
LIMITED ISSUE, number 276 of 400 copies on large-paper and case bound, signed by Æ. Nash’s mystical plate is hand-colored. This is no. 19 of the Ariel Poems series. Russell adopted the name Æ from Æ on signifying the lifelong quest of man. A Dublin-born author, critic, and painter, Æ met Yeats through Joyce in 1902 and practiced theosophy and mysticism throughout his adult life. He claimed to be clairvoyant and conversant with spiritual beings, which he illustrated in his paintings and drawings.
4to (11 3/4 x 8 1/4 in.). 13 color plates. Original cloth, mounted image on cover; original black corrugated folding case. A fine copy.

$1,000

LIMITED EDITION, number 14 of 15 copies, signed by the artist. Allix has made over forty artist’s books since 1973. The text is letterpress on Somerset mould made paper in Bell type. The illustrations are printed digitally with archival inks from Allix’s original colored pencil drawings. A fine example of Allix’s work.


$50

FIRST EDITION. The back cover reproduced a 1920 collage by Laszlo Moholy-Nagy from Richard Kostelantz’s ‘Moholy-Nagy’ (1970). This issue of Andrews and Bernstein’s landmark journal of the Language poets opens with an essay by Ron Silliman on Louis Zukofsky, and later includes Silliman’s classic distillation "For L=A=N=G=U=A=G=E." Other contributors include Eric Mottram, Richard Foreman, Bruce Andrews, Michael Gottlieb, and Joseph Timko.
   8vo. 100 pages. Cloth; dust jacket. A near-fine copy, bright and clean save some modest shelfwear. Item 405690.

   FIRST EDITION, SIGNED by Ashbery on the title-page. This was Ashbery’s sixteenth collection of poems.

   $75


   $125

   Oblong 8vo. 188 pages. Original printed wrappers designed by Beth Tondreau. A fine copy. Item 402916.

   FIRST EDITION, PRESENTATION COPY, INSCRIBED to the poet Stephen Stepanchev (1915-2017). Born in Serbia, Stepanchev moved to Chicago at the age of seven. He wrote many collections of poetry and the critical study 'American Poetry Since 1945’ (1966), in which he wrote about Ashbery and other New York Poets. Stephanchev taught at Queens College for 35 years.

   'As We Know’ contains forty-seven short lyrical pieces and the long poem "Litany," a signature polyphonic work. It was Ashbery’s eighth collection of verse. The oblong format of the book adumbrated the pastoral nature of the poetry: associating the horizontal with landscape (as opposed to the vertical of portraiture). The cover reproduces "St. Mary’s Square and St. Mary’s Church, Utrecht," by the Dutch painter Pietre Jansz Saenredam (1597-1665).

   $175

   8vo. 72 pages. Original grey printed wrappers. Slightest toning at edges, a fine copy. Item 402318.


   $100

FIRST EDITION, LIMITED ISSUE, number 24 of 50 copies signed by Auden. Bloomfield & Mendelson A36.

$650


FIRST EDITION. One of 300 copies of the "Trade edition" (there was also the "Rough Trade Edition" of 5 copies; an edition of 3 unnumbered copies; and the "Turkey Edition" of two copies).

"According to persistent rumour the poem generally knows as 'The Platonic blow' was written by Auden in 1948 under the stylistic influence of Charles Williams. The poem appears to have circulated in typescript copies, one of which came into the hands of Mr. Ed Sanders, who printed it in his magazine 'Fuck you / a magazine of the arts'... The notoriety attaching to this first appearance led Mr. Sanders to issue [this] following separate edition" (Bloomfield & Mendelson, p. 366, Appendix II).

$75

FIRST EDITION. The program for Auden’s memorial service, held 3 October 1973 at New York’s Church of St. John the Divine. The service included readings by Robert Penn Warren, Galway Kinnell, Muriel Rukeyser, Richard Wilbur, William Meredith, Richard Howard, and Ursula Niebuhr. Benjamin Britten provided music set to a text by Auden.


$60


$200

Number 73 of 100 copies, signed on the dedication leaf. Further inscribed to William Lipton in 2005 by Barnstone on the front flyleaf.


$750

FIRST EDITION OF BARTLETT’S FIRST PUBLISHED WORK, a scarce mimeograph series of poems, including diagrammatic illustrations. In 1987, Bartlett gave an interview discussing how ‘Cleopatra’ relates to her paintings. The poem is one of her early works, written soon after she graduated from Yale in 1965, having settled in New York. This predates her first exhibition as a poet/artist, held at Paula Cooper Gallery 2 March 1972 (it included Larry Fagin, publisher of the Adventures in Poetry series).
Folio. Title-page engraving by Miriam MacGregor. Original quarter black buckram, marbled boards; black cloth slipcase. A fine copy. Item 406004.
$2,000

Number 41 of 75 copies signed by all of the contributors, including Philip Larkin, Kingsley Amis, Ted Hughes, Norman Nicholson, Sacheverell Sitwell, R. S. Thomas, Stephen Spender, Charles Causley, Roy Fuller, Laurence Whistler, Elizabeth Jennings, John Wain, Edward Lowbury, Alan Ross, and Anthony Thwaite. This is the first publication of each of these poems except for those of Whistler and Larkin, whose poem had been included a few months earlier in the program for a choral work celebrating the opening of Humber bridge. The edition comprised 350 copies: 250 in wrappers; 75 unsigned in quarter buckram; and 75 signed copies, of which 50 were for sale, 25 of them in quarter buckram and 25 in quarter goatskin.
8vo. 216 pages. Original blue cloth, gilt-lettered on spine; printed dust jacket designed by Roxanne Cumming. A fine copy in a near-fine jacket with light toning and several soft creases to the inner flaps. Item 406002.

$2,500

FIRST EDITION, first printing. PRESENTATION COPY, inscribed on the division title for the first work: "Jean Doreski, regards from Elizabeth Bishop / Harvard, December 4th, 1970." This edition consisted of 5,500 copies and was awarded The National Book Award for Poetry. MacMahon A9.

Tall 8vo. 26 pages. Provençal and English texts on facing pages. Original printed wrappers. Front joint split, shadow on front wrapper, but a respectable copy of this fragile work. Item 402534.

$80

FIRST EDITION, issued from Robert Creeley's Divers Press, publishing for the first time Blackburn's beautiful translations of the Provençal poets Guillem de Peitau, Arnaut de Marueil,
Raimbautz de Vaqueras, Sordello, Bernart de Ventadorn, Piere Vidal, and Bertran de Born. Ezra Pound encouraged Blackburn as a translator, praising his voice over his own.

4to. 7 multilithed leaves. Stapled in original printed wrappers. Light toning at edges. Item 402457. 
FIRST EDITION, second issue, one of 300 multilithed copies (100 mimeod copies were issued in 1966). 
$80

LIMITED EDITION, number 65 of approximately 200 copies signed by the publisher Leonard F. Bahr. 
$50

8vo. Sewn in original textured-paper wrappers, printed paper label on cover. A fine copy. Item 404180. 
FIRST EDITION, LIMITED ISSUE, one of 110 copies signed by Bly. Printed on Arches text wove and DeWint. 
$125

One of 550 copies 
$60

$500

WITH EXTENSIVE MANUSCRIPT ADDITIONS BY EBBE BORREGAARD. The poet’s “27 Songs” appears on pages 33 to 51. He makes several small corrections to the text, and adds a full four-page holograph continuation of the poem in red ink on pages 51 and 52, and pages 128 and the inner rear wrapper. He signs it at end “Love, EB.” In all, Borregaard adds some 80 lines of verse that end: “I vanish / I appear out of emptiness / I that further sliced thin found out all / I bring the three berrys rooted in the sky / The topmost branches closest to I / Enlightened a thousand times / Kept the back door ajar and etc.”

