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BOOKSELLERS

Poetry List, August 2026

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THE STOCKDALE SHAKESPEARE

1. William Shakespeare.

Stockdale's Edition of Shakespeare:

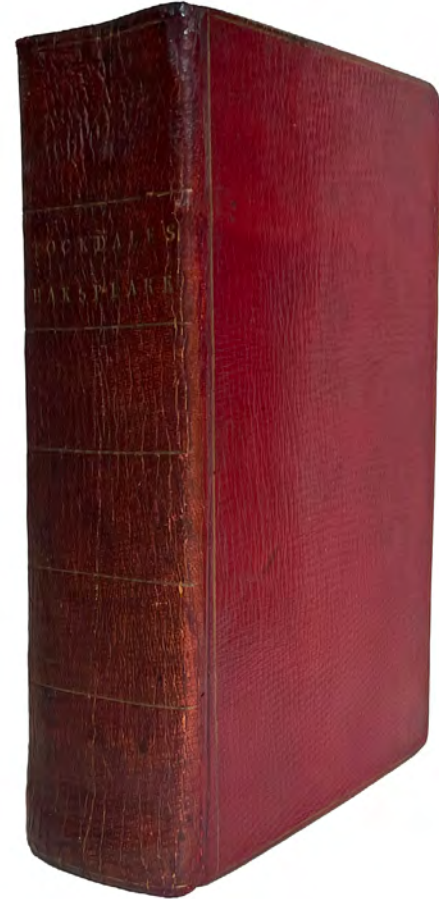
**Including, in One Volume, The Whole of
His Dramatic Works; with Explanatory Notes.**

London: John Stockdale, 1784.

\$2500.

First single-volume octavo edition of Shakespeare's plays, including Rowe's life of Shakespeare and Shakespeare's will.

The Stockdale Shakespeare was designed to appeal to “the middling and lower ranks of the inhabitants of this country,” who had been priced out of previous editions, as well as to those readers looking for a light alternative to their library sets: “The book now offered to the public may commodiously be taken into a coach or a post-chaise, for amusement in a journey. Or if a company of gentlemen should happen, in conversation, to mention Shakespeare, or to dispute concerning any particular passage, a volume containing the whole of his plays may, with great convenience, be fetched by a servant out of a library or a closet.”





Stockdale includes all thirty-six plays represented in the 1623 First Folio, with the text “as it has been settled by the most approved commentators.”

A bright and attractive example of a popular milestone in Shakespeare printing.

Thick octavo, measuring 9.25 x 5.5 inches: [16], [2], 1079, [1]. Full contemporary red morocco ruled in gilt, spine ruled and lettered in gilt, marbled endpapers, gilt-ruled dentelles, all edges gilt. Engraved frontispiece portrait of Shakespeare, text printed in two columns, one page of publisher's advertisements at rear.

Two bookplates to front pastedown, early ink inscription to preliminary blank: “Francis Love Beckford / 1789 / Given in May 1816 by M.B. / to John L. Beckford.” Lightest shelfwear, offsetting from portrait, occasional light foxing.

THE RELEVANT SHAKESPEARE, COMPLETE IN SIX VOLUMES, 1971

2. William Shakespeare; Roland Swanson (editor).
The Relevant Shakespeare:

Shakespeare on the American Dream.

Shakespeare on Pollution.

Shakespeare on Sex.

Shakespeare on Drinking.

Shakespeare on Football.

Shakespeare on Youth.

Kansas City, Missouri: Hallmark Cards, 1971.

\$500.

Complete set of *The Relevant Shakespeare*, a series of six thematically organized photobooks issued by Hallmark in 1971, featuring pithy quotations from Shakespeare paired with black-and-white photographs. The volumes devoted to Sex (“The Pleasing Punishment That Women Bear”) and Drinking (“A Quart of Ale Is a Dish for a King”) feature stills from silent Hollywood films, while the volume on Football (“These Violent Delights”) relies on press photographs of college games.



A horse! a horse! my kingdom for a
horse!

[*King Richard III*, V/iv]

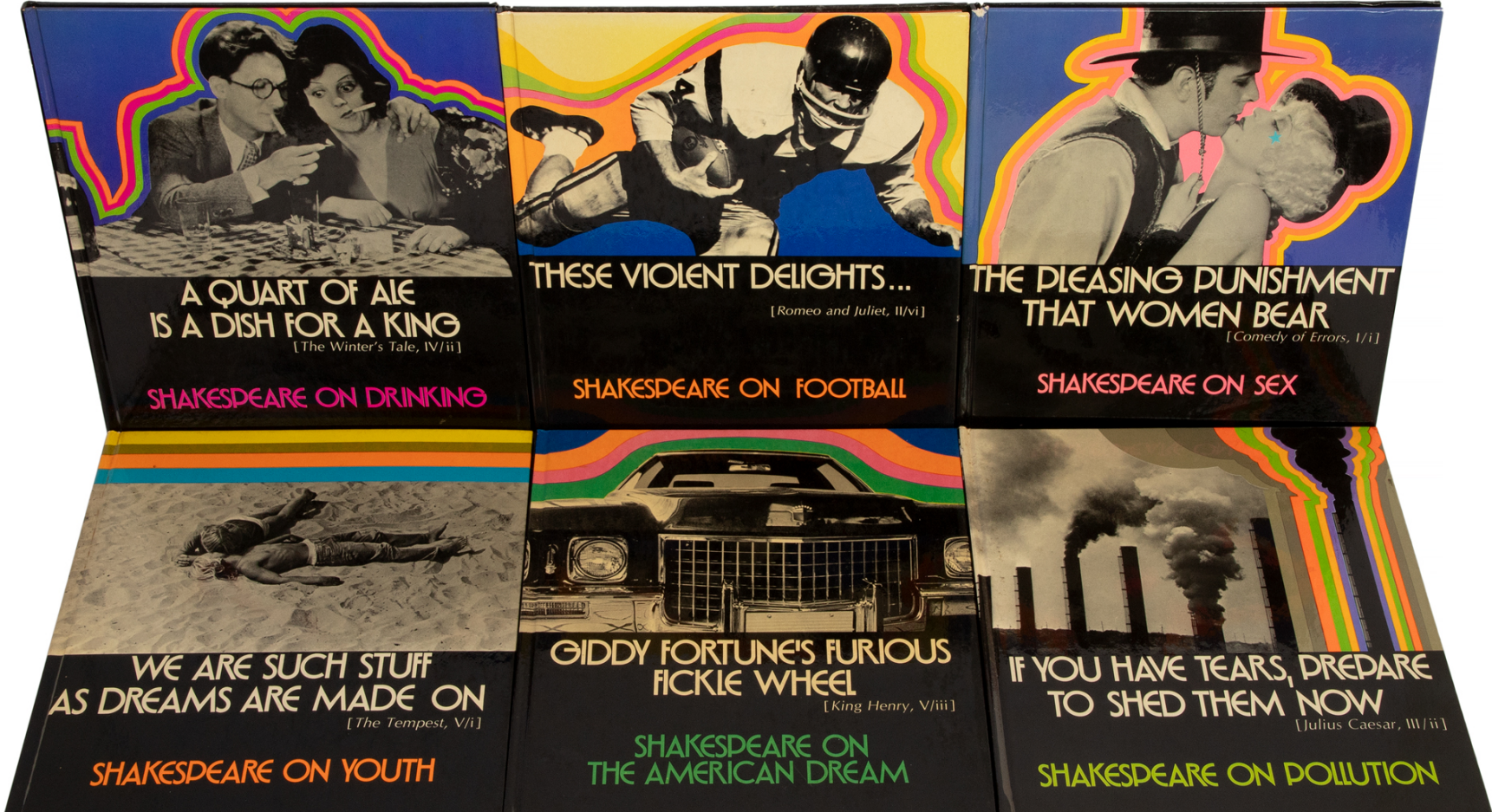
As many arrows, loosed several ways,
Fly to one mark;
So may a thousand actions, once a foot,
End in one purpose,
And be all well borne
Without defeat.

