What an odd time to be an antiquarian bookseller. As the whole world strives to heal while convulsing with rage against injustice, issue points and binding variants can seem pitifully insignificant. We slip into the shop masked and gloved to wrap and dispatch books, but 1123 Broadway has not now for months been a haven of bibliophilia, with baroque music playing and a pot of coffee freshly brewed. Yet we hear from our clients and feel ourselves that cultivating bibliomaniac — even reading the books — has been a balm. Reading has been an escape as well as a means of rediscovering some of the humanity that’s been eroded by seclusion.

Signed books have always had to do with imputed distance: the author’s signature in it is a marker of its having passed through her hands, sometime somewhere. As our own geographical remit has narrowed, a signed book now feels even more like a piece of moon fallen into our hands.

We feel it is vital to amplify black, brown and native voices. Thus we highlight the following authors in this list: Achebe, Borges, Danticat, Erdrich, Fuentes, Garcia-Aguilera, Iweala and Kunzru. Their work traverses style, subject and period. There is no one “literature of color,” nor do we wish to tokenize or fetishize these authors’ work. Bringing the work of people of color to the fore nevertheless feels like a small but powerful role the world of antiquarian books can play — a safeguard against our becoming truly irrelevant or frivolous.

As we slowly begin to normalize, we hope your quarantine reading continues unabated. Enjoy the list, and note that all copies are listed on AbeBooks and fully photographed. Keep an eye out for the second part of the list (Le Guin to Wolff) in the coming days!


5. Anania, Michael; illust. Ed Colker. *Once again, flowered: poems*. Millwood, NY: Haybarn Press, 2000. First edition, limited (numbered 22 of 110 copies signed by Anania and Colker). Fine in purple silk jacquard (bound by Barbara Mauriello) with an onlaid print by Colker. With the cancelled bookplate of Poets House Library (indicating that the volume was donated by the publisher) on the front paste-down. With a print (“Wind’s wake...”) signed and titled by Colker laid in within a vellum folder, as issued. With only ten copies in institutional collections and none on the market (or having come to auction), this collection of poems by the often-overlooked poet and editor — all the rarer for being a Midwesterner rather than coastal — is quite rare. A sequence of poems written mostly in tercets, at turns spare and lyrical. [200471] $66.


8. Ashbery, John. *The Ice Storm*. Madras & New York: Hanuman Books, 1987. First edition. Near fine, with some scuffing along the edges of the dust-wrapper and a bit of the gilding to the “t” of “THE” worn. Signed by Ashbery on the title-page (most uncom-monly). One of the small Hanuman books that were a collaboration between Francesco Clemente and Raymond Foye operating out of the Chelsea Hotel (not too far from the bookshop) and the Kalakshetra Press in Madras (Chennai). This was part of the second batch of six titles (Series II, Fall of 1987). The books’ format was inspired by that of Indian prayer books. [200473] $328.


13. Beckett, Samuel; trans. Michael Brodsky. *Eleuthéria*. New York: Foxrock, 1995. First edition, first printing of the English translation (from the French). Numbered 223 of an edition of 250 hors commerce, signed by the three publishers: (then-recently ousted founder of Grove Press) Barney Rosset; by John Oakes, now of OR Books (which acquired Foxrock as an imprint); and by Dan Simon, now of Seven Stories Press.* Fine in fine dust-wrapper. Eleuthéria was written before Beckett’s first-mounted play, *Waiting for Godot*, but was passed over for reasons of expediency among others. Rossett secured permission from the Beckett Estate to publish the translation; the work was quickly brought out in French before the present item was brought to market. *We thank Professor S.E. Gontarski, who provided the introduction for the volume, and Mr. Oakes for their help in deciphering these signatures. [200265] $284.


22. Borges, Jorge Luis. *Irish Strategies*. Dublin: Dolmen Press, 1975. Limited edition (numbered 266 of an edition of 350 copies signed by the translators and by the illustrator (Bernard Childes) of which 300 were for sale). Top-stain is glossy-red and even. Small bumps along the bottom of the slipcase. Presented with the bifolium prospectus, sunned about 1” on fore-edge, with bumps to the corners and a ½” tear to front fore-edge; else fine. [75437] $240.
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35. Carver, Raymond. *In a Marine Light*. London: Collins Harvill, 1987. First edition. With three dust-wrappers. The outermost has a Collins price-sticker (£11.50) to the lower edge of the front flap, but else fine; the inner two are fine. The innermost dust-wrapper has rough-cut edges; perhaps this was a production test copy, or simply a review copy? Signed by Carver on the first free end-paper. Published only in the UK. [200138] $500.