11 x 17 inches. Near-fine with some minor wear at sheet edges. Item 406147.

$25

Issued as a free broadside by Serendipity Books for the International Antiquarian Book Fair, Spring 1971.

12 x 9 inches. Printed on newsprint. A little browned from modest paper. Item 406146.

$25

Printed by Graham Mackintosh.


$75

FIRST EDITION, one of 1000 copies, this out-of-series. Introduction by Lawrence Ferlinghetti. PRESENTATION COPY, INSCRIBED on the limitation leaf: "For Sam, w/ best love Ray Bremser." this was the first in the Tompkins Square Poets series.


8vo. viii, 87, [1] pages. Publisher’s blue cloth, printed paper spine label. A very good plus copy, the spine label with a few tiny chips along one edge and lightly toned, some spotting to endleaves. Item 405999.

$1,200

FIRST EDITION, one of 500 copies of Brooke’s first collection of poetry, published when he was only 23 years old. The book was issued without a jacket. With his second book, 1914 and Other Poems (published posthumously), Brooke’s reputation was established as arguably the most outstanding poet of the First World War. Keynes 5.
11.5 x 6.5 inches. Minor browning at edges. Item 406140.  

FIRST EDITION of Broadside No. 19.  

$30

Folio. Colored woodcut title borders, repeated in the text. Original black cloth, gilt-lettered on spine; printed dust jacket. A very well-preserved copy with its fragile jacket in virtually untouched condition. Item 406003.  

FIRST EDITION, one of 100 copies bound in cloth from an edition of 500. Designed by Stuart Montgomery. Signed by Bunting on the front free endpaper (though not called for on the colophon). Scarce in this condition.  

$2,000

FIRST EDITION, number 48 of 100 copies signed by Carver from an edition of 140. Edited with an afterword and notes by William L. Stull. Early writings by Carver, comprising eleven poems and a story.

$325


$150

Number 80 of 150 copies signed by Carver and Silke.

FIRST SEPARATE EDITION, LIMITED ISSUE, number 1 of 15 copies designated for presentation signed by Carver, from an edition of 70. This poem first appeared in the journal Caliban.

3 volumes, 8vo. Engraved frontispieces, folding plate in volume 3. 20th-century quarter morocco, marbled boards, spines gilt-decorated and -lettered, all edges gilt. Some pale browning, slightly heavier at beginning and end, but overall a very handsome set. Item 404345.

FIRST EDITION, edited by Robert Southey and Joseph Cottle, and containing a life of the poet by G. Gregory. Among the subscribers are Coleridge and Wordsworth.

11 x 8.5 inches. Printed in red and black. On Blue Water Script 25% Rag paper. Near-fine with a few soft creases at corners. Item 406141.

Inscribed in red felt-tip pen by the poet, April 15, 1976. This is Moon Dragon Press Broadside No. 1.

11 x 8.5 inches. Printed in red and black. On Blue Water Script 25% Rag paper. Near-fine with a few soft creases at corners. Item 406142.

$50

$25

8vo (222 x141 mm). Half-title and leaf of errata. Original boards, printed paper spine label, untrimmed; blue quarter morocco slipcase. Provenance: William G. Freeman (bookplate); A. Edward Newton (bookplate); George A. Martin (his sale Parke-Bernet, 13-14 January 1947, lot 232). Occasional very minor pale spotting as often, some restoration to spine, chips to spine label, corners bumped, a few losses along spine. Item 404920.

FIRST EDITION, rare in the original boards and a tall, untrimmed copy. Among Coleridge’s major works here collected are the final revised version of "The Rime of the Ancient Mariner," "The Nightingale," "Dejection: An Ode" and "France: An Ode." This was originally projected to be the second part of an intended two-volume project consisting of Biographia Literaria and Sibylline Leaves, printed by John Evans & Co. of Bristol in 1814-15 (hence the appearance of the register ‘Vol. II’ at intervals in the text). This project was abandoned and the sheets were acquired by Rest Fenner, who printed the preliminaries and issued the work, as here, in 1817. Ashley I, p.206; Tinker 697; Wise Coleridge, 45.

$5,000
11 x 8.5 inches. Purple floral border. Fine. Item 406123. $20

First broadside edition.

8vo. Original white printed cloth, the cover designed by Robert Indiana; printed clear acetate wrapper. Three chips along upper edge of wrapper, otherwise a near-fine copy. Item 402479. $75

FIRST EDITION, SIGNED by Creeley on a slip with an image of a bird, mounted on front free endpaper.

12mo. [10] pages. Original cloth-backed marbled boards, printed paper spine label. Slightest sunning to spine, otherwise fine. Item 405601. $75


FIRST EDITION. SIGNED by Creeley on the title-page. With Elsa Dorfman’s card laid-in. First Issue in unprinted tan stapled wrappers in dustwrapper of same material, apparently 300 copies.

8vo. 64 pages. 8 black-and-white photographs illustrating Charles Olson’s piece on Mayan heads. Original printed wrappers reproducing a design by Katsué Kitasono. Provenance: Hadney Oakley (name in ink on p. 50). Light soiling to wrappers, small loss to upper spine, internally clean and fresh. Item 406040.

$750

The second issue of Robert Creeley’s seminal journal from Black Mountain College. Among the important contributions to this issue are Paul Blackburn’s ‘The Dissolving Fabric’ and ‘The Continuity’, and Robert Creeley’s ‘The Happy Man’ and ‘A Character for Love.’ The central essay is Charles Olson’s ‘Mayan Heads,’ with superb photographs by Diana Woelffer of Mayan pottery, introducing this collection (it is not reprinted elsewhere). Blackburn’s contributions include the title-poem to his 1955 collection published by Creeley’s Divers Press, ‘The Dissolving Fabric,’ and is therefore one of Blackburn’s earliest appearances in print (following earlier appearances in a New Directions annual and Origin). Also includes poems by Irving Layton; fiction by Douglas Woolf, Kizu Toyotaro and Ronald Mason; and essays by Kenneth Rexroth (on Antonin Artaud) and Charles Olson (‘Mayan Heads,’ with eight reproductions).

One of 1500 copies, printed by the Meriden-Stinehour Press.

$250

41. [CREWS, Judson (editor)]. Poetry Taos, Ranches of Taos, New Mexico. 1957 Annual. [Cover title: Poetry Taos Number One]: np, 1957. 4to. Comb-binding, stiff pictorial wrappers. A very good copy. Item 17579.

FIRST EDITION. Includes contributions by Robert Creeley, Judson Crews, Mason Jordan Mason, et al.

$75

42. CULLEN, Countee. The Black Christ and Other Poems. London and New York: G. P. Putnam's Sons, 1929. 8vo. 96 pages. Printed on laid paper. Original black cloth-backed pattered boards, printed paper spine label, printed dust jacket. A very good plus copy with some slight discoloration to the endleaves, early owner's name on flyleaf, the jacket is soiled and largely intact, with chips at ends of spine, that at the foot being larger. Item 35010.

FIRST UK EDITION, an advanced review copy with the blue slip dated October 14th, 1929 tipped in before title.

$125


LIMITED EDITION, number 18 of 35 copies signed by Jim Dine. Designed by Dine, Ruth Lingen, and Michael Woolworth.