[Henry V, I/ii]



The three remaining volumes, on The American Dream (“Giddy Fortune’s Furious Fickle Wheel”), Pollution (“If You Have Tears, Prepare to Shed Them Now”), and Youth (“We Are Such Stuff as Dreams Are Made On”) showcase documentary photographs of postwar American life, including images by Cornell Capa, Elliot Erwitt, Alfred Eisenstadt, Fred McDarrah, and Bonnie Freer. The editorial focus is squarely on counterculture movements, including communal living, civil rights rallies, anti-Vietnam protests, and environmental activism, all cued to lines from Shakespeare’s plays: “Still in thy right hand carry gentle peace, / To silence envious tongues: be just, and fear not.”

We locate only one institutional holding of the complete series, at the Library of Congress. A near-fine set, bright and unmarked.



Six uniform photobooks, each measuring 8.75 x 8 inches: [32]. Original glossy black pictorial boards printed with black-and-white photographs and brightly colored titles, colored endpapers. Black-and-white photographs throughout text, captioned with quotations from Shakespeare's plays. Light shelfwear to bindings.

**PRINTED BROADSIDE COMMEMORATING
A 1990 MARATHON READING
OF FRANK STANFORD'S
THE BATTLEFIELD WHERE THE MOON
SAYS I LOVE YOU**

**3. [Frank Stanford];
[C.D. Wright]; [Michael Ondaatje].
The Battlefield Where the Moon Says I Love You.
A Marathon Poetry Reading Under a Tent
on the Main Green of Brown University (broadside).
Providence, circa 1990.**

\$450.

Hand-numbered printed broadside reproducing the sign-up sheet for readers of Frank Stanford's posthumously published epic poem, *The Battlefield Where the Moon Says I Love You*, at Brown University on April 20, 1990. The all-night marathon reading began at 7:00 in the evening and concluded at 10:30 the following morning.

**the battlefield
where the moon says I
love you**

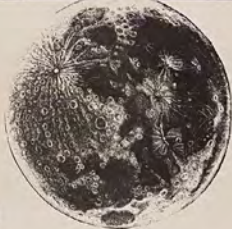
a marathon poetry reading
under a tent
on the main green of brown university

FRIDAY-SATURDAY APRIL 20-21, 1990

7:00PM Dan Ligon	3:00AM Stuart Krusee
7:30 Joe Sullivan	3:30 Josie Foo
8:00 Sube	4:00 A.K. + P. Green
8:30 ETHAN F.	4:30 JULIE McONIE
9:00 Forrest G. Travis	5:00 Ted G. S.
9:30 C.D.	5:30 Clara McNeill
10:00 Michael Ondaatje	6:00 Leo Daly
10:30 Peter Gray	6:30 JORDAN WELLS, esp.
11:00 Tanka Band	7:00 M. S.
11:30 Dinae Thiel	7:30 Rob Lague
12:00 MIDNIGHT MARCH 1990	8:00 Mark Allen
12:30 XXXXXXXXXXXXXXXXXXXX	8:30 Michie, Ted, Julie
1:00 XXXXXXXXXXXXXXXXXXXX	9:00 Lyrissa, Dick, Robert
1:30 S. Sebastian Jack	9:30 Forrest, C.D., Peter, Leo, Pamy
2:00 M. KETZER	10:00 " " " " "
2:30 XXXXXXXXXXXXXXXXXXXX	10:30 " " " " "

PLEASE SIGN UP
FOR ONE
HALF-HOUR SLOT.

**a poem by
frank stanford**



YOU ARE MORE THAN
WELCOME TO BRING
FOOD
AND
BEVERAGES.



Participants included Stanford's partner in the last years of his life, poet C.D. Wright, as well as novelist Michael Ondaatje and poets Forrest Gander, Peter Gizzi, and Diane Thiel.

The Battlefield Where the Moon Says I Love You was the lifetime project and final poem completed by Frank Stanford (1948-1978) before his suicide. Comparatively unrecognized at the time of publication, Stanford's sprawling, unpunctuated epic would become a touchstone for generations of American poets: "I can dream about a dead man's letter and the five dollar bill in his shoe / I can dream about the ship of blind horsemen / that puts out in your sleep that is rigged by spiders / that has a plank everyone must walk." A near-fine survival.

Broadside, measuring 17 x 11 inches. Printed in dark brown ink, numbered 9/100 in pencil. A few soft creases from rolling

LE LUTH FRANÇAIS, 1821

4. [Meunié, Félix].

Le Luth Français.

Almanach Lyrique, Dédié aux Dames.

Paris: Chez Louis Janet, Libraire, [1821].

\$300.

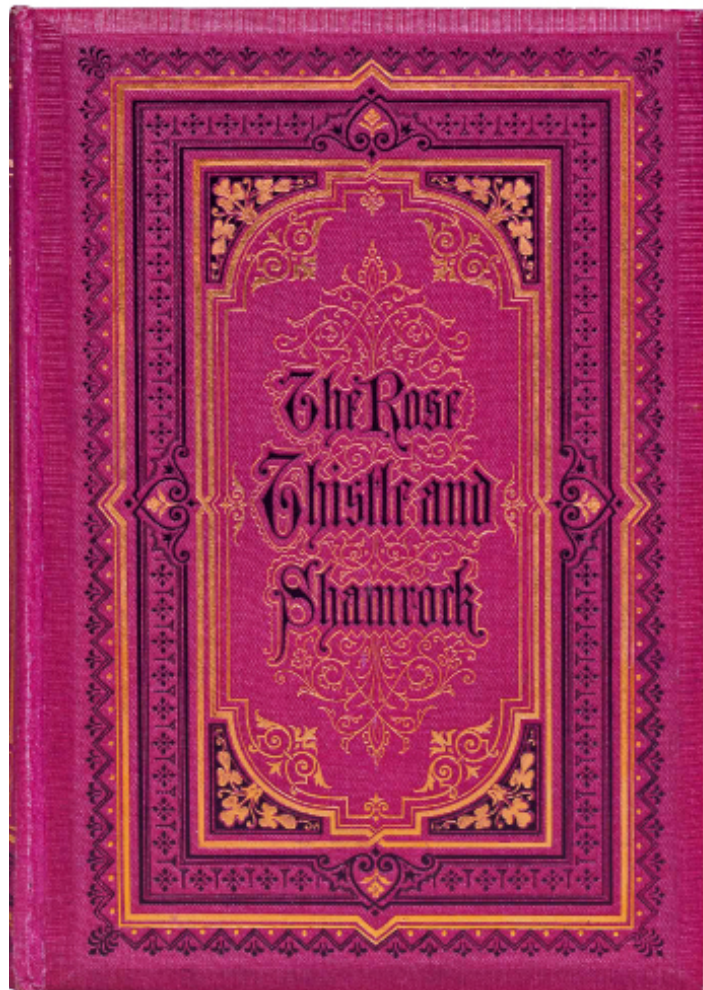
Parisian pocket almanac for the year 1821, an exemplary lady's gift book, providing both music and lyrics for popular songs of the day, illustrated with hand-colored engravings. The collection includes works by several women lyricists and composers: "Moeris" by Sophie Gay, "Veux tu m'aimer" by Madame de Fontry, and "Vous qui priez" and "Isabelle" by Sophie Gail, who had recently died. Miniature bookplate of collector and bibliographer Félix Meunié, author of *Bibliographie de quelques almanachs illustrés des XVIIIe et XIXe siècles* (Paris, 1906).

Text in French. A beautiful copy, in the publisher's decorative card binding and slipcase.





16mo, measuring 4.5 x 3 inches: [2], 128, [4]. Original green pictorial paper boards, all edges gilt, silk pull-tab. Engraved title page (with mezzotint vignette), fully engraved text and musical scores, twelve tissue-guarded hand-colored engraved plates throughout text. Bookplate of “F. Meunier” to front pastedown. Neatly penciled date to title page, lightest rubbing to boards. Housed in original green card slipcase, lightly rubbed, and custom clamshell box.



