

item 28, Jespers

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THE NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

APRIL 21-24, 2022

BOOTH D22



ILAB
 INTERNATIONAL LEAGUE OF
 ANTIQUARIAN BOOKSELLERS

1 **ARTAUD, Antonin.** *Tric Trac du Ciel*. Illustré de gravures sur bois par Elie Lascaux. Paris: Galerie Simon, 1923. First edition. [16] pp. Original printed wrappers. One of 100 copies (of 112 printed), signed by Artaud and the illustrator Elie Lascaux. Hint of wear to head and tail of spine, mild offsetting to endpapers, near fine or better.

\$7500

Artaud's first book, a collection of surrealist poems. Published by Daniel-Henry Kahnweiler, the great gallerist who also produced attractive limited editions of works by Gertrude Stein, Max Jacob, Tristan Tzara, and others, with illustrations by Leger, Picasso, Gris, Masson, and others.

Though he is better known for his contributions to the theatre, these "shreds I have managed to snatch from complete nothingness," reminiscent of Poe, Rimbaud, and Baudelaire, are nonetheless marked by the uniqueness of Artaud's vision. As John Ashbery said of him, "he was a mystic endowed with an almost Jamesian sense of precision in analyzing his turbulent states of mind." The critic Maurice Saillet said of the poems in this collection, "they breathe a disturbing sweetness, that of a spirit caught between heaven and hell, which will find only in its own ruin the meaning and completion of its perfection."

Hugues, *50 ans d'édition de D.-H. Kahnweiler*, 14.



2 **BERLIN, Lucia.** *A Manual for Cleaning Ladies*. Washington DC [actually Healdsburg, CA]: National Endowment for the Domestic Arts / Zephyrus Image, 1977. First edition. [20] pp. String-sewn letterpress printed wrappers. Illustrated with four linocuts by Michael Myers. Housed in the original envelope with linocut printed in green, as issued. The book shows some offsetting to the first and last leaves from the acidic wrappers, as always seen, but is otherwise fine. The envelope shows some toning and handling wear.

\$2600

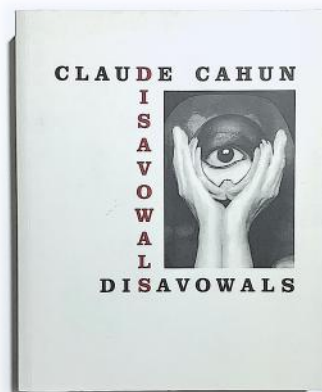
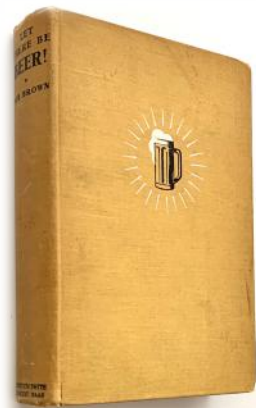
Berlin's first publication, preceding the collection *Angels Laundromat* by four years. Always difficult to find, and increasingly scarce in recent years. Following the publication of her collected short stories, *A Manual for Cleaning Women*, in 2015, Berlin has received the wide and deserved acclaim that was not overly forthcoming in her lifetime. Johnston, *Zephyrus Image*, pp. 126-27; 208.

3 **BRAKHAGE, Stan.** *The Seen*. San Francisco: Zephyrus Image, 1975. First edition. [32] pp. String-sewn wrappers of refractive mylar with linocut cover image, with inner cover of smoky mylar. Fine copy. \$750

Remarks following a screening of "The Text of Light" at the San Francisco Art Institute, November 18, 1974. Brakhage loved the book and wrote to publisher Holbrook Teter that of all the publications of his writings this was "easily the most beautiful book of all- most spectacularly light-like I've ever seen. It tumbled out of the envelope a showering rainbow... completely took my breath!" Johnston, *Zephyrus Image*, pp. 110-111, 193.

4 **BROWN, Bob.** *Let There Be Beer!* New York: Harrison Smith and Robert Haas, 1932. First edition. 321 pp. Yellow cloth boards, spine lettered in black, with a beer mug motif on the front board. Some minor handling wear and grubbiness to the cloth, spine a bit darkened, interior clean and tight. \$1750

A rare volume by the polymath author. In some circles Bob Brown is best known for his involvement as poet and publisher in the literary expatriate scene in Paris in the 1920s and 1930s and his idea for a "Readies" reading machine, but he also was the author of numerous cookbooks, in collaboration with his wife. This book, published around the same time as his experimental Roving Eye Press was publishing his avant-garde verse (and also just before the end of Prohibition) is considered a classic of the literature on beer by those who have been able to track down a copy. The New York Times review noted, "...the poet in Mr. Brown produces literature of amber magnificence. But he does not let the poet drink the scholar under the table." H.L. Mencken, to whom the book was dedicated, wrote, "I hope every honest beer fanatic will buy two copies of *Let There Be Beer!*—one for himself and one for his pastor."



5 **CAHUN, Claude.** *Disavowals, or, Cancelled Confessions* [Aveux non Avenus]. Cambridge, MA: The MIT Press, 2008. First edition thus. 226 pp. Original printed wrappers. Introduction by Jennifer Mundy. Afterword by Francois Leperlier. Translated by Susan de Muth. Slight handling wear, near fine. \$250

This is the first English translation (published in the UK by Tate Publishing in 2007) of Cahun's major work: "It is the nearest thing to a memoir Cahun wrote, but in fact the book is an anti-memoir, a critique of autobiography, where she uses subversive photomontages and statements to present herself as a force of genius possessed of the need to resist identification and to maintain within herself 'the mania of the exception.'"



6 CARRINGTON, Leonora. *Untitled*. n.d., c. 1932-33. Watercolor on paper. 12 x 15.5 cm. Matted and framed. \$28,500

An early drawing, very reminiscent of Carrington's series "Sisters of the Moon" (1932-33), which scholar Susan Aberth notes "must be understood as a pivotal turning point in the development of Carrington's unique artistic vision that even at this early date entailed a mixing of cultural symbols and artistic styles. It was the first step taken in what would be a lifetime spent envisioning a world of feminine power, located specifically in the mythic and the occult." The drawing is a manifestation of a young woman's combination of fashion drawings, fairy princesses and magical women, influenced by the sumptuous world of Victorian storybooks, and was likely completed either at home in England or one of Carrington's boarding schools abroad. Although it must be considered a work of juvenilia, the delicacy of the linework and color handling are lovely and accomplished.

Carrington brought a cache of these fairy tale images and other early work when she moved to Saint-Martin d'Ardèche in the south of France with Max Ernst in 1938. Their idyll there was soon shattered by the coming war, with Ernst interned as an enemy alien and their lives torn asunder. A neighbor and friend, Maurice Lods, was entrusted with artworks and other belongings for safekeeping as both eventually fled, never to return to their blissful and productive retreat.

Provenance:

Maurice Lods, with a certificate stating that it was acquired directly from the artist; Galerie 1900-2000, Paris; Heart Fine Art, Edinburgh; acquired from the above by the present owner.

Reference:

Aberth, Susan. "An Allergy to Collaboration': the Early Formation of Leonora Carrington's Artistic Vision." *Leonora Carrington and the International Avant-Garde*, edited by Jonathan P. Eburne and Catriona McAra, Manchester University Press, 2017, pp. 20-38.

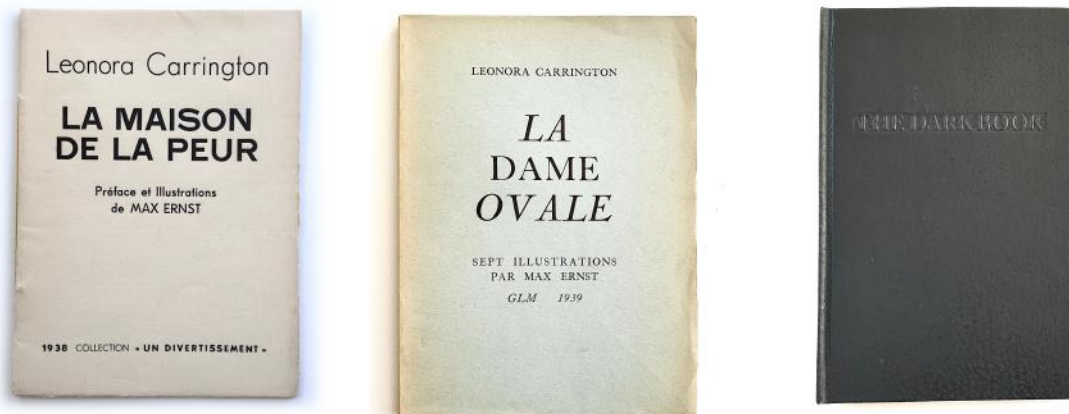
We are grateful to Dr. Susan Aberth for her assistance with cataloging this item.