An exquisite blend of Dine’s poetry and his lithographs of Pinocchio, who is on his way to becoming a human. Says Dine: “I have for many years been able to live through the wooden boy. His ability to hold the metaphor in limitless ways has made my drawings, paintings and sculpture of him richer by far. His poor burned feet, his misguided judgment, his vanity about his large nose, his temporary donkey ears all add up to the real sum of his parts. In the end it is his great heart that holds me. I have carried him on my back like landscape since I was six years old.”

$1,200

Folio (16 3/4 x 12 1/2 inches). 19 linocuts, including the original wrapper; printed slipcase. In fine condition. Item 404352.

$6,000

LIMITED EDITION, number 18 of 40 copies signed by Dine (there were also 8 artist’s proofs and 7 printer’s proofs). Designed by Dine and Michael Woolworth. The linocuts were hand-printed directly from the blocks at Atelier Michael Woolworth, Paris, by Marc Moyano and Julien Torhy, on Arches vellum. Letterpress by S.A.I.G. at L’Haï-les-Roses. Bound by hand by Reliure du Centre in Limoge; slipcase by Stéphanie Dumont in Ivry-sur-Seine.

A powerful confessional poem exploring emotions, thoughts and memories, addressed to the people Dine has collaborated with and to his friends and family. The linocuts are portraits of these central figures in Dine’s life.

One of 65 copies, this unsigned though called for in the colophon. Printed on the occasion of Disch’s reading at SUNY Binghamton, April 16, 1979.


One of 100 copies for sale signed by Disch and Pinto from an edition of 125.


Presented April 10, 1969 at the United Campus Church Fellowship benefit reading for the Draft Resisters League.


Bertholf A35.
   4to. 6 leaves. Sewn in original green wrappers, printed label on front cover. A fine copy. Item 402470.

   FIRST EDITION, LIMITED ISSUE, number 33 of 50 numbered copies on Tovil paper signed by Duncan from an edition of 300. This is Maya Quarto Eight. Bertholf A34a.

   $150


   FIRST EDITION, LIMITED ISSUE, number 128 of 250 copies signed by Duncan from an edition of 1,276. With the 16-page facsimile of the holograph notebook and of the final typescript in pocket on rear pastedown as issued. Bertholf A37c.

   $80


   $100

   8vo. 134, [2] pages. Original blue cloth; printed yellow dust jacket. Jacket with one small hole on spine panel [with associated bump on cloth], head of spine with split at joint and chip, generally fresh and bright. Item 402299.

   FIRST EDITION, FIRST ISSUE with misprint "Ihad" [for "I had"] on p. 7; first issue jacket priced "10s 6d". With a TLS from the bibliographer Donald Gallup laid-in detailing the issue points of the book, including those on pages 7 and 61. "Fabers now say that 'about the first 250' copies had the error and that it was corrected in the press. But this cannot be right because the ratio of copies with the error to those without it in several shipments to the U.S.... runs about 3 to 1. One thing is definite: that copies with and without the error were issued simultaneously, and Mr. Eliot's own first copies were of both states..." Gallup A24.

   $250

$250

FIRST EDITION, FIRST ISSUE with misprint "Ihad" [for "I had"] on p. 7; first issue jacket priced "10s 6d". With printed Author’s Compliment’s slip on green paper laid-in. Gallup A24.


$50


8vo. [8], 262 pp. Original blue cloth; printed dust jacket. Closed tear at top of front panel, some light chipping at ends of spine panel. Item 402300.

$2,500

FIRST EDITION. A FINE ASSOCIATION COPY, WITH A REVEALING LETTER BY ELIOT. Louis Untermeyer’s copy, with newspaper clippings neatly pinned and laid-in at front and with a TLS from Eliot mounted on the pastedown, 16 August 1961. Eliot replies to the author-editor’s request for a submission of a 6-10 page typescript, with an advance of $1,000, intended for children.
"I am afraid I cannot run to that length for a script intended for children of 6 to 8. Nor do I believe I could or should try to compose a children’s story limited to a vocabulary of 250 words laid down in advance. I have only written verse for children, and I have always maintained the view, judging from the children of my acquaintance, is correct, that children like long and euphonious words, without understanding them. Indeed, for me as a child, and I am sure for any intelligent child who likes reading the new and unknown words are part of the fun. They may even be words that the child would not use until it is grown up. So I am afraid I cannot be one of your distinguished contributors."

Untermeyer and his wife Bryna Ivens Untermeyer created a number of books for young people in the series Golden Treasury of Children’s Literature. He edited for the Crowell-Collier Press the Modern Masters for Children Series in the 1960s. It is most likely for this that he solicited a submission from Eliot. Eliot’s most famous work for children was ‘Old Possum’s Book of Practical Cats’ [1939].

Gallup A69.

57. ELOIOT, T. S. The Rock A Pageant Play. London: Faber and Faber, [1934].
8vo. 86 pages. Original printed wrappers. Light toning to spine and edges, but generally a very good copy. Item 402302.
$200

FIRST EDITION. One of 1,000 copies in wrappers from an edition of 2,000 (the remaining copies were issued in boards). Gallup A26a.

8vo. 31 pages. Original blue boards; yellow dust jacket printed in blue. Light toning to spine of boards; jacket lightly soiled and toned at edges, but a nice, fresh copy. Item 402304.
$150

FIRST EDITION, first binding (blue). Gallup A23.
ELIOT, T. S. *Murder in the Cathedral*. London: Faber and Faber, 1935. 8vo. 87 pages. Original purple cloth; later slipcase. Lack dust jacket, front hinge cracked, some toning to boards, pencilings in text presumably by Perkins. Item 401322. 

FIRST TRADE EDITION. Inscribed by Eliot on the title: "Inscribed for Dr. John Carroll Perkins by the author T. S. Eliot 11.vi.1935" (publication of its 3000 copies was two days later on June 13th). Rev. Perkins was from 1926 to 1933 minister of King’s Chapel, First Unitarian Church of Boston, the oldest church in the United States, and was well known in Eliot’s society. Upon his death, Eliot wrote in his condolence letter to Perkins’ wife Edith that he could express “what you know already, and what must have been said already by many friends: what a good and beautiful person Uncle John [Perkins] was, and how much loved he was. Like every one else who knew him, I shall continue to cherish every memory of his very Christian soul, of essential integrity and innocence.... His own patience and humility made one rather ashamed, and his readiness to see people at their best” (The Letters, Vol. 6). Mrs. Perkins was Eliot’s hostess in Chipping Camden each summer from 1934 to 1939, and the Perkins’ were instrumental in raising Emily Hale – T. S. Eliot’s early infatuation – after her mother’s illness. Gallup A29b.
60. ELIOT, T. S. Murder in the Cathedral. Canterbury: H. J. Goulden, [1935].

8vo. 38 pages. Original printed wrappers. Light spotting to endleaves, pale toning to edges of wrappers. Item 402306.

$1,000

FIRST (ACTING) EDITION. One of 750 copies printed and distributed at performances at Canterbury Cathedral in May 1935. The text is slightly abbreviated and altered from the text of the complete edition published in June. Gallup A29a.


Tall 8vo. 75 pages. Original green cloth; original cellophane wrapper; publisher's slipcase. Slipcase lightly worn, otherwise fine. Item 402303.

$600

FIRST EDITION, LIMITED ISSUE, number 11 of 350 copies signed by Eliot. Gallup A16b.


$15

FIRST EDITION, LIMITED ISSUE, number 49 of 150 copies signed by Enslin.