**THE ROSE, THISTLE AND SHAMROCK, 1874,
IN A SPECTACULAR MAUVE PUBLISHER'S BINDING**

**5. Ferdinand Freiligrath (editor).
The Rose, Thistle and Shamrock:
A Book of English Poetry, Chiefly Modern.**

Stuttgart: Edward Hallberger, (1874).

\$500.

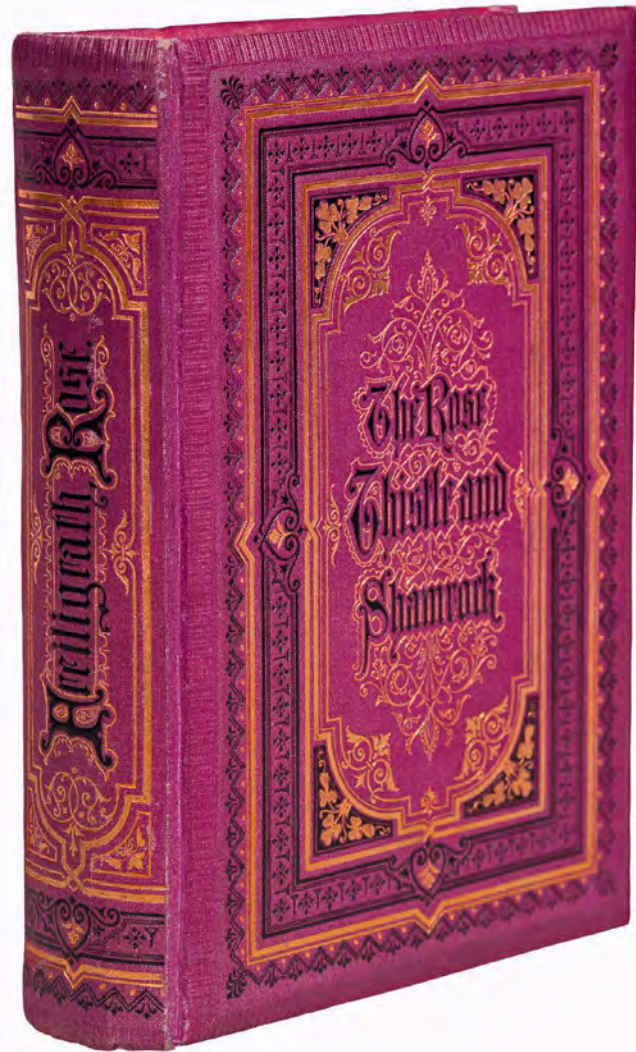
Fifth edition of this popular illustrated anthology of English verse published in Stuttgart, first issued in 1853.

As the title suggests, the collection features poets from England, Scotland, and Ireland, as well as a number of Americans, including Emerson and Whitman. Poems are grouped thematically: "Poesy and the Poets," "Home and Country," "Liberty: Historical Poems," "Society: Work and Progress," "Changes of Life," "Love and the Affections," "Nature and the Seasons," and "The Sea and the Sailor: Foreign Scenes." While the selected poets go back in time as far as Chaucer, they are "chiefly modern," with the Romantics and Victorians most prominently featured.

As the earlier bookseller's pencil note in this copy suggests, the publisher's binding is a stunning example of unfaded mauve bookcloth. In 1856, English chemistry student William Henry Perkin created a brilliant synthetic dye as the unexpected byproduct of a failed experiment: the bright purplish shade variously known as *mauveine*, aniline-purple, and "Perkin's mauve" became an international sensation. It is unusual to find a mauve binding so beautifully preserved.

A near-fine example of an excellent anthology (and a fugitive color).

Single volume, measuring 6.5 x 4.25 inches: xxiv, 496, [4]. Original bright mauve ribbed cloth elaborately decorated in black and gilt, beveled boards, white moiré endpapers, all edges gilt. Engraved pictorial presentation leaf bound before text; twelve tissue-guarded engraved plates; list of illustrations and two pages of publisher's advertisements at rear. White silk ribbon marker laid in. Christmas 1879 ink inscription (Meran, Tirol, Austria) to presentation leaf; bookseller's pencil note to verso of half-title: "the most fugitive of the 19th cen. colors, in mint state, interesting Teutonic binding used on an English text, published in Germany." Lightest edgewear. Housed in a custom clamshell box.





**INSPIRATIONS DU VÉSUYE, 1878,
IN A SENSATIONAL PUBLISHER'S BINDING**

**6. “Lucifer” (pseudonym); Clarens, David (designer).
Inspirations du Vésuve. Poésies Volcaniques par Lucifer.**
Naples: Chez Detken et Rocholl, 1878.

\$350.

First edition of this pocket collection of romantic French verse inspired by the volcanic landscape of Mount Vesuvius and Capri, number 196 of an unspecified limitation. The poet-historian “Lucifer” assures readers that his little book’s brevity and dramatic content (sirens, intoxicants, passions) constitute a “double garantie contre l’ennui,” while his appendix provides curious travelers with information about the Campanian sites mentioned in the poems.

The sensational cover design, lithographed by Eschenbach & Schaefer in Leipzig, features gilded devils hoisting a vignette of the erupting Vesuvius and a blazing heart forged by a fire-breathing horned cherub.

Text in French. OCLC locates no copies in North America.

A bright and mischievous artifact of nineteenth-century Continental tourism, in fine condition.

Single volume, measuring 5.5 x 4 inches: 125, [3]. Original pictorial chromolithographed boards, tan cloth spine decorated and lettered in gilt, white coated endpapers, all edges gilt. Hand-numbered "196" on verso of title page, decorative initials and woodcut vignettes in text. Lightest shelfwear, ink shelfmark to half-title, penciled bookseller notes and early owner signature.



**THREE ORIGINAL BROADSIDES
ISSUED BY THE POETRY BOOKSHOP,
ILLUSTRATED BY CLAUD LOVAT FRASER**

**7. Claud Lovat Fraser (illustrator);
[Thomas Ford.].**

The Rhyme Sheet, Second Series No. 4:

There Is a Lady Sweet and Kind.

[London]: The Poetry Bookshop, [1919].

\$50.

Original broadside issued by Harold Monro's Poetry Bookshop as part of his second series of rhyme sheets, illustrated by Claud Lovat Fraser. The anonymous Renaissance lyric is now attributed to Thomas Ford: "Cupid is winged and doth range, / Her country so my love doth change: / But change she earth, or change she sky, / Yet will I love her till I die."

Woolmer B2:4. A fine example.

Single-sided broadside, measuring 14 x 7.25 inches.

Two illustrations printed in black and salmon.



RHYME SHEET : [Second Series]



THERE IS A LADY SWEET AND KIND

There is a Lady sweet and kind,
Was never face so pleased my mind,
I did but see her passing by,
And yet I love her till I die.

Her gesture, motion, and her smiles,
Her wit, her voice my heart beguiles,
Beguiles my heart, I know not why,
And yet I love her till I die.

Cupid is winged and doth range,
Her country so my love doth change :
But change she earth, or change she sky,
Yet will I love her till I die.

[Anonymous]



Decorations by C. Lovat Fraser

The Poetry Bookshop
35 Devonshire Street
W.C. 1

[No. 4]

[Poem, Anonymous]

RHYME SHEET: [Second Series]



SONG

Never love unless you can
Bear with all the faults of man :
Men sometimes will jealous be,
Though but little cause they see ;
And hang the head, as discontent,
And speak what straight they will repent.

Men that but one saint adore
Make a show of love to more ;
Beauty must be scorned in none,
Though but truly served in one :
For what is courtship but disguise ?
True hearts may have dissembling eyes.

Men, when their affairs require,
Must a while themselves retire ;
Sometimes hunt, and sometimes hawk,
And not ever sit and talk.
If these and such-like you can bear,
Then like, and love, and never fear !