7 **CARRINGTON, Leonora.** *La Maison de la Peur*. Préface et illustrations de Max Ernst. Paris: H. Parisot, 1938. First edition. [16] pp. Sewn wrappers. Of a total edition of 120 copies, this is one of 100 copies "sur papier Le Roy Louis, teinte Champagne." Three collage illustrations and preface by Max Ernst. Very minor wear, else fine. \$2850

The first published work by the great Surrealist painter and author, written when she was 21 years old. A short, dream-like tale, this collaboration with Ernst, then her lover, is of a girl who finds herself surrounded by mysterious talking horses, fusing humans and animals in classically surreal ways.

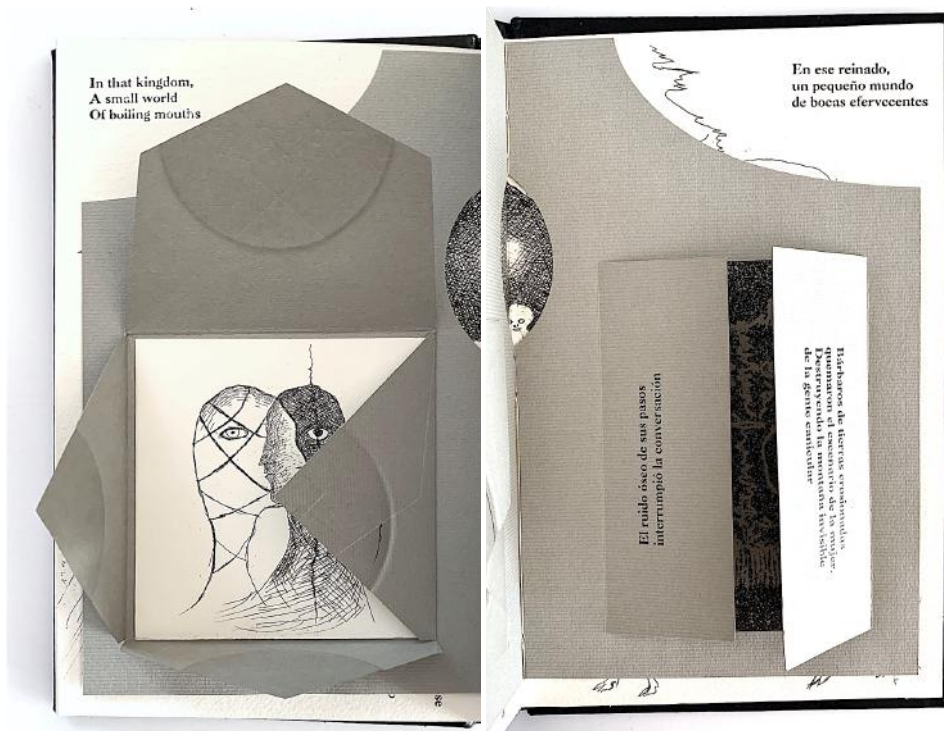
8 **CARRINGTON, Leonora.** *La Dame Ovale*. Avec Sept Collages par Max Ernst. [Paris]: GLM, 1939. First edition. Unpaginated. Publisher's printed wrappers. One of 500 numbered copies on velin blanc, of a total edition of 535 copies. Spine browned, front gutter slightly overopened. Original tissue guards laid in. \$1850

Five brief stories by Carrington: "La Dame ovale," "La débutante," "L'ordre royal," "L'amoureux," and "L'oncle Sam Carrington," with eight collages by Ernst, including the frontispiece. Her second book, published shortly before her idyllic life with Max Ernst in Saint-Martin d'Ardèche was abruptly ended.



9 **CARRINGTON, Leonora, and Gabriel Weisz.** *The Dark Book*. México, D.F.: Tiempo Extra Editores, 1996. First edition. [31] pp. Publisher's full black pigskin, embossed in blind on the front board and spine, in slipcase, as issued. Touch of wear to head and tail of spine, else fine. One of sixty numbered copies on velin Arches, signed by Carrington and Weisz. \$11,500

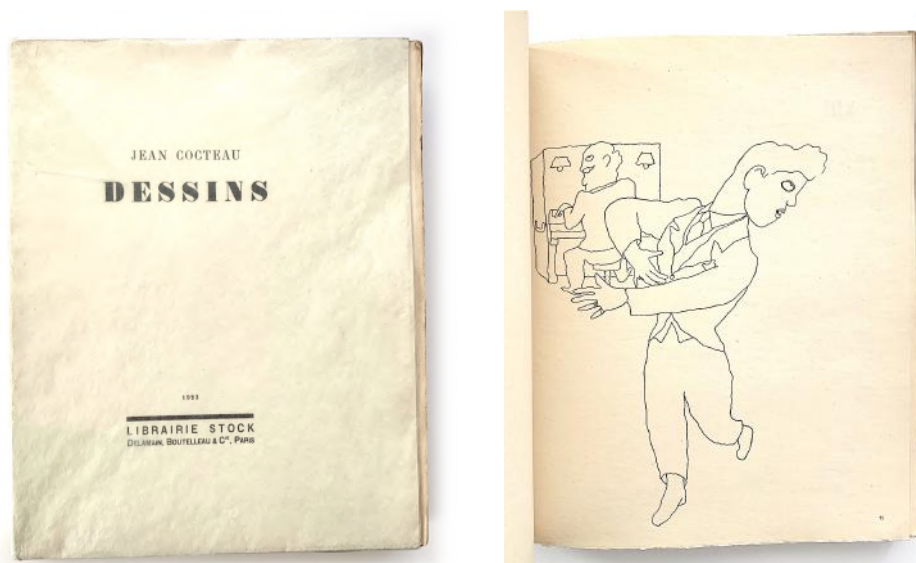
A beautiful collaboration by Carrington and her son Gabriel. Carrington's illustrations throughout in etching and aquatint complement Gabriel's text, which is presented in English and Spanish. A centerpiece contains two foldout flaps, each containing an image. Weisz said of working with his mother on this project, "There was a very special kind of communication between Leonora and me when we were working on The Dark Book. It was a book made with her drawings and my poems, we sort of intermingled one and the other and that worked, because it was a game. It was not a conceptual, deep discussion of how the drawing was going to interact with the poem or vice versa. It just did, as plain things do, but playing was extremely important in the creative relationship. She didn't try to instruct me, I didn't try to instruct her." OCLC locates one copy only, Art Institute of Chicago. See image following.

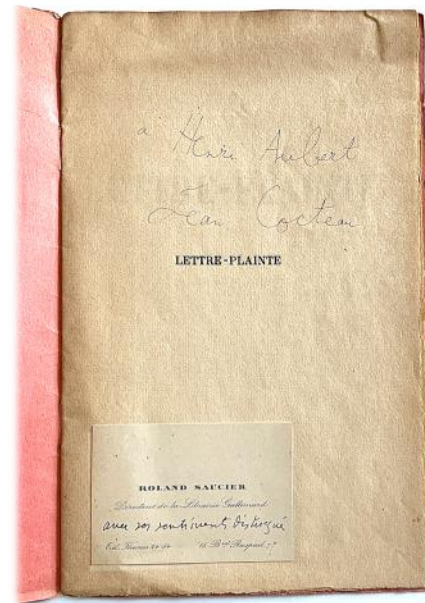


Carrington, *The Dark Book*, item 9

10 **COCTEAU, Jean.** *Dessins*. Paris: Librairie Stock, 1923. First edition. Quarto. [272] pp. Original printed wrappers, glassine. Some minor handling wear, front and rear cover slightly shorter than text block, near fine. Of a total edition of 625 copies, this is one of 100 copies on Madagascar, with an original drawing by Cocteau bound in with annotated title ("avec dessin ou annotation de l'auteur sur page de garde"). The drawing is of a terrier with a bow on its collar, initialed and annotated by the artist, "Chien fait par Picasso dans un seul bout de carton." \$7500

A beautiful, fairly early collection of Cocteau's drawings, printed on rectos only and presented without text in some thematic sections (including "Le mauvais lieu," which includes scenes of bars populated by cross-dressers, same-sex couples, and others), and many portraits, including Satie, Radiguet, Bakst, and Picasso, to whom the book is dedicated. Housed in a custom clamshell box. OCLC locates less than twenty copies in America across several records.