8vo. Wood-engraved illustration in black-and-white with a border printed in black and red on p. 3, by Lucien Pissarro, 38 wood-engraved initials in red, designed by Lucien and engraved by Esther Pissarro. Original cloth-backed floral-paper boards, gilt-lettered on front cover and spine, entirely uncut and unopened. Split along front joint, spine toned. Item 403611.

$550


Inscribed "To Sam with admiration, Larry."


Tall 8vo. 53, [1] pp. Photographic portrait of Faulkner mounted as frontispiece. Original printed wrappers, the rear wrapper printing Ernest Hemingway’s poem "Ultimately"; publisher’s board slipcase. Light rubbing to slipcase, a pale offset on endpapers; the book bright and fresh. Item 402431. $550

FIRST EDITION, LIMITED ISSUE, number 483 of 525 numbered copies. This was the first book issued by Milwaukee’s Casanova Press, designed by Paul Romaine, who, he states on the colophon, “is obviously very unlike Aldus or Bodoni, but who is very young and has many years to correct the glaring defects herein of composition.” The articles and poems in Salmagundi first appeared in the New Orleans’ magazine The Double Dealer and were reprinted with Faulkner’s permission. The inclusion of Hemingway’s poem on the rear wrapper was done as “just a whim,” but “a whim inspired by one of the oddest coincidences in modern literature: William Faulkner’s poem Portrait and Ernest Hemingway’s poem, Ultimately, both appear on page 337 of the June 1922 issue of The Double Dealer. (The meticulous Louis Cohn will be glad to know this, I am sure, since he forgot to include it in his complete bibliography of Hemingway’s works.... He also left out the names of the horses from whence came the glue to bind Hemingway’s books” (Preface). In addition to Hemingway’s poem, Salmagundi contains five poems and three prose pieces by Faulkner. Massey 753; Petersen A11a.


The Doctor Generosity Press was run out of a tavern in New York City at 73rd and 2nd on the East Side.
Small, thin 8vo. ix, [3], [1]-50, [2] pages. Original tan printed wrappers (Binding D); cloth folding box. Fine. Item 403040.

$1,500

First edition, second issue. The author’s first book, preceded only by the legendary *Twilight* [1894] of which only one copy is known. Frost has the distinction of being one of the few poets who was successful throughout his entire lifetime, receiving four Pulitzer prizes among his many awards. Clymer and Green p. 20; Crane A2.

8vo. 35 pages. Cloth; dust jacket. A fine copy. Item 405659.

$200

FIRST EDITION, SIGNED by Ginsberg and Koch, and by the moderator Ron Padgett, on the title-page. The limitation states that there were 60 numbered copies signed by the poets, "as well as additional clothbound copies and in wrappers." This copy is unnumbered. Scarce in cloth.

14 x 7 inches. Wood engraving by John DePol. A fine copy. Item 406133.

$35

One of 125 copies, signed by the poet beneath his printed name.

11 x 8.5 inches. Printed on both sides, laid paper. Item 406122.

$40

The poem is from Giovanni’s collection "The Women and the Men."

Accordion form, 5 1/2 x 5 1/2 in., printed on translucent paper, 32 panels, printed on rectos only. A fine copy. Item 404261.

$1,000

Second edition, number 5 of 250 copies signed by Grayson from an edition of 276 (there were 26 lettered proofs). Grayson had first published his collection of aphorisms as an artist’s book in an edition of 26 lettered copies in 1988, with a retail price of $5,000. When interviewed about it for the New York Times upon publication, Grayson said: "Thought has become a luxury item. My thoughts are precious. They are priced accordingly... This is the future of literature." The first edition was printed on handmade Inomachi paper imported from Japan, with the pages encased within etched glass bookends. This second edition, in accordion form and also self-published, has a new afterword: "One clear evening, Read this book in Solitude Facing the Pulitzer Fountain, in New York City. You will understand, I'm sure. R. G. 7/90."


Tall 8vo. Title design drawn by Louisa Chase. Original cloth, printed paper label on spine. A fine, unblemished copy. Item 405035.

$100

FIRST EDITION, number 13 of 115 copies signed by Lauterbach and Chase from an edition of 130.
8vo. Sewn in wrappers; dust wrapper with woodcut by Joel Shapiro. A fine copy with slightest of toning to edges of wrappers. Item 405038.

$500

FIRST EDITION, number 13 of 150 copies signed by Cole and Shapiro.

15 x 6.75 inches. Illustration by Ellen Lanyon. Short closed tear at upper right margin, slight toning along top, generally clean and bright. Item 406128.

$50

No limitation stated.

75. HEANEY, Seamus. Death of a Naturalist.

8vo. 57 pages. Original aquamarine cloth; printed dust jacket. A fine copy in a near-fine jacket, slight sunning to jacket spine, and one small discoloration at top of front panel. Item 406000.

$1,750

FIRST AMERICAN EDITION of Heaney’s first commercially published book. One of 1,000 copies, using sheets from the UK edition published in the same year by Faber & Faber. An auspicious debut, not only did the book launch Heaney’s career: It is still considered one of the finest volumes of poetry of the 20th century. The pale tones of the jacket are susceptible to fading, and are here well preserved save the characteristic light toning to the spine. An unusually bright, crisp copy. Brandes & Durkan A2b.

FIRST EDITION of the first Kenneth Allott lecture.

$80


FIRST EDITION. A fine Nova Scotia imprint, from two sisters who had emigrated from Ireland as young children. Morgan p.184; Lande 1843; Staton & Tremaine/ TPL 5755; Watters p. 90.

$100

8vo. 46 pages. Illustrated by R. A. Brant. Original blue cloth; pictorial dust jacket. A near-fine copy with slightest wear at ends of spine and light toning. Item 402412.


$125

Square 8vo. 4 pages. Stapled in original printed wrappers. Fine. Item 402409.

FIRST EDITION, LIMITED ISSUE, number 46 of 100 copies signed by Hughes from an edition of 450. The colophon states that Hughes retained 50 of the signed copies for himself. With errata slip laid-in. Sagar and Tabor A63.

$200


FIRST EDITION, LIMITED ISSUE, number 7 of 100 copies signed by Hughes from an edition of 450. The colophon states that Hughes retained 50 of the signed copies for himself. Sagar and Tabor A53.

$200

FIRST EDITION. PRESENTATION COPY, INSCRIBED WITH A DRAWING BY BLY on the title. Bly’s simple abstract sketch evokes a bird, or fish, surrounding the text on the title-page.

4to (315 x 248 mm; 12 1/4 x 10 inches). 10 copper-engraved plates by Jones. Original quarter gilt-lettered cream cloth, green boards. Spine slightly soiled, light wear at extremities. Item 403565.

LIMITED EDITION, number 265 of 480 total copies. Coleridge’s poem had haunted Jones since his childhood. “Though but little known as an engraver in the 1920’s, he was to be an inspired choice, and undertook his commission with great seriousness and devotion. From the first, Jones saw
his task as not one of simple illustration, but as the attempt to realise in visual terms the symbolic imagery arisen from the deeps of Coleridge’s imagination. Jones tells us that between 150 and 200 preliminary drawings were made in response to the commission” (Peter Larkin, “David Jones and the Ancient Mariner,” in: The Coleridge Bulletin Conference Issue, [unnumbered] July 1996, pp. 2-20).

In 1964, while working on the foreword to a new edition, Jones wrote to the art critic Kenneth Clark, “it was quite a business finding a copper-plate printer [in 1929]. However we found one. Even in 1929 it was becoming difficult because printing from copper-plates had of course ceased as a normal means of reproduction years before then. And as you know the process is totally different from wood-block printing. I wouldn’t be surprised if very soon it will be impossible to get copper-plate engravings printed” (quoted in Thomas Dilworth, “Letters from David Jones to Kenneth Clark,” in: The Burlington Magazine 142, no. 1165 (2000), p. 223).