Poem by Thomas Campion. Decorations by C. Lovat Fraser

The Poetry Bookshop
35 Devonshire Street
W.C.1

8. Claud Lovat Fraser (illustrator); Thomas Campion. The Rhyme Sheet, Second Series No. 6: Song.

[London]: The Poetry Bookshop, [1919].

\$50.

Original broadside issued by Harold Monroe's Poetry Bookshop as part of his second series of rhyme sheets, illustrated by Claud Lovat Fraser. The featured poem is a world-weary lyric by Elizabethan poet Thomas Campion: "Never love unless you can / Bear with all the faults of man."

Woolmer notes that the model for the woman at the head of the broadside was the actress Grace Crawford, the artist's wife. Woolmer B2:6. A fine example.

*Single-sided broadside, measuring 14 x 7.25 inches.
Two illustrations printed in black and orange.*

**9. Claud Lovat Fraser (illustrator);
Drayton, Michael.
The Rhyme Sheet, Second Series No. 7:
The Parting.**

[London]: The Poetry Bookshop, [1919].

\$50.

Original broadside issued by Harold Monro's Poetry Bookshop as part of his second series of rhyme sheets. The broadside pairs Michael Drayton's seventeenth-century sonnet "The Parting" with two vignettes by Claud Lovat Fraser: "Shake hands for ever, cancel all our vows, / And when we meet at any time again, / Be it not seen in either of our brows / That we one jot of former love retain."

Woolmer B2:7. A fine example.

*Single-sided broadside, measuring 14 x 7 inches.
Two illustrations printed in black and green.*



RHYME SHEET : [Second Series]



THE PARTING

Since there's no help, come let us kiss and part—
Nay, I have done, you get no more of me;
And I am glad, yea, glad with all my heart,
That thus so cleanly I myself can free.
Shake hands for ever, cancel all our vows,
And when we meet at any time again,
Be it not seen in either of our brows
That we one jot of former love retain.
Now at the last gasp of Love's latest breath,
When, his pulse failing, Passion speechless lies,
When Faith is kneeling by his bed of death,
And Innocence is closing up his eyes,
Now if thou would'st, when all have given him over,
From death to life thou might'st him yet recover.



The Poetry Bookshop
35 Devonshire Street
W.C. 1

[No. 7]

Poem by Michael Drayton
Decorations by G. Lovat Fraser

GIANT NIGHT, SIGNED BY ANNE WALDMAN

10. Anne Waldman; Joe Brainard (cover design).

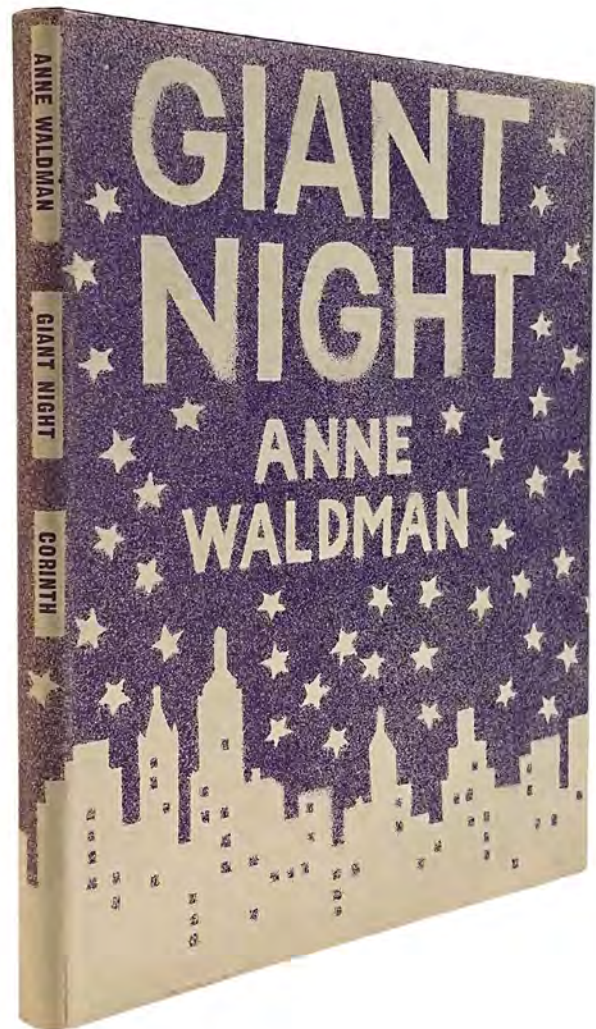
Giant Night.

New York: Corinth Books, 1970.

\$200.

First trade edition of Anne Waldman's *Giant Night*, one of 1000 copies in cloth, signed on the title page. Set in Greenwich Village against the backdrop of Waldman's work at the St. Mark's Poetry Project, these freewheeling poems capture the downtown energy of the late 1960s, with casual references to Bob Dylan and the Rolling Stones, Andy Warhol and Stokely Carmichael, Allen Ginsberg and Ted Berrigan. "TURN ON THE TV BABY / we'll see the moon in color / AMAZING WOW UNBELIEVABLE / modern techno no no no / are they really playing / Frank Sinatra from the / command module? TOO MUCH / I'm going out again." This first trade edition of *Giant Night* was expanded from the 1968 mimeo collection of the same title published by Waldman's Angel Hair Press in an edition of 100 copies. A fine signed copy.

Single volume, measuring 8 x 6 inches: [8], 9-94, [2]. Original purple cloth boards, spine titled in white, original unclipped pictorial dust jacket designed by Joe Brainard, printed in purple and white. Signed by Anne Waldman on title page.



LOOKING *for* LUCK

P O E M S



Maxine Kumin

LOOKING FOR LUCK, INSCRIBED BY MAXINE KUMIN

11. Maxine Kumin; [Emily Wallace].

Looking for Luck.

New York: W.W. Norton, 1992.

\$65.

First edition in wrappers of Pulitzer winner Maxine Kumin's tenth collection of poetry, inscribed by Kumin to modernist poetry scholar and Bryn Mawr professor Emily Wallace and her husband. Kumin's careful attention to the details of the natural world reflects her experience living on a farm in rural New Hampshire: "I tear the caul, look into eyes / as innocent, as skittery / as minnows. Three heaves, the shoulders pass."

Laid into this copy is the printed invitation to Kumin's April 1993 reading at Bryn Mawr, with the provost's handwritten invitation to dinner with Kumin before the event. A fine inscribed copy.

Single volume, measuring 8.25 x 5.5 inches: 94. Original color pictorial wrappers. Inscribed on title page: "for Gregory and Emily / Maxine Kumin / 15 Apr 93." With: printed invitation to Kumin's April 1993 reading at Bryn Mawr College, and handwritten invitation from Bryn Mawr provost inviting the recipients to dinner with Kumin.

1. AKHMATOVA

2. ANGELOU

3. BISHOP

4. BROWNING

DOVE

GLUCK

HACKER

KUMIN

LEVY

SEXTON

12. A R G K W M N J I I
 14. A L L I M A A O E J
 15. H A B P A P L A T H C
 16. I T J I R A B D Z X C
 17. K W S R S K U N M S E
 18. G R E Z C H I K S A V
 19. N R A U S M O E X O N
 20. I R L P U A T P T I O
 21. N G E K D T P R X L O
 22. W N I K I O E P E X B
 23. O L D S C V D G H Z D C
 24. R O G A E A N V P O K L
 25. B W R L J A H O V S T M
 26. Z U C L E I V B E G X H O

“WOMEN POETS” WORD SEARCH

12. [WOMEN POETS].

Word-Finds Companion. Volume 314.

[Blue Bell, Pennsylvania]: Kappa Books, 2022.

\$50.

