some smearing of the color, several suggesting that the smearing might have occurred before the original paint had dried. Circular brown stain measuring 1" on front cover. Very Good. (#021652) **\$3,500**



37. **DIETRICH, David.** *FORST-FLORA oder Abbildung und Beschreibung der Fur den Forstmann Wichtigen Wildwachsenden Baume und Straucher Sowie der Nutzlichen und Schadlichen Krauter.* Leipzig: Gebruder Baensch, 1860-1861. Third Edition. Two quarto (7-3/4" x 10-1/2") bound in publisher's cloth-backed marbled paper-covered boards. Revised edition of this scarce treatise on plant specimens native to the German wilderness. Illustrated with 300 hand-colored engraved plates of local forest plants, flowers, trees, shrubs, grasses, flowers, ferns, lichens, mosses, mushrooms, etc. Scarce. Light, occasional foxing to the text, plates quite clean and bright; minor wear to covers. Near Fine. (#021651) **\$3,000**



38. **JAUME SAINT-HILAIRE, [Jean-Henri]. LA BOTANIQUE, ou Histoire et Figure en Couleur des Fleurs et des Fruits de France ou Naturalisés sur le Sol Français.** Paris: Chez L'Auteur, 1828-1833. First Edition. Six quarto (7" x 11") volumes bound in three in contemporary calf-backed marbled boards. Illustrated with 544 plates printed in colors and finished by hand. Rare and important collection of French botany by the naturalist and artist Jaume Saint-Hilaire (1772-1845). *DUNTHORNE*, page 4: "It is not until the beginning of the nineteenth century that precise scientific drawing commences to characterize French flower plates but with the transition the French artists such as Jaume St. Hilaire, Bessa, Turpin and Redouté rose almost immediately to world pre-eminence. These names are collector's high points"; *NISSEN* 988; *PRITZEL* 4404. Scattered light to moderate foxing, affecting the text more than the plates; covers tight with backstrip of the first volume largely detached. Very Good. (#021671) **\$15,000**



39. KNOOP, Johann Hermann. POMOLOGIA, DAT IS BESCHRYVINGEN EN AFBEELDINGEN VAN DE BESTE ZOORTEN VAN APPELS EN PEEREN, Welke In Neder- en Hoog-Duitschland, Frankryk, Engleland en Elders Geagt Zyn, en Tot Dien Einde Gecultiveert Worden [with] FRUCTOLOGIA, OF BESCHRYVING DER VRUGTBOMEN EN VRUGTEN.... [with] DENDROLOGIA, OF BESCHRYVING DER PLANTAGIE-GEWASSEN....

Leeuwarden: A Ferwerda and G. Tresling, [1758]. First Edition. Folio (8-1/4" x 13") bound in contemporary half calf gilt, spine with raised bands with gilt borders and gilt decorations, red morocco spine label. With 3 printed title pages and illustrated with 39 folding engraved plates of apples, pears, plums, peaches, cherries, nuts, and grapes, all with fine contemporary hand-coloring, among the earliest books on the subject to be illustrated with color plates. Two ink stamps to front endpaper and one to title page, a few faint marginal stains; light wear to binding. Near Fine. (#021658) \$3,500



40. **LUDWIG, Christian Gottlieb. ECTYPA VEGETABILIIUM USIBUS MEDICIS PRAECIPUE DESTINATORUM ET IN PHARMACOPOLIIS OBVIORUM VARIISQUE MODIS PRAEPARATORUM AD NATURAE SIMILITUDINEM EXPRESSA.** Halle: Johann Gottfried Trampe for Johann Christoph Breitkopf in Leipzig, 1760 [-1764]. First Edition. Folio (8-3/4" x 14-3/4") bound in twentieth century brown half-morocco leather. Illustrated with 200 hand-colored, nature-printed plates with letterpress legends in Latin and German and with additional legends neatly added in ink in a contemporary hand. **The ONLY edition of THE MAJOR COLORED NATURE-PRINTED BOOK OF THE EIGHTEENTH CENTURY.** Published over four years in eight parts with a series of 25 plates in each, the plant took the place of the woodblock or engraved plate in the process of reproduction. With the specimens arranged and covered with a dark dust, the outlines formed on the paper were then colored either by hand or a combined color-printing and hand-coloring process. The specimens were delicate and could sustain only the smallest of print runs. DUNTHORNE 188; NISSEN, BBI 1252. Some mild offsetting from the strength of the colors, a few plates with light spotting to fore-margin. Near Fine and quite scarce. (#021666) **\$17,500**



Tecoma radicans.

Cassia's Trumpet Flower

Biquina de Virginia



41. MICHAUX, Francois Andre and NUTTALL, Thomas. THE NORTH AMERICAN SYLVA; OR, A DESCRIPTION OF THE FOREST TREES OF THE UNITED STATES, CANADA, AND NOVA SCOTIA....