One plate entitled “Life-in-Death” depicts the skeletal ship and the two macabre dice-players. The plate caused Jones a great deal of trouble: “the balancing of the hollow spars undergirding the two figures took some time to get right, and he accidentally omitted the numeral 4 on the dice-board (his solution of re-inserting it as part of one of the dividing lines on the board is ingenious, and averted the need for a fresh plate). We are shown the two protagonists, Death together with Life-in-Death, in a strange suspended state of exultation above the yawning spars” (Larkin). The Artist and the Book 136; Ransom, Cleverdon 7.


Small 8vo. 66 pages. Frontispiece portrait after a crayon drawing by Augustus John, original tissue guard preserved. Original white boards decorated in blue, blue silk page marker, entirely unopened; original glassine. Glassine with small chips at head of spine (with pale associated toning to board) and on rear panel. A near-fine copy. Item 402321.

$1,250

FIRST EDITION, LIMITED ISSUE, number 626 of 800 numbered copies from an edition of 850 (fifty copies were printed on Japan Vellum and signed). This collects ‘Chamber Music,’ ‘Pomes Penyeach’, and ‘Ecce Puer,’ the last of which is published for the first time. Slocum & Cahoon A44.
8vo. Calligraphic manuscript on 14 leaves, rectos only. Original wrappers with calligraphic title; with titled envelope. In fine condition. Item 404442.

$250

Number 30 of 36 copies of this handsome calligraphic manuscript. Includes the text of Joyce's "The Holy Office" (published Trieste, 1905), and a design for the title.

8vo (8 1/4 x 5 1/4 inches; 210 x 133 mm). 40 leaves. Title and first text page set within elaborate woodcut borders; smaller woodcut borders and initials throughout the text. Printed in red and black. Golden type. Original limp vellum, citron silk ties preserved; publisher’s green board slipcase, gilt-lettered on one side (one joint split and with old tape repair). Provenance: Frederick Macmillan (1851-1936), British publisher (bookplate designed by Harry Soane, 1879, with Macmillan family motto from Virgil: ‘Miseris Succurrere Disco’ ["I learn to succor the distressed"]) – with Bernard Quaritch Ltd (their collation note). Item 405995.

$4,000

One of 500 copies on paper (with five on vellum not for sale), and the first of the octavo-format Kelmscotts with a woodcut title. This is the first issue, with the uncorrected text. A remarkably well-preserved copy, with only slightest age-darkening to the spine, and the noted wear to the slipcase. Peterson A17.

THE PUBLISHER’S COPY: With the bookplate of Frederick Macmillan. The son of Daniel Macmillan, a founding partner of the venerable bookselling and publishing firm, Frederick Macmillan joined the firm in 1876. He took particular interest in the New York branch of the business, which in 1890 became a separate firm. Of the fifty-three published works printed by Morris’ Kelmscott Press, only two books listed publishers other than the press itself: ‘Maud’ and Dante Gabriel Rossetti’s ‘Ballads and Narrative Poems’ (Ellis & Elvey, 1893). The present is a most distinguished association copy, then, having been in the collection of one of its publishers.

‘Maud’ was commissioned by Macmillan & Co and made a handsome profit for Morris. Four errors in text were noted soon after publication, and were corrected with cancellans in the second issue. The borders were specially designed for the book, and were used again in the Keats and one of them appears in The Sundering Flood. Peterson’s index of association copies in the Bibliography of the press does not record any owned by Frederick Macmillan. The census of copies of the Kelmscott Chaucer, however, records his copy (no. 3.131, sold Christie’s, 23 April 1918, current whereabouts unknown). ABPC and RBH do not record any Kelmscotts with Frederick Macmillan’s provenance, including the present book.

8vo. Double-page title with Morris-designed strapwork woodcut. Original limp vellum, with original copper-colored silk ties in fine condition; cloth clamshell case. A fine copy, unusually clean and fresh, appearing unread. Item 404816.

$6,000

First edition, one of 300 copies. Peterson A38.

   One of 150 unsigned from an edition of 150.

   $20

   13.5 x 8.5 inches. Fine with a pale shadow on the blank verso. Item 406135.

   The Doctor Generosity Press was run out of a tavern in New York City at 73rd and 2nd on the East Side.

   $50

   Item 402915.

   FIRST SEPARATE EDITION, LIMITED ISSUE, number 9 of 100 copies signed by Kinnell.
   PRESENTATION COPY, inscribed on the half-title to Dartmouth President James Freedman. The poem originally appeared in the collection 'Body Rags' (New York: Houghton Mifflin, 1968). This was the ninth pamphlet is Salmon Run Press’s Series 1. Scarce.

   $200

   8vo. 83 pages. Original cloth-backed boards; printed dust jacket with photographic portrait of the author by Betty C. Brown on the front cover. A very good, lightly read copy, the jacket with a few nicks and closed tears and small abrasion on front panel on the portrait. Item 404012.

   FIRST EDITION, first printing of the author’s first book.

   $75
Oblong (4.75 x 5.75 inches; 121 x 145 mm). [20] leaves. One plate by Kathleen Gray Schallock. Original plain grey wrappers, deckle edges preserved; publisher’s stiff card envelope lined with silver. A fine copy. Item 405998.

FIRST EDITION, number 102 of 250 copies signed with initials by Larkin and Schallock. Printed on Fabriano, Richard de Bas, Japanese handmade paper, with an antique-silver lined envelope.

$850


FIRST EDITION of this scarce pamphlet, reproducing the booklet made of Larkin’s 1970 talk at Eboracum [Derwent College, University of York], sewn in at center. About twenty copies of the original booklet were printed, only a few of which were ever sent out.

$250

Scarce advance subscription form, complete with blank entry form at bottom. “This new recording has benefited from being made away from the intimidating atmosphere of the studio in the privacy of Larkin’s library. In fact he felt so relaxed that he included an unsolicited commentary on the poem.” Scarce ephemeral Larkiniana.


No. 8 in the series from the Yes! Press.

Leporello-style accordion-form color lithograph printed by Ateliers Arte, Paris, 73 x 12 inches; 1854 x 305 mm. Folding into original cloth portfolio with color lithograph mounted on cover. A fine bright copy with a few tiny insignificant stains. Item 405186.

$1,000

A FINE ARTISTS BOOK. The Swiss artist Warja Lavater is best known for her accordion-form artists books, nearly all of which are re-tellings of classic fairy tales that use pictographic representations rather than text. Lavater was one of 7 women artists to attend Ernst Keller’s class at the Fachklasse für Grafik an der Kunstgewerbeschule Grafik in Zurich. Her education in drawing led her to open a studio for applied design in Zurich in 1937 with her future husband Gottfried Honeggar, focusing on logos and commercial design.

After she moved to New York in 1958, Lavater was struck by American street advertising, and began to incorporate pictograms as linguistic elements in her designs. MoMA published her ‘William Tell’ as an accordion-form single-sheet lithograph in 1962. She, with support from her publisher Adrien Maeght, pursued this form throughout the remainder of her career, as evidenced in this treatment of the Sleeping Beauty tale.

Quite scarce: WorldCat lists only three copies (Zentralbibliothek Zürich; SUNY Buffalo; and UCLA). A single copy is recorded at auction since its publication.