Volume 314 in Kappa’s popular Word-Finds Companion series, one of thousands of mass-market puzzle books published for wholesale distribution in American grocery, drug, and dollar stores. This volume is notable for its Puzzle 23, titled “Women Poets,” which represents a deep dive into postwar American poetry, featuring Elizabeth Bishop, Ruth Stone, Maya Angelou, Adrienne Rich, Maxine Kumin, Sylvia Plath, Anne Sexton, Denise Levertov, Joanne Kyger, and Louise Gluck. Living poets include Rita Dove, Marilyn Hacker, Sharon Olds, and Anne Waldman. With the exception of Sappho and Anna Akhmatova, all of the poets named in the word search write in English; Emily Dickinson is a surprising omission from the list. An unusual topic for an ephemeral Kappa puzzle, whose creator (a moonlighting graduate student?) is uncredited and unknown.

Single volume, measuring 8 x 5.25 inches: [1], 4-97, [1]. Original color-printed wrappers. Forty-three word searches followed by answer key. Half-inch closed tear to foot of front wrapper.



**THE NIGHTINGALE WARBLING FORTH HER OWNE DISASTER,
PRESENTATION COPY FROM PUBLISHER AMOS STRETTELL**

**13. Martin Parker; [Amos Strettell]; [Richard Heber].
The Nightingale Warbling Forth Her Owne Disaster:
or, The Rape of Philomela.**

London: G.P. for William Cooke, 1632

[but privately printed by J. Moyes for Amos Strettell, circa 1820.]

\$1250.

Publisher's presentation copy of this nineteenth-century reissue of Martin Parker's 1632 ballad of Philomela, inspired by Book Six of Ovid's *Metamorphoses*.

Parker was a prolific balladeer under Charles I, publishing popular broadsides and chapbooks, with a penchant for "moralistic tales of inconstant men and long-suffering or patient women" (ODNB). Styling himself "the Nightingale's Secretary," Martin tells the story of Philomela's rape, mutilation, and revenge from her own perspective: "Then let your minds suppose that you doe heare / A virgin ravish and depriv'd of tongue, / For so the nightingale that sings so cleare, / Was once, as *Ovid* long agoe hath sung."

By the early nineteenth century, only one copy of Parker's 1632 first edition was known to survive, in the possession of book collector Amos Strettell, who arranged for the printing of this type facsimile in an edition of 27 copies.

Strettell presented this copy of his reissue to fellow collector Richard Heber, an inaugural member of the Roxburghe Club.

This reissue is, effectively, the earliest obtainable edition of Parker's poem: Strettell's copy of the 1632 first edition is now at the Huntington, with a second (defective) copy held by the British Library (ESTC S110227).

A scarce hybrid of classical mythology and Stuart balladry, presented by the publisher.

Very few copies reprinted from the extremely rare edition of 1632 by Mr. Strettell, by whom this copy was presented to Mr. Heber. Priced in the Bibliotheca Anglo-Poetica £15 15s, and sold at Midgeley's sale for £12 2s 6d.

THE
NIGHTINGALE

WARBLING

forth her owne Disaster :

OR,

The Rape of Philomela.

Newly written in English verse,

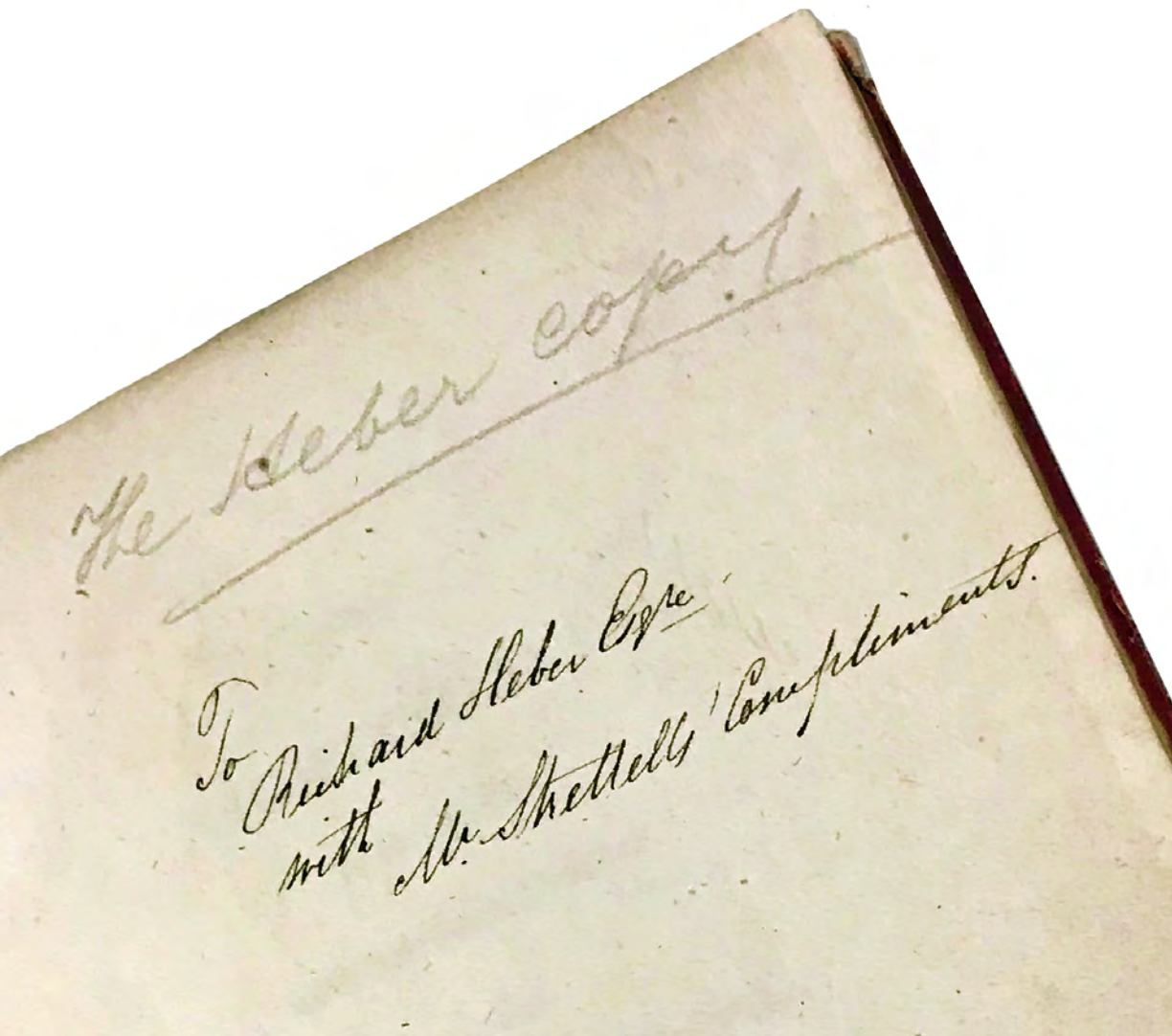
By MARTIN PARKER.



LONDON:

Printed by G. P. for *William Cooke*, and are to be sold
at his Shop neere *Furneals Inne* gate in
Holbourne.

1632.



Octavo, measuring 7.75 x 4.75 inches: [18], 25, [1]. Nineteenth-century black morocco spine lettered in gilt, red paper boards, text block uncut. Engraved device to title, eight engraved headpieces throughout text. Ink presentation inscription to front flyleaf: "To Richard Heber Esqre / with Mr Strettell's Compliments."

Penciled bookseller notes to preliminaries, printed bookseller description tipped to verso of front free endpaper: "Very few copies reprinted from the extremely rare edition of 1632 by Mr. Strettell, by whom this copy was presented to Mr. Heber. Priced in the Bibliotheca Anglo-Poetica £15 15s, and sold at Midgley's sale for £12 2s 6d." Light marginal markings in red pencil throughout text, with partial note opposite title: "1632 / From Ovid's." Boards rubbed, occasional faint spot to text.