11 **COCTEAU, Jean.** *Lettre-Plainte*. Paris: [R. Saucier], 1926. First edition. vii, [1] pp. Stapled printed wrappers. Staples rusted, some handling wear and minor bumping. Attractively chemised in a custom slipcase. Of 25 copies printed hors commerce, this is exemplaire no. 1. "Cette lettre a été tirée à 25 exemplaires sur papier vergé d'Arches hors-commerce par les soins de Roland Saucier et achevée d'imprimer le 22 mai 1926 par l'Imprimerie centrale de l'ouest à La Roche-sur-Yon (Vendée)." \$4500

Cocteau's "complaint letter" addressed the issue of books and other possessions being stolen from Cocteau's apartment on the rue d'Anjou. Although he writes "I accuse no one" (and indeed, "J'ai toujours préféré les voleurs à la police"), many of the books were stolen by Maurice Sachs, who was entrusted by Cocteau to sell some of his material while Cocteau was in Villefranche-sur-Mer and wound up taking considerably more than he should have, and pocketing the money. Cocteau published the letter "to warn everyone who owns books inscribed to me that I never dispose of books sent to me by their authors—not even after erasing the inscription, a current practice I consider worst of all." The letter was published by Roland Saucier of the Gallimard bookshop, with his printed calling card with holograph inscription mounted on the half-title. Inscribed by Cocteau to Henri Aubert on the half-title. See Steegmuller, *Cocteau*, Appendix XIII, p. 521. Rosanna Warren also touches upon Sachs' thievery from Cocteau in her biography of Max Jacob (p. 422), as does Carlton Lake in his chapter on Cocteau in *Confessions of a Literary Archaeologist*. OCLC locates three copies, Beinecke, BnF, KB. De toute rareté.

12 **CUMMINGS, E.E.** *CIOPW*. New York: Covici-Friede, 1931. First edition. [119] pp. Rough-woven tan cloth over boards, cover board stamped in silver facsimile of Cummings' signature. One of 391 numbered copies printed, signed by Cummings on the title-page in watercolor. Some rubbing at spine extremities and hinges, as always seen with this fragile production. Endpapers darkened at gutters, contemporary gift inscription on front pastedown. \$1800

A luxe edition of Cummings' visual artwork in Charcoal, Ink, Oil, Pencil and Watercolor, with a foreword by him. Printed in New York by the Stratford Press. Typography by S.A. Jacobs. Reproductions by the Meriden Gravure Company. Firmage A10. See image following.



13 **DRUCKER, Johanna.** *The Surprise Party. or: on not going not ongoing.* [Berkeley]: Chased Press, 1977. First edition. [18] pp. Side-stapled wrappers covered with tied white ribbons. Cover sheets toned at spine, else a fine copy of a very delicate and fragile item. \$500

One of 120 copies printed. Text printed letterpress on thin tissue overlaying the offset image on the next page. Drucker has said of this book, "A number of difficulties arose in production of this book. The first was the cutting of the tissue paper. Putting it into the guillotine cutter and keeping it flat, even, and straight was almost impossible. We used quite a number of extra sheets around the tissue as packing. Printing the tissue letterpress wasn't difficult, though handling it required some care.... As a book-object, it was sufficient to its purpose—meant to look like a party favor, designed to have the ephemerality and immediate appeal of a birthday present. Successful enough on its own terms, but the terms are pretty narrow." *Druckworks* 4.

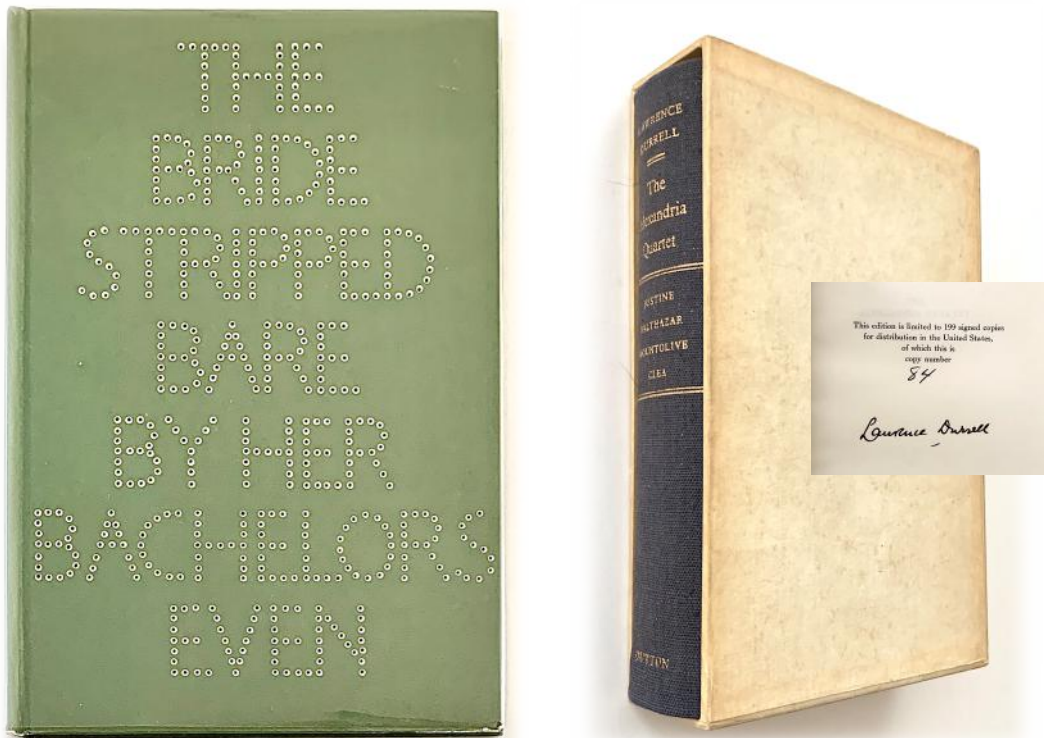


14 **DUCHAMP, Marcel, and André Breton.** *First Papers of Surrealism.* New York: Coordinating Council of French Relief Societies, 1942. First edition. [49] pp. Stapled wrappers designed by Duchamp, cover punched with five holes, as issued. Corners a bit rubbed, abrasion to lower edge of front cover and first several leaves, minor edgewear. \$1250

Catalog of an exhibition held at 451 Madison Avenue, the Whitelaw Reid Mansion, in New York, October 14 to November 7, 1942. It was the first major show of Surrealist art in America and included work by Max Ernst, Marcel Duchamp, Yves Tanguy, Rene Magritte, Hans Arp, Marc Chagall, Alberto Giacometti, Frida Kahlo, Joan Miro, Meret Oppenheim, Leonora Carrington, Andre Masson, Pablo Picasso, Kay Sage, and many others. Many of the artists, including Breton, Ernst, Carrington, and others, had fled to New York due to the war, and their presence there energized the Surrealist scene.