4to (250 x 200 mm). 7 lithographs by Masson, including that for the cover. Original printed wrappers; original glassine. Some wear and a few short tears to glassine, remnants of owner’s label on front free endpaper. From the Collection of Arthur & Charlotte Vershbow. Item 401746.

$5,000

LEIRIS’S FIRST BOOK, AND THE SECOND BOOK ILLUSTRATED BY MASSON. LIMITED EDITION, number 58 of 90 copies on vérge d’Arches from a total edition of 112 copies signed by Leiris and Masson, numbered on the justification leaf and glassine. “The ‘discursive’ series and the ‘figurative’ series that make up Simulacre exist independently of each other, according to Leiris. Nonetheless, it is difficult to believe in a simple juxtaposition of poems and lithographs. The poet who wrote several texts in [Masson’s] studio at rue Blonet certainly found inspiration in certain canvases. Even if the lithographs do not directly illustrate the poems, they set up a dialogue with them” (Renée Rive Hubert, Surrealism and the Book, Berkeley, 1988, p. 28). Artist & the Book 191; Monod 7071; Saphire 5-11.

$175

FIRST EDITION, one of 550 copies in wrappers (there were also 200 casebound and 50 signed/numbered copies). PRESENTATION COPY, INSCRIBED by Levine to fellow poet Michael Waters: "For Michael Waters with hope for our poetry Philip Levine."

18.5 x 7 inches. Printed in colors. A few areas of light soiling, but generally clean and bright. Item 406132.

$20

Signed by the poet. Presumed first edition.


$50

FIRST EDITION, LIMITED ISSUE, number 67 of 200 copies signed by Loewinson.

8vo. 316 pages; 12-page publisher’s advertisements at end dated November 1855. Original brown blind-blocked publisher’s cloth, gilt-lettered on spine; quarter morocco slipcase with chemise. Provenance: S. G. Bogert, New York City (contemporary inscription on front flyleaf). Some wear at ends of spine and corners, very bright internally, a very good or better copy. Item 404958.

$1,000

FIRST AMERICAN EDITION, first printing, with all of the typographic features described in BAL, in the standard binding. The American edition was published several months after its publication in London. BAL 12112; Grolier 'American 100' 66.
$300

FIRST EDITION, LIMITED ISSUE, an unnumbered copy from the edition of 165 signed by Maas. PRESENTATION COPY, INSCRIBED in pencil on the front free endpaper to the playwright and poet Jane Dransfield: "To Jane Dransfield / belatedly but no less affectionately / Willard Maas."

11.75 x 10.5 inches. Some light age-darkening at sheet edges, a few small spots. Item 406119.
$20

8vo. 23 illustrations in text, being full-page line drawings or engravings with text superimposed on images. Original morocco-backed boards; slipcase. A fine copy. Item 404179.
$650

FIRST EDITION, DELUXE LIMITED ISSUE, letter "u" of 26 lettered copies signed by the authors and containing a leaf of original manuscript in three ink colors; from an edition of 726.

The Doctor Generosity Press was run out of a tavern in New York City at 73rd and 2nd on the East Side.


FIRST EDITION, LIMITED ISSUE, number 47 of 150 copies signed by Merrill from an edition of 176. This is the fifteenth publication of the Nadja press. Bronze originally appeared in Grand Street magazine. WITH: publisher's announcement for the book, a bifolium, and an ALS from the publishers to the original subscriber. Hagstrom & Morgan A55a


FIRST EDITION. SIGNED by Merrill on the title-page above his crossed-out printed name. Hagstrom & Morgan A17a.


FIRST EDITION, a paperback original. SIGNED by Merrill on the title-page next to his crossed-out printed name. Hagstrom & Morgan A23a.


Edited by James Merrill and William Burford, this was the only issue of The Medusa, the literary journal they founded at Amherst College. This appeared only four years after Merrill's scarce privately printed first book, 'Jim's Book.'
From the Amherst College Archives: "Merrill and Burford spent the previous spring and summer preparing the issue. They were involved in every aspect of creating the journal, including writing, soliciting material, proofreading, design, layout and production, and printing. Merrill handled the production aspect of the journal. Although he considered having the journal published in Athens, with the help of Kimon Friar, it was printed in Northampton by the Reynolds, Metcalf Printing Company (51 Clark Avenue). Merrill was also responsible for the design and layout, as well as the proofreading.

"The name was taken from a student organization (interested in writing, music, art, and film) at Amherst, although it was published independently of the College. The journal published Merrill and Burford’s own work as well as the work of their friends (including Anaïs Nin), Amherst faculty members (Professors George Whicher and John Cook), and members of the college community. Contributors were: Kimon Friar, Anaïs Nin, Sprague Johnson, Janet Morgan, James Merrill, William Burford, George Whicher, John Cook, and Maya Deren."


FIRST EDITION, LIMITED ISSUE, number 56 of 200 copies signed by Merrill.


FIRST EDITION, LIMITED ISSUE, number 236 of 440 copies signed by Merrill. Hagstrom & Morgan A32a.


FIRST EDITION, paperback issue published simultaneously with the copies in cloth. SIGNED by Merrill on the title-page beneath his crossed-out printed name. Hagstrom & Morgan A20a.
Item 402483.

FIRST EDITION, LIMITED ISSUE, one of 300 copies signed by Merrill and hand-colored by the illustrator.

$75

Item 402484.

FIRST EDITION, LIMITED ISSUE, number 60 of 300 copies signed by Merrill from an edition of 326.

$75

Item 402485.

FIRST EDITION, LIMITED ISSUE, number 57 of 300 copies signed by Merrill from an edition of 326.

$90

Autograph note signed ("Jimmy") to Charles Crawford, n.p., circa early 1990s, in folded printed Christmas card from The Metropolitan Museum of Art, 5 x 4 inches, reproduction of the color lithograph by Wiener Wernstätte artist Valerie Petter, ca. 1910, with original envelope with name "Charles" in Merrill’s hand.
Item 402914.

$300

Merrill sends thanks to close family friend Charles Crawford: "Dear Charles - Nuts and a jingle – you’re really over-doing it! But both are delicious & greatly appreciated. Here is your comparatively uninspired CHRISTMAS TIE, which I ought to have stitched myself, though it I had you’d never want to be seen in it. Love always, Jimmy."
8vo. Original half vellum by Paul Bonet. A lightly-browned copy (characteristic of the Gallimard editions from the period) in a fine and clean binding. Item 404668.

$275

Third edition. JAMES MERRILL’S COPY, signed by him on the front flyleaf and dated 1958. This copy was later owned by Claude Fredericks (1923-2013), an American poet, playwright, printer, writer, and teacher with whom Merrill had a romantic relationship. Fredericks founded The Banyan Press which published Merrill’s 'Metamorphosis of 741' in 1977.


$225

FIRST EDITION, LIMITED ISSUE, number 31 of 175 copies signed by Merwin. Printed by Nadja.


$75

FIRST EDITION.

8vo. Sewn in original wrappers. Fine. Item 403415.

$75

ONE OF 50 COPIES for friends. Prints Baudelaire’s prose poem "Which is the True One?"