**AN EARLY ETHEL REED BINDING:
CLINTON SCOLLARD'S HILLS OF SONG, 1895**

14. Ethel Reed (designer); Clinton Scollard.

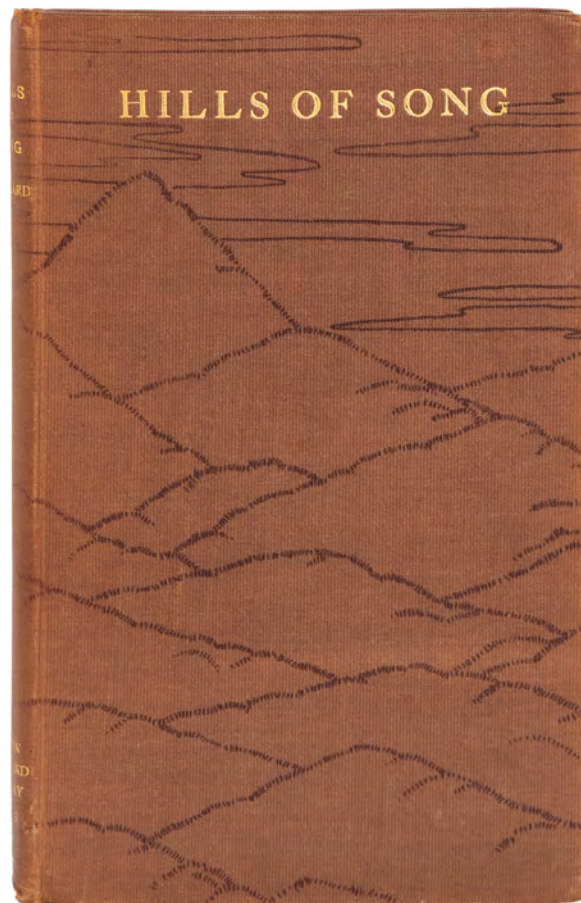
Hills of Song.

Boston: Copeland and Day, 1895.

\$150.

First edition of these sentimental lyrics by American poet Clinton Scollard, one of 500 regular copies out of a total edition of 550: "I see it along the west / The maple's beacon-fire / And there kindles within my breast / Ever the old desire."

Hills of Song is notable for its unusual publisher's binding, designed by Ethel Reed (1874-1912) at the beginning of her brief but dazzling career in graphic design. In February 1895, Reed created a stir with her first poster for the *Boston Sunday Herald* ("Ladies Want It"), prompting Boston publishers Herbert Copeland and F. Holland Day to hire her for a series of binding, illustration, and advertising jobs. This stylized binding, with earth-toned hills rolling across boards and spine, was one of Reed's first book designs. As the American publishers of the *fin-de-siècle* arts quarterly *The Yellow Book*, Copeland and Day connected Reed with British publisher John Lane and art editor Aubrey Beardsley when she moved to London in 1896; she soon became *The Yellow Book's* most published female contributor.

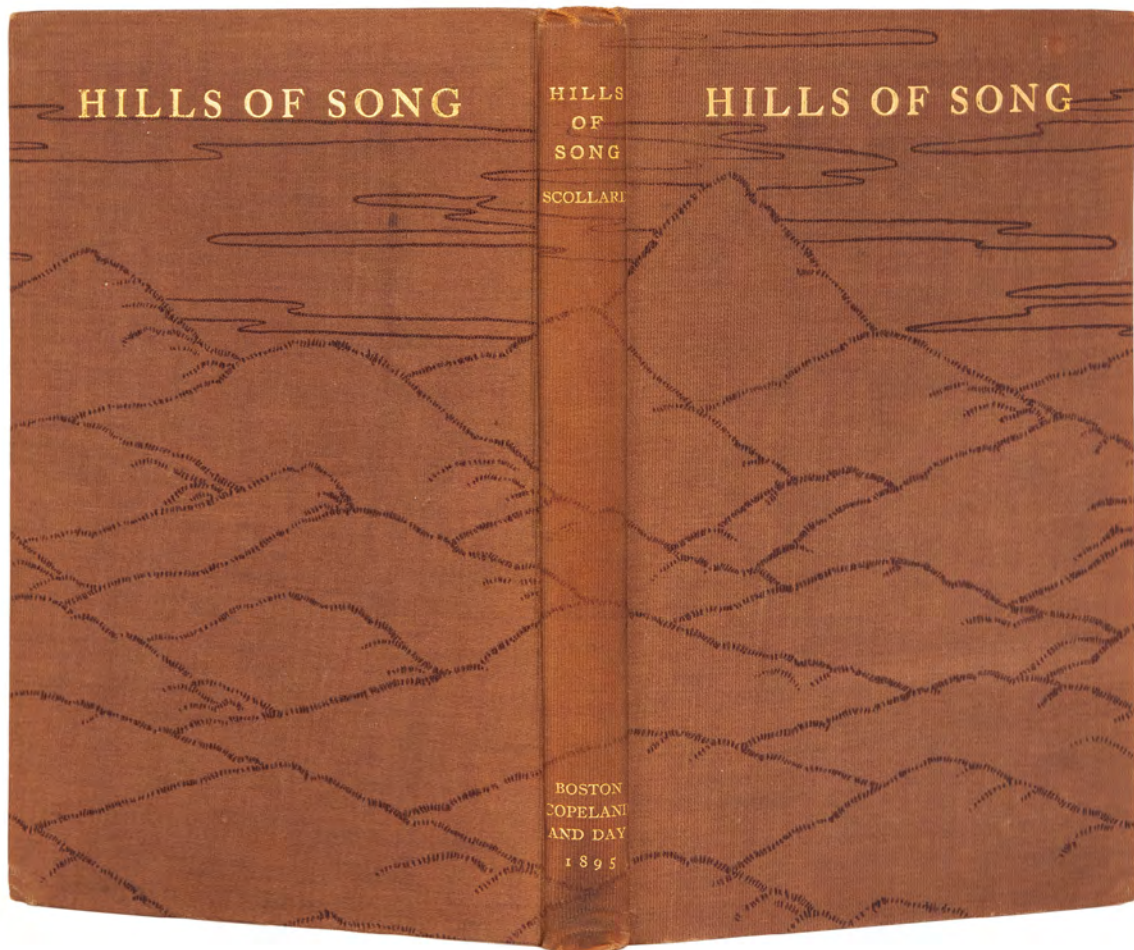


See William S.
Peterson, *The
Beautiful Poster Lady:
A Life of Ethel Reed*
(2013).

A near-fine example
of an uncommon
Art Nouveau
binding.

*Single volume, measuring
6.75 x 4.25 inches:
[8], 93, [1].*

*Original brown ribbed
cloth pictorially stamped
in dark brown, both
boards and spine titled
in gilt, text block uncut.
Lightest edgewear.*