54. DeLillo, Don. Great Jones Street. London: André Deutsch/Wildwood House, 1974. First British edition. Fine in what is probably a British library issue (that is, the dust-wrapper is pasted down to the boards, the front flap pasted to the first free end-paper and the rear flap pasted to the inside of the back board). The front and rear hinges have been professionally taped and sewn. Signed by DeLillo on the title-page. [200159] $328.


57. Dickey, James; illust. Timothy Engelland. Scion. Deerfield, MA/Dublin: The Deerfield Press/ The Gallery Press, 1980. First edition, limited (edition of 300, signed by Dickey and bound by Museum Bookbindings in Dublin). Dickey was United States Poet Laureate from 1966 to 1968, and was otherwise widely lauded (National Book Award for Poetry, Guggenheim Fellowship). Best known for his novel Deliverance, which was turned into a film starring Jon Voight and Burt Reynolds, Dickey will surprise with this sensitive and lyric poem in two parts. Engelland’s colored wood-cuts are superb. [200488] $44.


88. Gilliam, Terry and Tony Grisoni, illust. Terry Gilliam. *NOT The Screenplay to Fear & Loathing in Las Vegas*. New York: Applause, 1997. First edition. Near fine in pictorial wraps. Signed by Gilliam (with a doodle of a pencil), Grisoni and Leila Nabulsi (a producer of the film, with the comment “Wise up!”) on the half-title-page, and by Johnny Depp (a star of the film, along with Benicio del Toro) on the inside of the front cover. With all of Gilliam’s storyboards alongside the script. The authoring of the screenplay was deeply controversial. Alex Cox and Tod Davies wrote a script that was thrown out; Gilliam and Grisoni rewrote the script shortly before filming. The matter led to Gilliam burning his Writers’ Guild card at a signing in New York. The “NOT” of the title, therefore, is a reference to this kerfuffle. [200452] $258.


96. Guest, Barbara. *The Blue Stairs*. New York: Corinth Books, 1968. First edition, limited (numbered 68 of an edition of 100 copies signed by Guest). Two small stains to the rear cover, else near fine in printed card wraps. Cover by Helen Frankenthaler. Guest was in the first generation of New York School poets — along with Ashbery, O’Hara, Berrigan, Padgett et al. — who had a more jaded and world-weary approach to poetry than the Confessionalists (Plath, Ginsberg et al.). The poems are expansive on the page, as deeply referential as they are irreverent. [200492] $56.


99. Gunn, Thom and Ted Hughes. *Selected Poems*. London: Faber & Faber, 1965. First edition, “Second reprinting” (i.e., third printing; first 1962), from the Faber paper covered Editions (never issued in hard-cover). Very good. Inscribed and dated “To Farida [Majid] 17th May 1967 from Ted Hughes” on p. 34 (the incipit off Hughes’s section of the book). A good juxtaposition of The Movement (Gunn) and its antithesis (Hughes), showing that English poetry of the 1950’s and 1960’s wasn’t as divided as is sometimes thought. Majid, herself a poet and translator, held a literary salon in Cadogan Square in the early 1970’s, coming into contact with John Ashbery, Allen Ginsberg, Seamus Heaney and others. She held a regular literary salon at her home at 3 Cadogan Square, which was also the site of the Salamander imprint, under which Majid published two collections. [200494] $66.


108. Harrison, Jim; Fanny Howe; Ruth Whitman and William Corbett (eds.). *Fire Exit, The Magazine of the New Poet's Theatre*, Volume 1 Number 1. Cambridge, MA: [No publisher], 1968. First and only edition of the first number of the first volume of *The Magazine of the New Poet's Theatre*. Some sunning to the spine; else fine in stapled red printed wraps. Signed by Jim Harrison, one of the contributors, on the title-page. The affiliation with the New Poet's Theatre ended after this first volume; the journal ran to four numbered issues (1968-1974) and a further five unnumbered foldout issues (1976-1987). $196.