$800

FIRST EDITION, one of 26 lettered presentation copies from an edition of 326 signed by Moore, this designated copy "F." With a one-line manuscript correction to the final line of text and a lengthy presentation inscription in the form of verse: "For Lester Littlefield: 'F'" dated May 1, 1962. Lester Littlefield was a hanger-on of Moore and Ezra Pound, to whom he sent books at St. Elizabeths and from whom he rented his house in Venice. Moore considered Littlefield a protégé, and Elizabeth Bishop recounted how Moore did everything from his laundry to whatever else needed doing. Bishop told a story that she had once arrived late to see Moore and when Moore opened the door she said "Lester is always on time. Elizabeth is always late" (‘Remembering Elizabeth Bishop, Gary Fountain and Peter Brazeau, Amherst, 1994, p. 335). Littlefield was known to badger critics Hugh Kenner and Guy Davenport with critical and ravaging letters, some as long as 40 pages. Abbott A19.

8vo. 180 pages. With errata slip laid-in before text of the poems. Original orange cloth, gilt-lettered on spine; dust jacket. A very fresh, bright jacket with only mild toning to spine. Item 406015.

$2,500

First American 'edition' from sheets of the English second impression, the first issue, with integral title leaf. One of the rarest books in the Moore canon: One of about 40 copies for the author (see below). PRESENTATION COPY, inscribed by Moore to William Yeo, with note beneath inscription "N. B. errata-slip" and "as of December 17th" above the copyright date on the verso of the title. This copy has browning to the inner half of the free endpapers from binding glue, affecting errata slip, which is a character of every copy we've seen.

"In a strict sense, these copies were never issued... Faber and Faber printed its first impression and also printed and bound for Macmillan, New York, an impression of 1,500 copies. When these arrived in New York, presumably in time for a projected publication date of November 1951, they were seized by U.S. customs officials – not, however, before part of the shipment had been released to Macmillan. Of those released, about forty copies were inscribed by Moore for presentation and a few others were sent out as review copies. These review and presentation copies constitute the first issue of the second impression" (Abbott A10.a2a).

8vo. Deluxe issue with all of the illustrations colored with watercolors by Robert Andrew Parker. Original cloth-backed boards; publisher’s slipcase with printed cover label. A fine copy with slightest of wear to the slipcase. Item 57680.

$900

FIRST EDITION, LIMITED DELUXE ISSUE, COPY NUMBER 1 from an edition of 195 copies. NELSON ROCKEFELLER’S COPY, with his bookplate. Rockefeller was a prominent board member of MoMA at the time, and received prime placement in the list of recipients for this small limitation.
8vo. 120 pages. Original black half cloth, black boards, printed paper spine label, with an additional label mounted on rear pastedown. A very good plus copy, internally fresh and clean, the spine label lightly chipped at edges and toned, a few small areas of wear to covers. Item 406007.

$4,000

FIRST EDITION, first impression of Moore’s second book of poetry, but the first published with her approval. The book won the Dial Award in 1924. PRESENTATION COPY, inscribed by Moore on the front flyleaf: “This is Dean Warren Bower’s copy of my ‘Observations’ – the preferable edition – and I wish I had given it to him / Marianne Moore / March 26 1954 / not corrected however.” Warren Bower was professor of English at New York University and was well known for his WNYC radio program, “The Reader’s Almanac,” which offered interviews with authors between 1938 and 1967. In 1962 Bower was given the Peabody Award for the show. Moore appeared on the program in 1961 and was interviewed by Bower about her collection ‘A Marianne Moore Reader.’ By the time of her inscription, Moore’s reputation was fully established: she had won the National Book Award, and the Pulitzer and Bollingen Prizes in 1951; she was elected to the American Academy of Arts and Letters in 1955. Abbott A3.1. A wonderful association copy of one of the landmarks of early 20th century verse.

FIRST EDITION, one of 550 copies

$100

125. MORRIS, Richard, editor. *Camels Coming. No. 5 (second series)*. San Francisco, 1974. 4to. 8 pages. Stapled as issued. A very good copy, the first leaf separated from staple, the sheets with characteristic pale toning at edges. Item 404003.


$50


One of 450 copies on Van Gelder paper.

$75
20 x 9 inches. Mounted as issued in cloth portfolio with spine label. A fine copy with a little light wear to the spine label. Item 406156.

$125

One of 26 lettered copies (this letter "H") signed by the poet, from an edition of 330. Printed on Carlyle Japan and tipped into a binding by Courtland Benson. Designed by Robert Bringhurst and printed by Benwell-Atkins Ltd.

8vo. 39 pages. Original cloth-backed boards, printed paper spine label, uncut and unopened; plain dust wrapper. A fine copy, the jacket lightly age-darkened. Item 105657.

$250

FIRST EDITION, one of 250 copies. Includes "Essay on the Character in Irish Literature by A. E." Scarce with the jacket.

4to. [16] pages. Sewn as issued in printed wrappers. A very good copy with toning and a few short nicks/tears to the edges of the wrappers. Item 405285.

$1,250

FIRST EDITION, one of 500 copies printed by Andrew Hoyem and Dave Haselwood at The Auerhahn Press. PRESENTATION COPY, INSCRIBED by Olson to the poet Gerrit Lansing on the front wrapper: "For Gerrit with love Charles." Lansing (1928-2018) was a friend of Olson, and editor of 'SET', a short-lived journal in the 1960s. Lansing and Olson had dinner together regularly in Gloucester, where Lansing also lived until his death in 2018.

This is the last of Olson’s Maximus Poems, and includes an introduction by Michael McClure. Butterick and Glover A16. A superb association copy.


$250

Second edition of Olson’s first book of poetry, the first trade edition after the limited edition of 1948. Issued as "Collectors Item No. 1" by Caresse Crosby. It was partly on the merits of this poetic debut that Edward Dahlberg recommended to Josef Albers that he invite Olson to lecture at Black Mountain College. Butterick & Glover A3.

One of 60 copies published in honor of the poet’s eightieth birthday.


Second edition, taking the sheets of the first edition with the colophon crossed out by hand and with manuscript note "second edition." A major figure in the development of modernism in the United States, Pereira is known for her work in geometric abstraction, abstract expressionism, and lyrical abstraction. This self-published volume of "polyphonic, philosophical poems" relate to Pereira’s earlier work on a cosmology of the Infinite.

133. PERLMAN, John, editor. Shuttle. [Worthington, OH], 1972, 1975. Numbers 1 and 2, 4to. Mimeod. Stapled as issued in printed wrappers. Some slight handling wear, rusting to staples, overall very good copies. Item 402514. $60

FIRST EDITIONS of the first two issues of Perlman’s mimeod journal, with contributions by Perlman, William Bronk, James Weil, Michael Heller, Tim Longville, Theodore Enslin, Cid Corman, Frank Samperi, Franco Beltrametti, John Levy, and other authors.


LIMITED EDITION, number 955 of 1500 copies signed by Mardersteig and Salvadori.

An amusing rhymed note from the poet John Pierpont (1785-1866), the maternal grandfather of the financier J. Pierpont Morgan:

"You ask for my name 'written under a note'  
But I'm sure you don't mean 'note of hand';  
For, as such, 'twere as worthless as you ever wrote,  
Just a-head of the surf, in the sand."

An amusing note for the grandfather of a banker!


One of 21 copies of this separately printed broadsheet, signed twice by Porter. It was originally published in "The Latin American".
137. POUND, Ezra. The *Pisan Cantos*. London: Faber and Faber, [1949].
8vo. 132 pages. Original cloth; dust jacket. Stain on rear jacket panel, several chips at edges. Item 402400.

$400

FIRST UK EDITION. INSCRIBED BY EDITH SITWELL TO HER BROTHER SACHEVERELL SITWELL on the front free endpaper: "For my darling Sachie / those nymphs and bassarids from Page 77 onwards to the end of that Canto / with best love from Edith." She has made an X to mark this passage on p. 77. Edith Sitwell and Pound appeared together in the Contact Collection of Contemporary Writers in 1949. Sacheverell once accused Edith of preferring Pound's cantos to her own, to which she replied that her brother was "one of the greatest [poets] that our race has produced in the last 150 years." Gallup A60b. A FINE ASSOCIATION COPY.