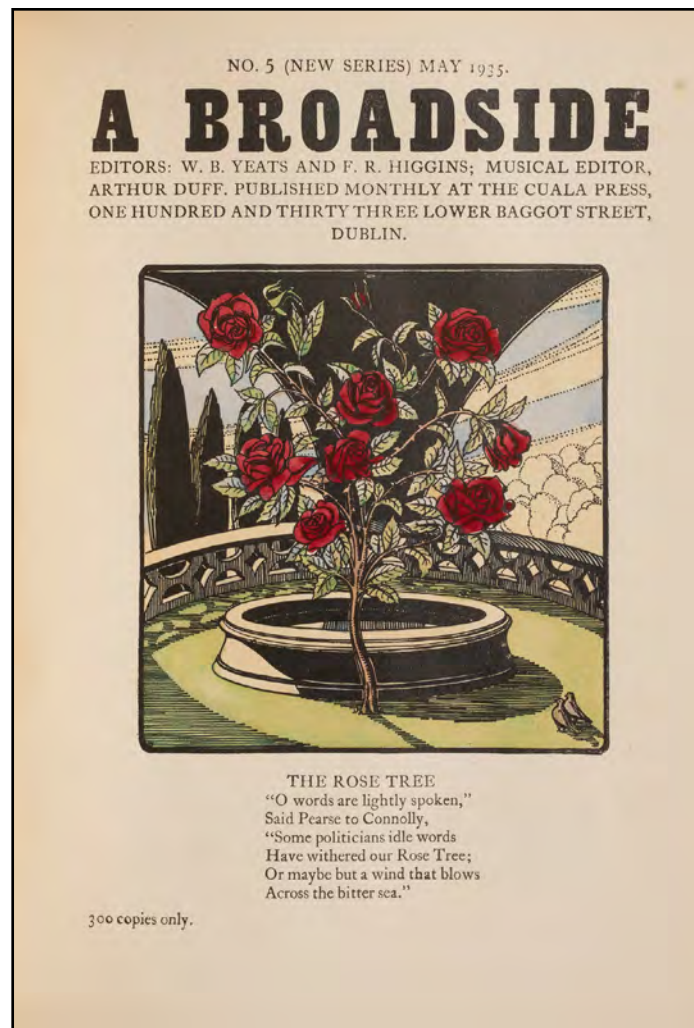
**BROADSIDES, 1935,
PRINTED AT THE CUALA PRESS
AND SIGNED BY W.B. YEATS**

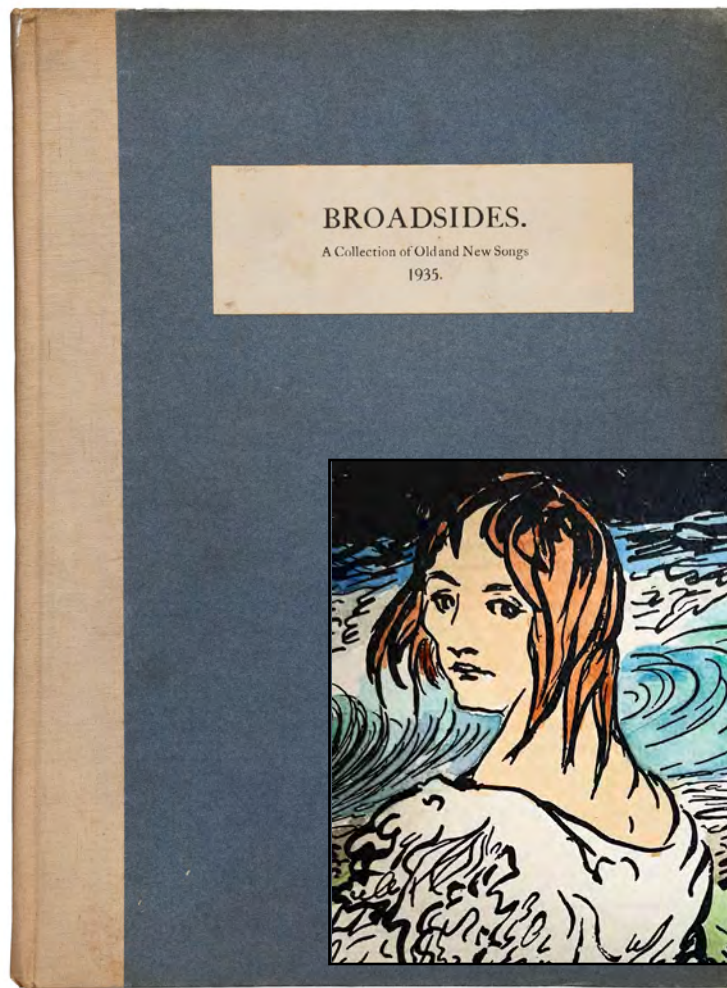
**15. William Butler Yeats; F.R. Higgins;
Padraic Colum; Jack Yeats; et al.
Broadsides. A Collection of Old and New Songs 1935.**
Dublin: The Cuala Press, 1935.

\$3500.

Signed limited first edition, one of 100 copies, of this collection of musical broadsides celebrating the history of the Anglo-Irish ballad: "In town and country alike, as in the old English carols, every song is a narrative." Issued monthly throughout 1935, the broadsides feature new verses by contemporary Irish poets, paired with traditional ballads set to music by Arthur Duff. Featured poets include W.B. Yeats, F.R. Higgins, and Padraic Colum.

The hand-colored illustrations, which recall the simple woodcuts that decorated the "slip songs" of earlier centuries, are the work of Jack B. Yeats and other contemporary Irish artists.





In forging connections between “old and new songs,” between folk tradition and modern art, these broadsides exemplify the Celtic Revival ambitions of Elizabeth Yeats’s Cuala Press, and represent a continuation of her first series of 84 broadsides, issued between 1908 and 1915. Three hundred copies of each broadside were printed, and one hundred were bound and signed by W.B. Yeats and F.R. Higgins. Wade 249.

A near-fine copy of a beautiful book, a landmark of the Irish literary revival.

Single volume, measuring 11.5 x 8.25 inches: [56]. Original linen-backed blue paper boards, printed pastedown title label to upper board, blue endpapers. Foreword signed by W.B. Yeats and F.R. Higgins; engraved musical staves and twenty-four hand-colored line block illustrations throughout text. Pencil inscription to front blank: “Iona Craig gave me this book in 1936.” Spine ends and edges lightly rubbed, crease to front free endpaper.

NEW POEMS BY DYLAN THOMAS, 1943

16. Dylan Thomas.

New Poems.

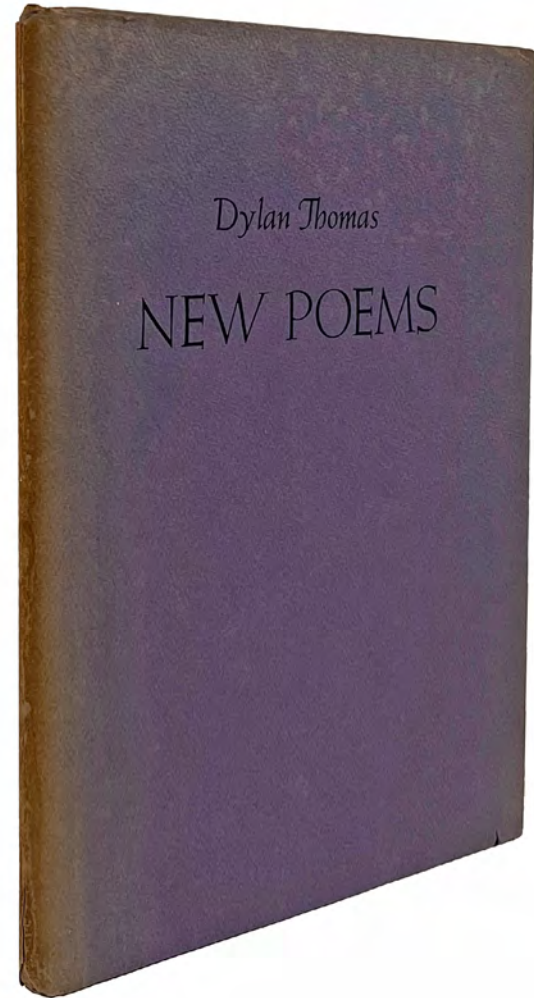
Norfolk, Connecticut: New Directions, (1943).

\$350.

First edition of Dylan Thomas's fourth collection of poetry, one of 1000 copies in boards.

In 1938, New Directions publisher James Laughlin wrote Thomas: "New Directions is the best publisher for you in America because I fight for my books. None of the big houses will fight for a poet these days." In 1939, New Directions would publish *The World I Breathe*, an anthology reprinting poems and stories published by Thomas in the United Kingdom, followed in 1940 by the first American edition of his novel *Portrait of the Artist as a Young Dog*.

Part of the New Directions Poets of the Year series for 1943, *New Poems* includes seventeen poems, representing the first book appearance of nine of them.