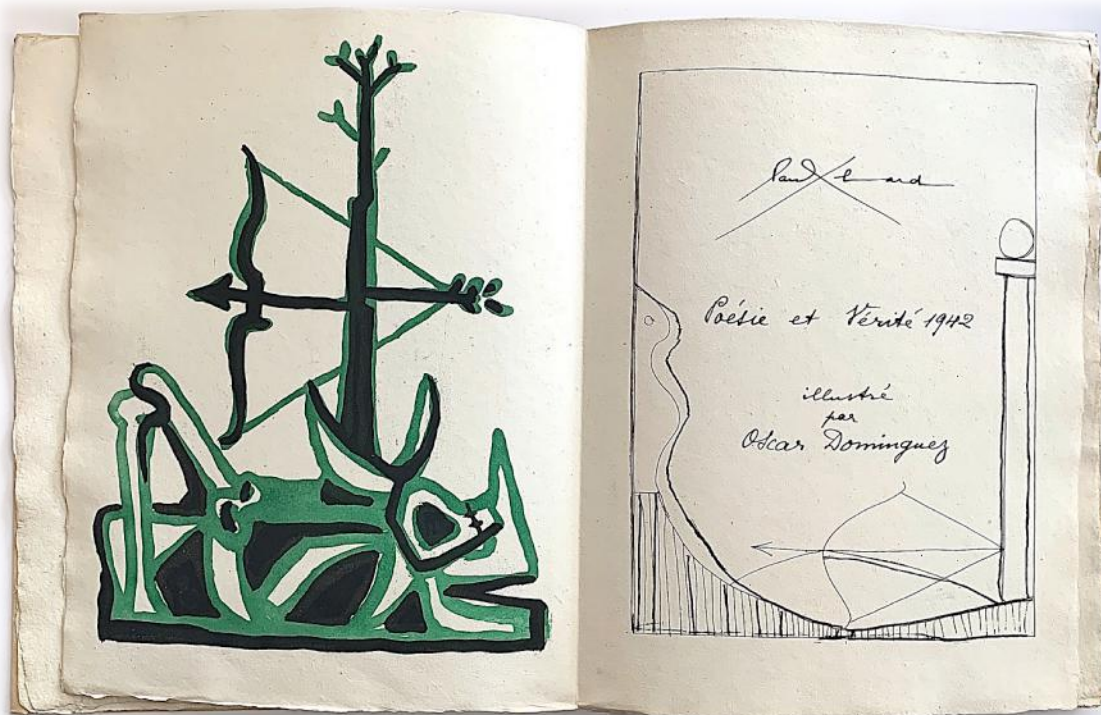
15 **DUCHAMP, Marcel.** *The Bride Stripped Bare By Her Bachelors Even.* A Typographic Version by Richard Hamilton of Marcel Duchamp's Green Box. Translated by George Heard Hamilton. [London]: Percy Lund, Humphries & Co., 1960. First edition. Unpaginated. Green printed paper boards, original publisher's acetate wrapper. Slight rubbing to corners, minor rust spots to inner rear gutter. Small chip to acetate at head of spine. Overall very well preserved. \$500

Duchamp's "Large Glass," on which he worked from 1912 to 1923, was "an art form without parallel, a unique marriage of visual and linguistic concepts." The Green Box was published in a limited edition in 1934 with the various documents reproduced in facsimile as individual items contained in a box, now presented here in Hamilton's translations and encompassing photographs, full-page drawings, diagrams, various typographic formats, annotations, vignettes, and musical notation. Several later editions were published.



16 **DURRELL, Lawrence.** *The Alexandria Quartet.* New York: E.P. Dutton, 1962. 884 pp. Beveled marbled paper boards over deep blue cloth backstrip, lettered and ruled in gilt, in publisher's slipcase. Spine slightly sunned, boards slightly rubbed at bevel, slipcase shows handling wear but is solid. One of 199 signed copies for distribution in the United States; the British edition published by Faber was 500 copies. \$1500

A beautiful copy of Durrell's magnum opus and a high spot of twentieth century literature.



17 ELUARD, Paul. Oscar Dominguez, ill. *Poésie et Vérité* 1942. Paris: Les Nourritures Terrestres, 1947. First edition thus. Large quarto. Unbound signatures laid into printed wrappers with a small intaglio print on the front cover, housed in original chemise and marbled slipcase. Slight toning to wrapper edges, chemise hinges tender. Two-color aquatint frontispiece, text reproduced in Eluard's manuscript facsimile throughout with surrounding intaglio illustrations on each page, thirty-two total. Printed at the presses of Roger Lacourière.

Produced in an edition of 221 copies: 185 (numbered 37-221) on Chiffon de Lana, 35 (numbered 2-36) on Chiffon de Lana with an extra suite of the prints in their first state and the successive stages of the color frontispiece; and this copy, as documented in the colophon: a unique copy on Vergé, numbered 1, done especially for the publisher Jacques Goldschmidt, with his signature at the colophon and with a suite of the first-state prints; the successive stages of the frontispiece composition; and a series of rejected plates presenting a darker illustrative series with the texts. Both the proof title page and frontispiece have been signed by Dominguez. A remarkable document of the bookmaking process. \$8500

Eluard's stirring text was originally published semi-clandestinely during the war and contains one of his most enduring poems, "Liberté." In 1942 it was printed in London in the official Gaullist magazine *La France libre* and thousands of copies were dropped by parachute by British aircraft above occupied France.

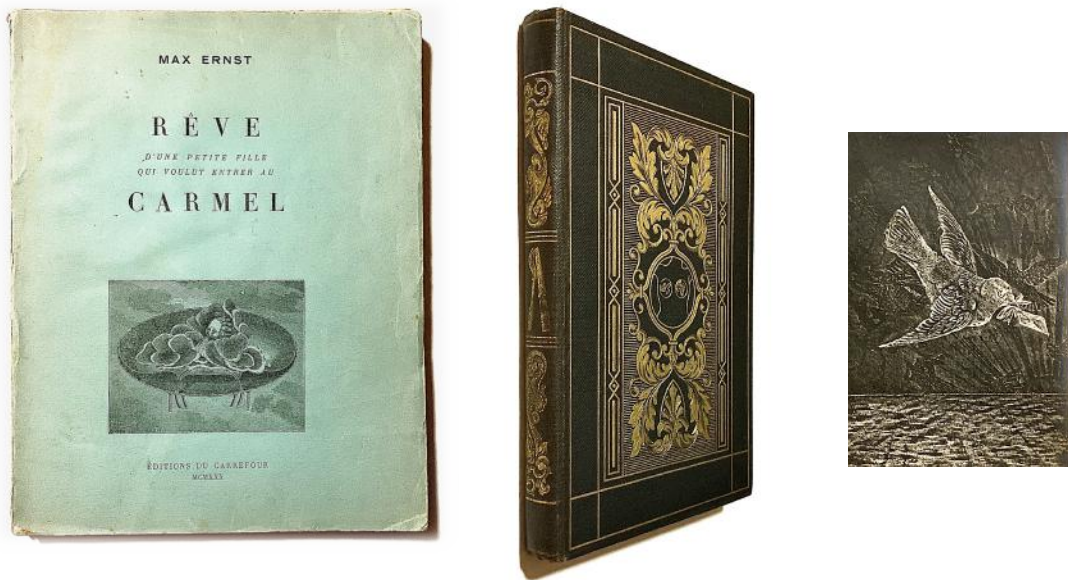
18 ERNST, Max. *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*. Paris: Editions du Carrefour, 1930. First edition [88] pp. Publisher's printed wrappers. Spine and extremities faded, spine a little creased, but a solid and very attractive copy of a fragile book. Of a total of 1063 copies printed, this is one of 1000 copies on vélin teinté. 78 illustrations printed on rectos only and in four sections: "La Ténébreuse"; "La

Chevelure”; “Le Couteau”; and “Le Céleste Fiancé.”

\$7500

This is the second of Ernst’s trilogy of Surrealist books with illustrations after his collages, the first was *La Femme 100 Têtes* (1929) and the third, *Une Semaine de Bonté* (1934). Breton said of them, “the pages which he has enchanted rather than merely ‘decorated’ are so many eyelids that have started to flutter.”

Rainwater, *Max Ernst: Beyond Surrealism*, 22. From Manet to Hockney, 86. Spies & Rewald, *Max Ernst: A Retrospective*, 169. Hugues & Poupard, *Max Ernst: Ecrits et Oeuvre Grave* 8. *Max Ernst: Estampes et livres illustrés*, 25.



19 ERNST, Max, ill. René Crevel. *Mr. Knife Miss Fork*. Translated by Kay Boyle. Paris: The Black Sun Press, 1931. First edition. [8], 38, [8] pp. Publisher’s black cloth boards, decorated in elaborate gilt and blind, designed by Ernst in collaboration with A.J. Gonon. Nineteen photograms with tissue guards, with text printed in red. One of 200 copies on “finest bristol paper,” of a total edition of 255 copies. Some minor wear to head and tail of spine, faint old tidemark to lower corner of leaves, near fine.