8vo. 107 pages. Original black cloth; dust jacket. Top of spine gently rolled, light soiling to jacket, generally fresh and bright. Item 402393.

$75

FIRST ENGLISH TRADE EDITION. One of 2,000 copies. This was published after the Milan, 1955 limited signed edition, and the first American of the previous year. Gallup A70c.

8vo. 126 pp. Original red cloth; printed dust jacket. Jacket spine slightly toned and with one tiny chip at head, a near-fine copy. Item 402394.

$60

FIRST UK TRADE EDITION. One of 2,290 copies. This was published after the Milan, 1959 signed limited edition and the American edition of the previous year. Gallup A77.
140. POUND, Ezra; Ernest HEMINGWAY; Gertrude STEIN; MAN RAY; Constantin BRANCUSI; and others. *This Quarter*. Vol. 1, No. 1 [Spring, May 1925]. Paris: Ernest Walsh and Ethel Moorhead, 1925. 8vo. 270 pages. Frontispiece portrait of Ezra Pound by Man Ray, plates. Original printed wrappers. A very good copy of this fragile volume, spine restored, wear at edges of wrappers, but internally clean and bright. Item 404448. $900

SCARCE FIRST EDITION OF THE INAUGURAL ISSUE OF "THIS QUARTER." Dedicated to Ezra Pound, this first issue includes two essays on Pound by James Joyce and Ernest Hemingway. Other content includes: Poetry by Emanuel Carnevali, Gertrude Stein, Yvor Winters, Kay Boyle, and others. A play by H D. Prose by Ernest Hemingway ("Big Two Hearted River"), Kay Boyle ("Passeres Paris"), Robert McAlmon, William Carlos Williams ("An Essay on Virginia"). Photo plates of art by Brancusi, and other artists.


FIRST EDITION, LIMITED ISSUE, number 103 of 225 hardcover copies signed by the author.
8vo. 85 pages. Original salmon boards; printed dust jacket. A superlative copy save a minor production flaw to jacket along rear panel (small perforations presumably from folding machine).
Item 406001.
$2,000

FIRST EDITION of Rich’s first commercially published book, issued in an edition of 551 copies as volume 48 of the Yale Series of Younger Poets, edited by W. H. Auden, the judge that year. PRESENTATION COPY, inscribed by Rich on the front free endpaper: "For Mrs. Archibald M. Strong - with best wishes - Adrienne Cecile Rich." Published when Rich was 21 years old and still a student at Radcliffe, ‘A Change of World’ is only preceded by some exceedingly scarce juvenilia.

12 x 19 inches. Engraving by Gary Young. A few small areas of finger-soiling along the edge, generally clean and bright. Item 406120.

$20

One of 150 copies printed by Michael Peich.

8vo. 115 pages. Illustrations in text. Original tan cloth, lettered in red on front cover, and with a gilt medallion. Provenance: Edward T Cook (bookplate, 1883 inscription on flyleaf. Cloth somewhat soiled, bookplate partly removed from pastedown. Item 402167.

FIRST EDITION. James Rennell Rodd (1858-1941) was a contemporary of Wilde’s at Oxford, and was later to have a highly successful diplomatic career. While in America, Wilde arranged for the publication of this book, originally issued in the UK under the title Songs in the South, removing two poems and adding nine previously uncollected. Rodd took offense that Wilde dedicated this edition to himself.


Two volumes, 8vo. Frontispiece portrait of the author by H. Robinson after Sir Thomas Lawrence. Contemporary green hard-grained morocco gilt, covers with dotted-circle roll centering a gilt urn on each side, spines in six compartments with five raised bands, gilt-lettered in two, a repeated gilt block in the remaining, edges gilt, by Hayday. Provenance: Katherine Jane Canning (presentation inscription from the author); J. Wesley Miller (inkstamp on edges, and endleaves). Frontispiece lightly spotted. Some light rubbing to joints, light wear at ends of spine and at corners. Item 400934.

PRESENTATION COPY, inscribed by Rogers on the front flyleaf of vol. 1: “To Katherine Jane Canning / from her very sincere friend / Samuel Rogers. / Dec 1, 1847.” $350


8vo. 50 pages. Cloth; dust jacket. A fine copy in a near-fine jacket with some light wear at the extremities. Item 405778.

FIRST EDITION, SIGNED by the poet on the front free endpaper and dated Oct. 11, 1927. The publisher Walter Kahoe’s copy, with his bookplate.

$50

The Doctor Generosity Press was run out of a tavern in New York City at 73rd and 2nd on the East Side.

148. SHELLEY, Percy Bysshe. "We Pity the Plumage, But Forget the Dying Bird." An Address to the People on the Death of the Princess Charlotte. [London]: "Reprinted for Thomas Rodd", ca. 1843. 8vo. Gatherings stitched; red morocco slipcase. Fine. Item 400585. $1,000

According to Wise: "In 1843, when advertising the present pamphlet for sale, Rodd asserted that it was a facsimile reprint of an alleged original edition of which the author had printed twenty copies in 1816. No example of this mysterious original has ever been unearthed; no trace of it beyond Rodd’s own statement has ever been discovered; and no mention of any kind either of its printing or
distribution is to be found in the correspondence of Shelley or any of his friends. My own opinion is that no original ever existed, that the private impression of twenty copies was a myth, and that Rodd’s so-called facsimile reprint of 1843 is in fact the actual princeps of the Address” (Ashley V, p.64). Granniss Shelley, pp.43-44; Wise Shelley, p.46.


FIRST EDITION, first printing. INSCRIBED by Smith on the front free endpaper and with a two-page note by Smith on folded card, to a correspondent who had sent Smith comments on one of his poems. Smith recounts details of his poem ”The Closing of the Rodeo”: I write it in 1947 when I was a graduate student at Columbia University... I looked out the window one rainy day & saw the cowboys from Madison Square Garden, which was nearby, riding down the street after their rodeo. It was a strange sad sight - symbolizing for me not just the end of this rodeo but the end of a whole way of life in this country.”


Number 182 of 200 press-numbered copies, all on Shadwell paper made especially for this book. The Palatino type was set by Mary Hamady. This copy with the white colon on the title-page (the earliest issue had it in red). Hamady 36.

151. SNYDER, Gary. Everybody Lying on their Stomachs Head toward the Candle, Reading, Sleeping, Drawing. [Berkeley, CA]: Maya, [1969]. 15 x 10 inches. A near-fine copy with some soft creasing at the sheet edges. Item 406149. $40

One of 250 copies. This is Maya’s Broadside One. Printed in two colors by Clifford Burke at the Cranium Press. McNeil A21a.

FIRST EDITION, one of 500 copies. Snyder edited this special issue that includes his own work, as well as contributions by Allen Ginsberg, Keith Wilson, Gene Anderson, Neale Hunter, Annette Boushey, Robert Peterson, John Montgomery, Howard McCord, and other authors. McNeil C277-280.


FIRST EDITION. The broadside reproduces Snyder’s calligraphy and includes his date and signature in the print. One of 300 copies sold at a reading by Snyder, Lew Welch and Philip Whalen at Longshoremen’s Hall is San Francisco on 12 June 1964. McNeil A7.


Issued as a free broadside by Serendipity Books for the International Antiquarian Book Fair, Spring 1973.

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