*Among Those Killed in the Dawn Raid
Was a Man Aged One Hundred*

When the morning was waking over the war
He put on his clothes and stepped out and he died,
The locks yawned loose and a blast blew them wide,
He dropped where he loved on the burst pavement stone
And the funeral grains of the slaughtered floor.
Tell his street on its back he stopped a sun
And the craters of his eyes grew springshoots and fire
When all the keys shot from the locks, and rang.

Dig no more for the chains of his grey haired heart.
The heavenly ambulance drawn by a wound
Assembling waits for the spades' ring on the cage.
O keep his bones away from that common cart,
The morning is flying on the wings of his age
And a hundred storks perch on the sun's right hand.

Highlights include "Among Those Killed in the Dawn Raid Was a Man Aged One Hundred," "Poem / To Caitlin" (later revised to "Unluckily for a Death"), and "And Death Shall Have No Dominion:" "Though they go mad they shall be sane, / Though they sink through the sea they shall rise again; / Though lovers be lost love shall not; / And death shall have no dominion."

See *The Way It Wasn't: From the Files of James Laughlin* (2006).
A very good copy.

Single volume, measuring 8.5 x 6 inches: [32]. Original violet boards titled in black, original unclipped violet dust jacket priced at \$1.00. Jacket spine panel sunned and splitting, a few faint splashmarks, light edgewear.

A Primitive like an Orb
a poem by Wallace Stevens
with drawings
by Kurt Seligmann

**A PRIMITIVE LIKE AN ORB, 1948,
BY WALLACE STEVENS AND KURT SELIGMANN**

**17. Wallace Stevens; Kurt Seligmann (illustrator).
A Primitive Like an Orb.**

**A Poem by Wallace Stevens
with Drawings by Kurt Seligmann.**

[Pawlet, Vermont]: The Banyan Press, 1948.

\$150.

First edition, one of 500 copies printed for the Gotham Book Mart, of this postwar collaboration between modernist poet Wallace Stevens and Surrealist painter Kurt Seligmann.

In characteristic meta-poetic style, Stevens deals with the partial nature of the individual work of art, each “tenacious particle” reflecting a greater whole: “The essential poem begets the others. The light / Of it is not a light apart, up-hill.” Seligmann’s illustrations, featuring fantastic armored figures moving through an empty landscape, capture Stevens’s “abstraction given head, / A giant on the horizon, given arms . . . a large among the smalls.” A near-fine copy.

Side-stitched volume, measuring 10 x 6.5 inches: [16]. Original textured olive-green wrappers titled in brown, two illustrated plates printed in brown on Zebu paper. Three tiny droplets of candle wax to upper wrapper.



(iv)

One poem proves another and the whole,
For the clairvoyant men that need no proof:
The lover, the believer and the poet.
Their words are chosen out of their desire,
The joy of language, when it is themselves.
With these they celebrate the central poem,
The fulfillment of fulfillments, in opulent,
Last terms, the largest, bulging still with more,

(v)

Until the used-to earth and sky, and the tree
And cloud, the used-to tree and used-to cloud,
Lose the old uses that they made of them,
And they: these men, and earth and sky, inform
Each other by sharp informations, sharp,
Free knowledges, secreted until then,
Breaches of that which held them fast. It is
As if the central poem became the world,

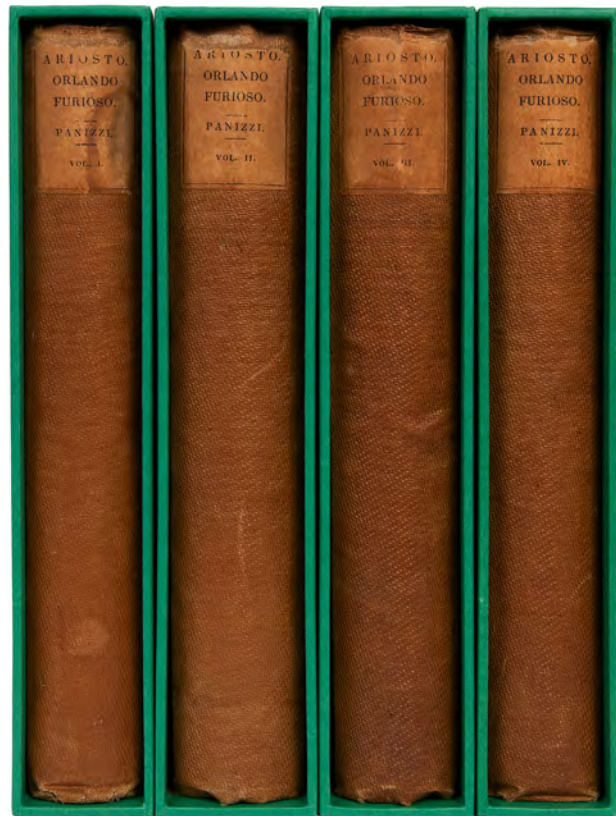
**PICKERING'S ORLANDO FURIOSO, 1834,
IN ORIGINAL PUBLISHER'S CLOTH,
FROM THE LIBRARY OF
FRANCES MARY RICHARDSON CURRER**

**18. Lodovico Ariosto; Antonio Panizzi (editor);
[Frances Mary Richardson Currer].
Orlando Furioso Di Ariosto.
With Memoirs and Notes by Antonio Panizzi.
London: William Pickering, 1834.**

\$2200.

First Panizzi edition of Ariosto's *Orlando Furioso*, issued in four volumes by William Pickering in 1834, from the celebrated library of Frances Mary Richardson Currer.

Set during the Saracen invasion of France, *Orlando Furioso* (1516-1532) follows the adventures of Charlemagne's high-strung knight Orlando, who goes mad for love. Ariosto's comic epic was hugely influential, going on to inspire works as various as *The Faerie Queene*, *Much Ado About Nothing*, *Don Quixote*, and *Don Juan*.





Pickering issued this set as a companion to Panizzi's 1830 edition of Boiardo's *Orlando Innamorato*. It was Pickering's practice to keep his books in sheets and bind them over time: the morocco-grain cloth used on this set likely dates from slightly later in the nineteenth century.

This copy of *Orlando Furioso* contains the bookplates and purchaser's note of Yorkshire coal heiress Frances Mary Richardson Curren (1785-1861), who built a celebrated library of some 20,000 volumes. Contemporaries praised Curren's scholarship and taste, as well as the rigorous organization and "choice condition" of her books. The bibliographer Thomas Frognall Dibdin called her a "book-genius," and remarked of her library: "The 'Collections' are nearly perfect." In 1820, and again in 1833, Curren issued a catalogue of her holdings, widely viewed as "the model catalogue of a private library" (DNB), and sent copies to book collectors across England and Europe, including members of the newly formed Roxburghe Club, quietly asserting her place among them. Also known for her commitment to charitable causes, Curren is obliquely noted as a "wealthy lady, in the West Riding of Yorkshire" who paid off the debts of a new widower, Patrick Brontë; scholars speculate that Charlotte Brontë's unusual pen name, Currer Bell, is a tribute to Frances Curren.

Text in Italian. See Keynes, *William Pickering, Publisher*. A near-fine copy, in the publisher's cloth, with excellent bibliophilic provenance.

Four octavo volumes, measuring 7.5 x 4.5 inches: [vii]-viii, clxxvi, 198; [4], 436; [4], 424; [4], 330, 79, [1].

Original publisher's morocco-grain plum cloth, printed paper spine labels, text uncut and partially unopened. Woodcut frontispiece portrait after Titian; woodcut publisher's device to title pages. Bookplates of Frances Mary Richardson Curre and John Porter; Porter's Pickering collection label to rear pastedown of Volume I. Ink note in Curre's hand to verso of front free endpaper of Volume I: "Russell Smith – 13s: 6d."

Spines sunned and slightly bubbled, light scattered foxing. Housed in later green card slipcases.



ORLANDO FURIOSO DI ARIOSTO
WITH MEMOIRS AND NOTES BY
ANTONIO PANIZZI



VOLUME I

LONDON
WILLIAM PICKERING

1834

honey&wax

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