\$15,000

A major surrealist collaboration. Crevel’s text was the first chapter of his novel *Babylone*, translated by Kay Boyle at the request of Black Sun publisher Caresse Crosby. The nineteen photograms (or cliché-verres) illustrating the book were produced using a similar process to Man Ray’s rayographs. Ernst’s images were made by combining textural rubbings and line drawings on sheets of thin translucent paper, and then using those sheets as negatives to create a reverse image on photosensitive paper. These were then reproduced in the form of negative photograms, with the assistance of Man Ray.

Rainwater, *Max Ernst: Beyond Surrealism* 30. Roth, *The Book of 101 Books*, 66-67. Spies & Leppien, *Max Ernst: Das graphische Werk* 13A. Hugues & Poupard, *Max Ernst: Ecrits et Oeuvre Grave* 10. *Max Ernst: Estampes et livres illustrés*, 29. Spies & Rewald, *Max Ernst: A Retrospective*, 170. Minkoff, *Black Sun Press*, A-41.

20 ERNST, Max. *Une Semaine de Bonté*, ou, Les Sept Elements Capitaux. Roman. Paris: Aux Editions Jeanne Bucher, 1934. First edition. One of 800 numbered copies (of a total edition of 816 copies). Five volumes, in publisher's slipcase. Each volume is hand-numbered 512, save the final volume, which is numbered 588. The five volumes are as follows: *Premier Cahier*: Dimanche / Elément: La Boue. Exemple: Le Lion de Belfort. *Deuxième Cahier*: Lundi / Elément: L'Eau. Exemple: L'Eau. *Troisième Cahier*: Mardi / Elément: Le Feu. Exemple: La Cour du Dragon. *Quatrième Cahier*: Mercredi / Elément: Le Sang. Exemple: Oedipe. *Dernier Cahier*: Jeudi, Vendredi, Samedi / Eléments: Le Noir; La Vue; Inconnu. Exemples: Le Rire du Coq, L'Ile de Paques; L'Interieur de la Vue; La Cle des Chants. All volumes near fine or better, the colored wrappers bright. Overall an excellent set. \$7500

One of Ernst's most important and extraordinary works, a narrative without text, in which he collaged the images from nineteenth century engravings. This was the third of his collaged novels, after *La Femme 100 Têtes* (1929) and *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel* (1930).

Castleman, *A Century of Artists' Books*, 161. Johnson, *Artists' Books in the Modern Era*, 107. Andel, *Avant-Garde Page Design*, p. 327. Rainwater, *Max Ernst: Beyond Surrealism*, 33. Spies & Rewald, *Max Ernst: A Retrospective*, 172. Hugues & Poupard, *Max Ernst: Ecrits et Oeuvre Grave* II. *Max Ernst: Estampes et livres illustrés*, 35.





21 **FINI, Leonor**, ill. Jacques Audiberti. *Le Sabbat Ressuscité par Leonor Fini*. Paris: Société des Amis des Livres, 1957. First edition. [127] pp. Unbound gatherings housed within a Japon ancien folder with etching on front cover in glassine wrapper, chemised in a cloth slipcase. Light wear to slipcase and chemise with some very slight foxing to linen, chemise spine slightly sunned; Japon paper folder splitting at front fold, else fine. Original tissue guards laid in. \$5000

“35 eaux-fortes en noir, in et hors-texte dont la couverture et la page de titre.” Ten full-page etchings of witches with twenty-four smaller prints of demons, ghosts, skulls, etc. One of thirty roman-numeraled copies for collaborators, from a total edition of 105. Another dealer has noted, “The limitation notice in this issue suggests that the Edition was limited to 105 numbered copies, 75 for members of the Société des Amis des Livres (of which this is one) and 30 for those who collaborated in the project. This was clearly revised once the project had started, and the number of copies for members increased to 90, and those for collaborators reduced to 15, with the limitation statement in the second issue silently amended to reflect the change.” This is therefore the first issue, and one of only fifteen copies. OCLC locates three copies, Beinecke, BnF, Médiathèque centrale Émile Zola (Montpellier).

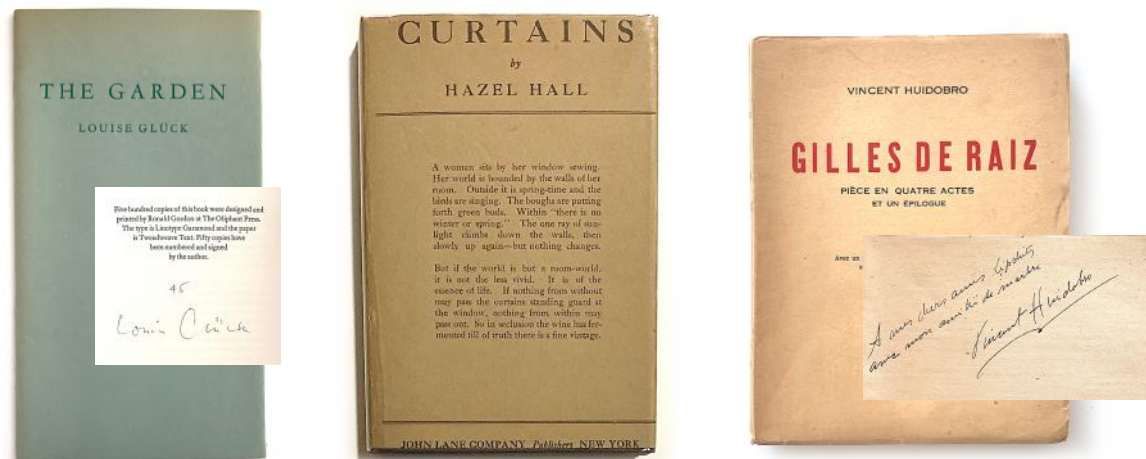


22 **FINI, Leonor**. [*Carnet des chats*]. Geneva: Galerie Lambert Monet, n.d. [c. 1972-1973]. First edition. [48] leaves. Orange cloth with illustration mounted on front board and Fini's signature in facsimile. Spine a little sunned. \$500

In stark contrast to the macabre darkness of the previous item, this collection of forty-nine color illustrations of anthropomorphic cats is bright and light-hearted. Aside from the gallery information on the rear pastedown there is no other text. OCLC locates two copies, Art Institute of Chicago and CSU Fresno.

23 **GLÜCK, Louise.** *The Garden*. [New York]: Antaeus Editions, 1976. First edition, limited issue. [12] pp. Stapled printed wrappers, French flaps. A bit of toning to the spine, else a fine copy. \$1500

One of 50 signed and numbered copies, of a total edition of 500. Designed and printed by Ronald Gordon at The Oliphant Press. A very attractive publication by the Nobel laureate.



24 **HALL, Hazel.** *Curtains*. New York: John Lane Company, 1921. First edition. 118 pp. Deep brown polished cloth backstrip over light brown paper boards, with the dust jacket. Slight rubbing to the head of the jacket spine, minor offsetting to endpapers, else a remarkably fresh and bright copy, jacket edges trimmed a little close. \$500

The first book by an important Oregon poet. Confined to a wheelchair, she worked as a seamstress and observed the world pass by outside her window, weaving and stitching her poems. The Oregon Book Award for poetry is jointly named for Hall and fellow poet William Stafford.