Philadelphia: W. M. Rutter & Co., 1871. Later Edition. Six quarto (6-3/4" x 10-3/4") volumes bound in publisher's brown half-morocco with matching corners and marbled boards. With 277 beautiful hand-colored plates, comprised of 156 hand-colored copperplate engravings in the three Michaux volumes and 121 hand-colored lithographs in the three Nuttall volumes. The lithographs in the Nuttall volumes are numbered through 121, but the numbering skips plates 30 and 31 (also skipped in text), and two plates each are numbered "5" and "10," as issued. **The most important work on American trees prior to 1900.** Michaux's work was first published in 1817-19 with the plates engraved by Redoute and his associate, Bessa, and those plates are used in this edition. Nuttall's work first appeared in 1842-49 supplementing that of Michaux covering trees in the Rocky Mountains, the Oregon territory, California, etc., employing the more advanced technique of lithography instead of engraving. One of the classics of American natural history.

BENNETT, page 76; *SABIN* 48695: "It is no exaggeration to remark that it is the most complete work of its kind, and is a production of unrivalled interest and beauty." Ex-Library but with minimal markings: labels and stamps on spine, blindstamp and small ink number to title pages; frontispiece portrait of Michaux trimmed and pasted on the front pastedown of the third volume. Plates generally clean with light foxing to maybe 10% of them, mostly the Michaux volumes. Bindings firm with the two Nuttall volumes having clear tape over the spines. Overall Very Good. (#021656) **\$3,500**



42. **MOORE, Thomas.** *ILLUSTRATIONS OF ORCHIDACEOUS PLANTS: A Series of One Hundred Figures, Chiefly Selected from the Botanical Register and British Flower Garden, Representing the Principal Groups of Orchids; Accompanied by Descriptions of the Cultivated Species of the Genera Figured; and Directions for Cultivation.* London: Willis and Sotheran, 1857. First Edition. Quarto (6" x 9-3/4") bound in modern buckram. Illustrated with 100 hand-colored plates, ten of them folding, by I. Watts, G. Barclay, F. George, A. Aglio, and others, after Miss Drake and Miss C. C. Sowerby. Moore's guide to orchids was strongly influenced by Dr. John Lindley's orchid studies. About a dozen or so plates with light to moderate foxing, the rest very clean. Binding tight and clean. Near Fine. (#021653) **SOLD**



43. ROUSSEAU, J[ean] J[acques]. LA BOTANIQUE. Paris: Baudouin Freres, 1821-1822. Third Edition. Large quarto (10" x 13-1/2") bound in contemporary red leather-backed boards, all edges gilt. Illustrated with 64 (of 65) stipple-engraved plates, printed in color and finished by hand, by Bouquet, Gabriel, and others after Pierre Joseph Redoute. *NISSEN* 1688; (Stafleu) *GREAT FLOWER BOOKS*, page 74: " This work is Redoute's last link with the ancient regime: his old patrons had all died, or like Cels, who died in 1806, had ceased to be influential. Redoute had entered easily into a new life under the Empire. On the whole, it can be said that it is remarkable how little Redoute was affected by the political and social changes that took place around him." Rousseau was an amateur botanist whose interest in the subject was heightened by his enforced exile among Switzerland's natural beauties. Foxing to text and plates, less so to the latter; both covers detached. Good with attractive plates. (#021667) **\$2,500**



FLAME ANEMONE
(ANEMONE HORTENSIS—var. *fulgens*)
Nat. size
PL. 4

44. STEP, Edward. **FAVOURITE FLOWERS OF GARDEN AND GREENHOUSE.** London & New York: Frederick Warne, 1896. First Edition. Four 6-1/2" x 9-3/4" volumes bound in publisher's 3/4 vellum and green cloth, gilt-lettered green morocco spine labels. Complete with half-titles and 316 chromolithographed plates with tissue guards. Attractive bookplate on front pastedowns; interiors clean and colors bright; light foxing affecting endpapers and bulked text edges. Light soiling to boards with pink dye stains to upper board of last volume; spine labels chipped. Near Fine. (#021657) **\$1,000**



45. WILLMOTT, Ellen. *THE GENUS ROSA.* London: John Murray, 1910-1914. First Edition. Folio (11" x 15") in printed wrappers housed in two green morocco-backed slipcases with chemises. The complete set of 25 individual parts of the most important work on roses in the twentieth century, illustrated with 132 chromolithograph plates after watercolors by Alfred Parsons, 87 black and white plates, and numerous illustrations in the text. Rix, *THE ART OF THE BOTANIST*, 1981: "The first great colour-printed book of the twentieth century ... it still stands unrivalled, both as an account of the species and as a source of illustrations of wild roses." Ellen Willmott (1858 - 1934) was a celebrated English horticulturist, prominent member of the Royal Horticultural Society, one of the first two women to be admitted into the Linnaean Society, and one of the first recipients of the Victoria Medal of Honour in 1897. At the front of the chemise for the first volume is pasted an original and beautiful manuscript presentation dated September 1929 to William Adams Delano for work on the exhibitions for the International Flower Show. Delano was an American architect and a partner with Chester Holmes Aldrich in the firm of Delano & Aldrich. He designed many of the buildings at Yale University as well as the second-largest residence in the United States, Oheka, overlooking Cold Spring Harbor on Long Island for financier Otto Kahn. He was also the architect for the 1927 renovation to the White House, which later led to structural problems and rebuilding during the Truman Administration. There are many small drawings and tracings throughout this set on loose pieces of paper, possibly by Delano. Plates strong and fresh; occasional paperclip impression at very top margin of some pages including plates; some pages loose or detached; light wear to wrappers, somewhat heavier wear to slipcases. Near Fine and quite scarce in original wrappers. (#021672)

\$3,500