25 **HUIDOBRO, Vincent [Vicente].** *Gilles de Raiz*. Pièce en Quatre Actes et un Épilogue. Paris: Éditions Totem/Librairie José Corti, 1932. First edition. 232 pp. Original publisher's printed wrappers. Minor handling wear, yapped edges a little rubbed. Very clean overall. \$4500

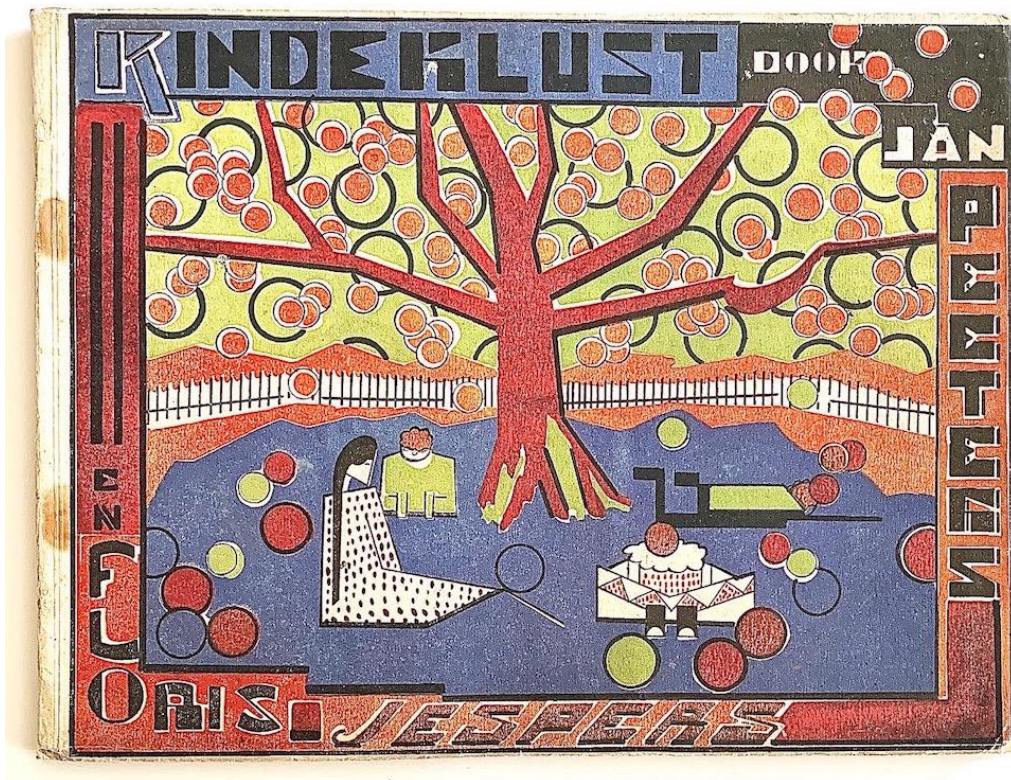
A play by the great Chilean poet. Frontispiece portrait of the author by Picasso, with two illustrations by Joseph Sima. Inscribed by Huidobro "a mes chers amis Lipchitz," possibly the sculptor Jacques Lipchitz and his wife Berthe, with whom Huidobro was known to associate during his time in Paris. A rare book, particularly inscribed.

26 **ILIAZD.** *Sentence Sans Paroles*. Paris: Clémence Hiver, 1990. Facsimile edition. Two volumes, joined accordion-style, texts in French and Russian (French translation reads from front to back; original Russian, from back to front). Translation by Andre Markowicz. Design by Braque on rear cover, portrait of Iliazd by Giacometti. Fine copy in the original paper slipcase. \$150

A sequence of sonnets, originally published in a limited edition in 1961.

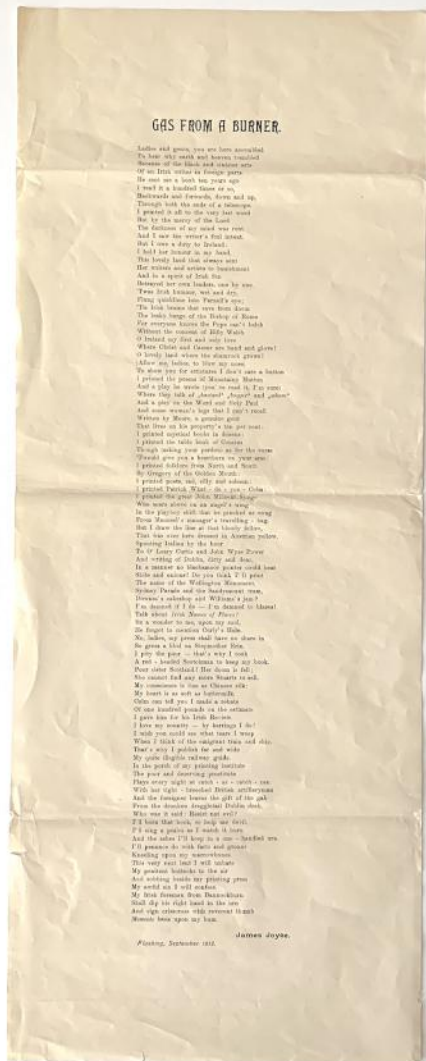
27 JAMES, Edward. *The Next Volume*. With Decorations by Rex Whistler. London: The James Press, 1939. Second edition, revised. xxxii, 89 pp. Original gray cloth, decorated with an arrangement of stars in gilt, spine lettered in gilt, top edge gilt. Some minor handling wear, rear pastedown protruding slightly. Title-page, head and tail-pieces, illustrations throughout. One of 412 numbered copies of this revised edition, which includes a new appendix. \$400

First printed in 1932, 525 copies were planned, but only about a sixth were bound before it was suppressed by James and the sheets used for this expanded second edition.



28 JESPERS, Floris, ill. Jan Peeters. *Kinderlust*. Antwerp: J.F. Bogaerts & R.R. Dodson, n.d. [1923]. Original pictorial wrappers, front and rear wrapper with a different color lithographed illustration. Some edgewear, rust stains from staples at spine edge. Colors bright and fresh. \$7500

Twelve verses for children by Jan Peeters, with 12 full-page linoleum block color prints by Floris Jespers. A spectacular and early avant-garde children's book. Jespers' abstracted and representational color plates interplay geometric and decorative styles drawn from Cubism, Constructivism, Expressionism, De Stijl, and Art Deco. An outstanding example of post-World War I book illustration. OCLC locates five copies in the US. See cover illustration.



29 JOYCE, James. *Gas From a Burner*.
Flushing [Holland, printed in Trieste],
September 1912. Broadside. 23 x 9 inches.
White wove paper, printed signature ('James
Joyce') at foot. Three horizontal folds, small
marginal tears in 3rd fold, some minor
handling wear, overall near fine or better, a
beautiful copy of an excessively rare and
fragile item. Housed in a full gilt calf
clamshell case. \$55,000

A bitter 98 line poem, composed in response to learning that the publisher George Roberts of Maunsel & Co had reneged on his contract to publish *Dubliners*, viewing it as “anti-Irish,” and the printed sheets had been destroyed by the printer John Falconer. The collection had already been rejected for publication on several occasions, publishers being put off by fears of libel and obscenity. After the incident, Joyce left Dublin in September 1912 for Trieste, never to set foot in Ireland again. En route, he began to compose this cutting satirical poem at Flushing railway station in the Netherlands. In Trieste, Joyce had the poem printed as a broadside, and sent copies to his brother Charles in Dublin to circulate among friends and enemies. Joyce attacks Irish culture at large- “This lovely land that always sent / Her writers and artists to banishment.” He implies that his “writing of Dublin, dirty and dear” depicts the city as it truly

is: “the foreigner learns the gift of the gab / From the drunken draggletail Dublin drab.” The poem is a “wholly personal invective.” Yet, though irreverent, mocking, and bitterly satirical it has a larger importance as, in effect, Joyce’s farewell statement to Ireland, for he was never to return to Dublin: “the mistreatment he had received from Roberts in 1912... brought him to fear irrationally that his next appearance would bring on physical abuse to match the mental abuse to which he had been subjected... Now Ireland was visitable only in imagination. Joyce did not return, but he sent his characters back...” (Ellmann, pp. 335-338). *Gas From a Burner’s* importance in the Joyce canon cannot be overstated; it is a world of comment, content, history, and emotion, a catharsis that enabled Joyce to go on writing again after such bitter disappointment.

Slocum and Cahoon cite Joyce’s handwritten note on the Esher-Randle-Keynes-Spoerri copy (now in the Spencer Research Library at the University of Kansas): “this pasquinade was written in the railway station waiting room at Flushing, Holland on the way to Trieste from Dublin after the malicious burning of the 1st edition of *Dubliners* (1000 copies less one in my possession) by the printer Messrs John Falconer. Upper Sackville Street Dublin in July 1912.” The broadside has appeared infrequently at auction and less so in the trade. OCLC locates sixteen copies.

Slocum & Cahoon A7. Ellmann and Mason, *James Joyce, The Critical Writings*, pp. 242-245.

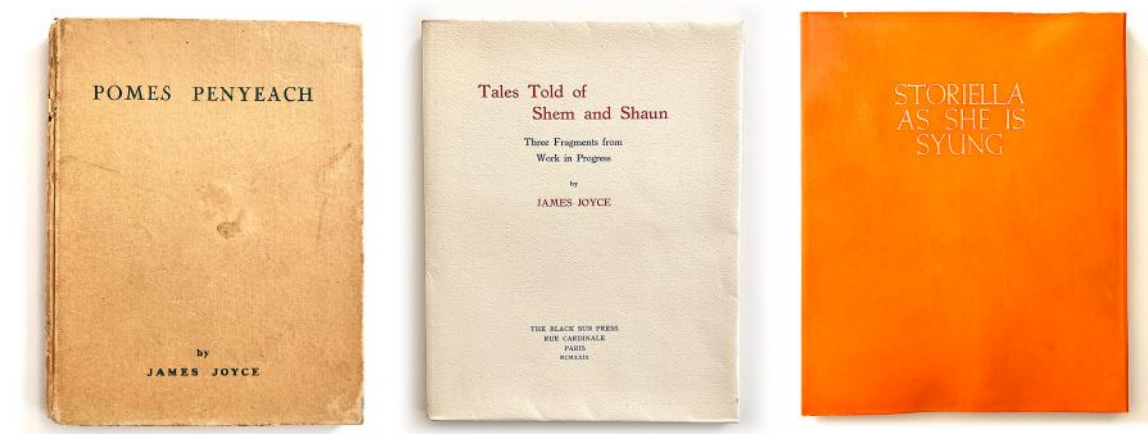
30 JOYCE, James. *Pomes Penyeach*. Paris: Shakespeare and Company, 1927. First edition. [24] pp. Original paper boards, lettered in green. Boards faded with some slight soiling to front cover, the notoriously fragile spine is a bit rubbed but secure, front inner hinge starting. Errata slip tipped in, as issued. \$450

Slocum & Cahoon A24.

31 JOYCE, James. *Tales Told of Shem and Shaun*. Three Fragments From Work in Progress. Paris: Black Sun Press, 1929. First edition. xvi, 64 pp. Original printed wrappers, in publisher's slipcase. One of 500 copies on Holland Van Gelder Zonen paper, of a total edition of 650 copies. Frontispiece portrait of Joyce by Brancusi. A fine copy with supplied later acetate wrapper, in the original slipcase, which is rubbed with tape repair at the corners, splitting at the top edge, and lacking a three-inch piece of the lower edge. \$2200

Brancusi's frontispiece portrait, commissioned by the publishers Harry and Caresse Crosby, was a "Symbol of Joyce" intended to convey the sense of "enigmatic involution." When the sketch was shown to Joyce's father in Dublin, he remarked gravely, "The boy seems to have changed a good deal." (Ellmann, p. 614)

Slocum & Cahoon A36. Minkoff, Black Sun, A-21.

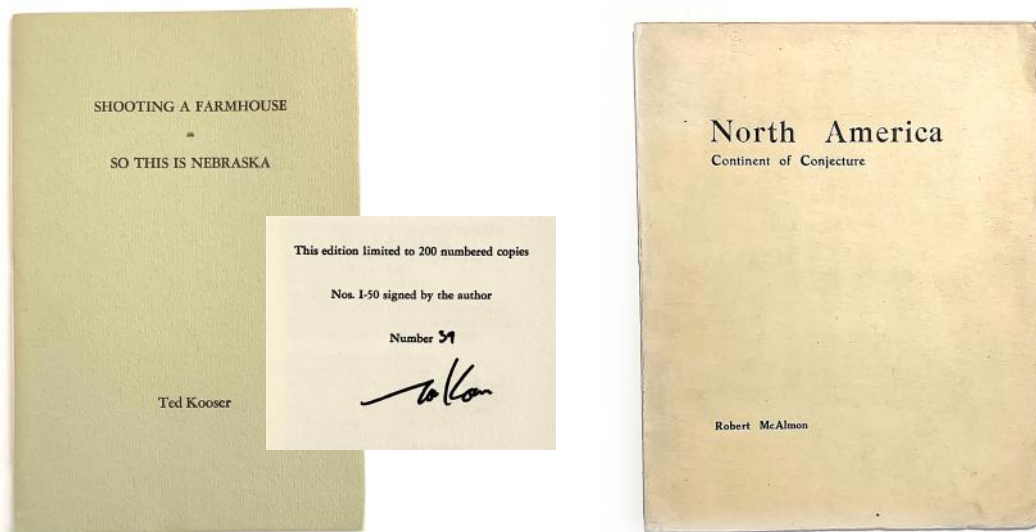


32 JOYCE, James. *Storiella as She is Syung*. A Section of "Work in Progress." [London]: [The Corvinus Press], 1937. First edition. [56] pp. Publisher's flexible orange vellum, lettered in gilt on the front cover and spine. Top edge gilt. One of 175 numbered copies printed on Arnold handmade paper. Flaking to top edge of boards, occasional light spotting throughout, as always seen, due to the paper used. With the original plain publisher's open slipcase, fragmentary. Chemised in a slipcase. \$6500

Initial letter by Lucia Joyce. Part II, Section II of "Work in Progress," as *Finnegans Wake* was known before its publication in 1939. The text is printed in black with marginal commentary printed in red. A beautiful copy of one of Joyce's most beautiful books. Slocum & Cahoon A46.

33 **KOOSER, Ted.** *Shooting a Farmhouse/So This is Nebraska.* Denver: The Ally Press, 1975. First edition, limited issue. [8] pp. Sewn printed wrappers, French flaps. Some toning to spine, else a fine copy. \$600

One of 50 signed and numbered copies, of a total edition of 200. An early publication by the future U.S. poet laureate. Laid in is a postcard reproducing the second poem, "So This is Nebraska," printed by the Pentagram Press in Milwaukee, advertising his collection *Not Coming To Be Barked At* in 1976.



34 **MCALMON, Robert.** *North America. Continent of Conjecture.* [Paris]: [Contact Editions], 1929. First edition. 44 pp. Publisher's printed wrappers. Some handling wear to covers, a near fine copy, unopened. One of 310 copies. Decorations and illustrations by Hilaire Hiler. \$1250

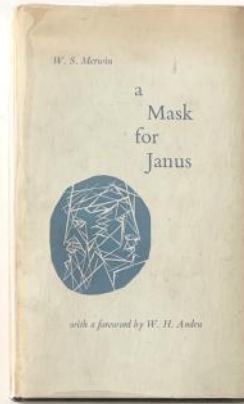
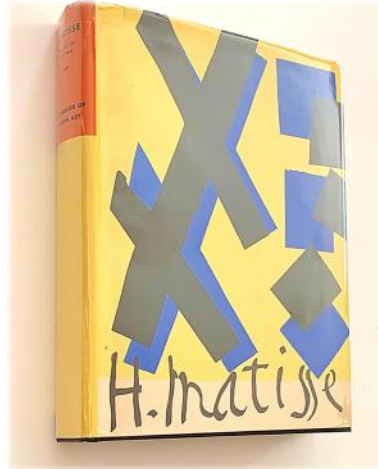
McAlmon's "little epic," a poem in which he tried to "define the psyche of a nation... still in the process of becoming." (Ford). An attractive and fragile production, certainly one of the more uncommon Contact publications, especially in decent condition.



35 **MCCLURE, Michael.** *Passage.* Big Sur: Jonathan Williams, Publisher, 1956. First edition. [12] pp. String-tied printed wrappers. One of 200 copies printed. Some foxing, primarily first and last leaves. \$1250

McClure's first book. Printed by the Windhover Press and published as Jargon 20. With original prospectus laid in, which contains the full text of the poem "For the Death of 100 Whales," along with an excerpt of a letter from William Carlos Williams to publisher Jonathan Williams, who deems it "an astonishing composition." McClure read the poem at the famous Six Gallery reading the previous year, where Ginsberg publicly debuted "Howl." This prospectus must constitute its first publication, preceding the book. Clements A1. Not in Wallace.

36 **MCCLURE, Michael.** *Lion Fight*. New York: The Pierrepont Press, 1969. First edition. Acrylic hinged box with printed label, containing fabric bag with drawstring and 28 printed cards. One of 300 copies, numbered and signed. There were also 26 lettered and 4 hors commerce copies. The box shows some slight rubbing on the top but is overall undamaged, and scarce thus. \$250



37 **[MATISSE, Henri].** Alfred H. Barr, Jr. *Matisse. His Art and His Public*. New York: The Museum of Modern Art, 1951. First edition. 592 pp. Blue cloth, lettered in gilt on the front board and spine, with the dust jacket and publisher's slipcase. Top edge gilt. Slight chipping to top edge of jacket on rear panel and spine, two clear tape repairs at head of jacket spine at front cover crease. Overall clean and bright. \$1750

One of 495 numbered copies, signed by Barr and containing an original lithograph by Matisse. Publisher's additions and corrections sheet laid in. Still considered the classic study of Matisse.

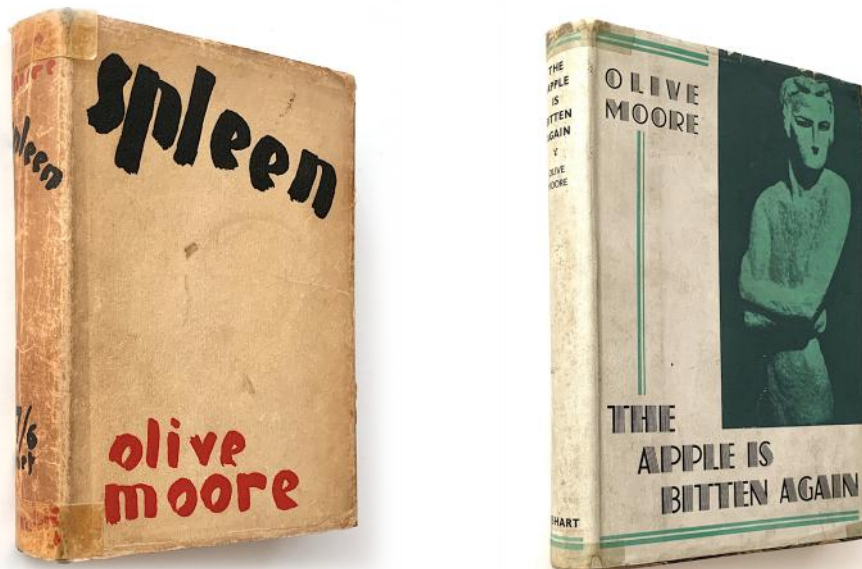
38 **MERWIN, W.S.** *A Mask for Janus*. New Haven: Yale University Press, 1952. First edition. xiii, 67 pp. Original blue paper boards, printed in light blue, with the dust jacket. Top edge of boards a little sunned, jacket spine tanned (as usually seen) with some light soiling. \$1250

Volume 49 of the Yale Series of Younger Poets, chosen and with an introduction by W.H. Auden. According to Bloomfield and Mendelson's bibliography of Auden, 511 copies were printed. The rare debut volume by a major American poet.

39 **MOORE, Olive.** *Spleen*. London: Jarrolds, n.d. [1930]. First edition. 283 pp. Black boards, ruled in blind on the front board and lettered and decorated in gilt on the spine, with the dust jacket. Slight rubbing to head and tail of spine and corners, endpapers toned. The uncoated jacket has old tape reinforcement to the verso at the head and tail of the spine, flaps, and spine creases. The panels show wear and the spine is browned, but the jacket is complete, and rare. \$850

The title inspired by Baudelaire, *Spleen* is a dense modernist work, sometimes compared to Djuna Barnes' *Nightwood*, this "difficult and allusive novel that explores the constraints of language through the prism of deviant gender and sexuality, but in contrast to Barnes' canonical text, Moore's modernist masterpiece has all but disappeared from literary history." (Jane Garrity, "Olive Moore's Headless Woman," MFS Modern Fiction Studies Volume 59, Number 2, Summer 2013 p. 288.)

Olive Moore (likely the pen name of Constance Vaughan, c1905-c1970) published three novels between 1929 and 1932. Her work was neglected and almost unknown until the 1990s when her novels were republished posthumously by the Dalkey Archive Press. Her birth and death dates, most of her manuscripts and life, and indeed her real name are still largely subject to speculation. She abandoned fiction before she was thirty and almost nothing is known of her later years. Often compared to Djuna Barnes and Virginia Woolf, in some ways she pushed even further than those two lauded writers. As Renée Dickinson notes in *Female Embodiment and Subjectivity in the Modernist Novel: The Corporeum of Virginia Woolf and Olive Moore* (Routledge 2012), "Woolf experiments with form in both *Mrs Dalloway* and *The Waves*, but the narratives and the characters are not as experimental (and disturbing) as those found in Moore."



40 MOORE, Olive. *The Apple Is Bitten Again (Self-Portrait)*. London: Wishart & Co, n.d. [1934]. First edition. 207 pp. Buckram backstrip over marbled paper boards, spine lettered in green, with the dust jacket. Book corners slightly bumped, top edge a bit dusty, with some spotting to the title-page and fore-edge. Jacket has old tape repairs and reinforcements on the verso and head and tail of the spine and corners, and shows some rubbing, but is complete, and rare. Frontispiece portrait of the author by Sava Botzaris. \$1500

A collection of works from the author's notebooks. Signed by Moore on the title-page. Laid in is an interesting Typed Letter Signed from London bookseller Bertram Rota to the original purchaser of the book, on air mail stationery, dated 29 November 1955, in which he discusses some aspects of Moore's life and work.

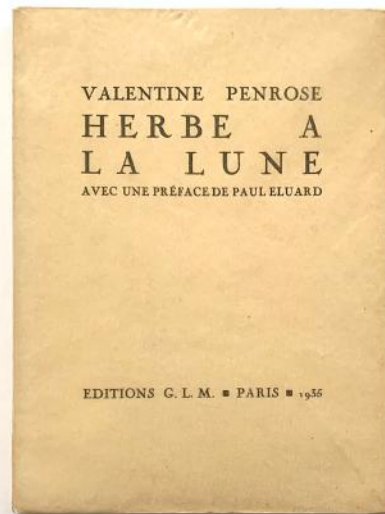
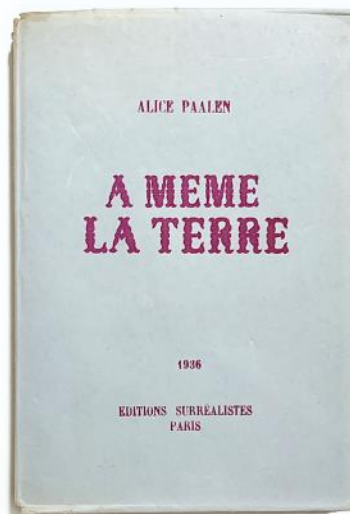
41 O'HARA, Frank. *Lunch Poems*. San Francisco: City Lights Books, 1964. First edition. 74 pp. Perfect-bound printed wrappers. Pocket Poets Series 19. Slight edgewear, spine slightly darkened, a couple of small stray ink marks to front cover; a bright near fine or better copy. \$850

and the light seems to be eternal / and joy seems to be inexorable / I am foolish enough always to find it in wind

Smith A8. Cook, Pocket Poets, 55-56.

42 PAALLEN, Alice. *A Même la Terre*. Paris: Editions Surréalistes, 1936. First edition. 101 pp. Original printed wrappers. From the edition limited to 235 copies, with this one of 200 numbered copies on verge. Head of spine a bit chipped, slightly overopened at front endpaper, minor edgewear to yapped edges. \$850

Paalen published three books before turning to painting upon her move to Mexico City in the 1940s; this was the first. The deluxe limited editions included a print by Tanguy.



43 PENROSE, Valentine. *Herbe à la Lune*. Avec une préface de Paul Eluard. Paris: Éditions G.L.M., 1935. First edition. 73, [3] pp. Original printed wrappers. Minor toning to spine, still about fine. From the edition limited to 320 copies, with this one of 20 édition de tête copies on Normandy vellum. \$1850

The first book by the noted surrealist author. Eluard writes in his preface, "No word is lacking and yet each word is effaced by the word preceding it. Oblivion, magic screen without color, across it every color, every shade, every idea is new..."

44 **PLATH, Sylvia.** *Winter Trees*. London: Faber and Faber, 1971. First edition. 55 pp. Blue cloth, spine lettered in silver, with the dust jacket. Poetry Book Society promotional flyer laid in. Fine copy, bright and fresh. \$300

A posthumously published collection of poems written in the last nine months of Plath's life, drawn from the same group of material as the *Ariel* poems. Also includes Plath's radio play "Three Women."

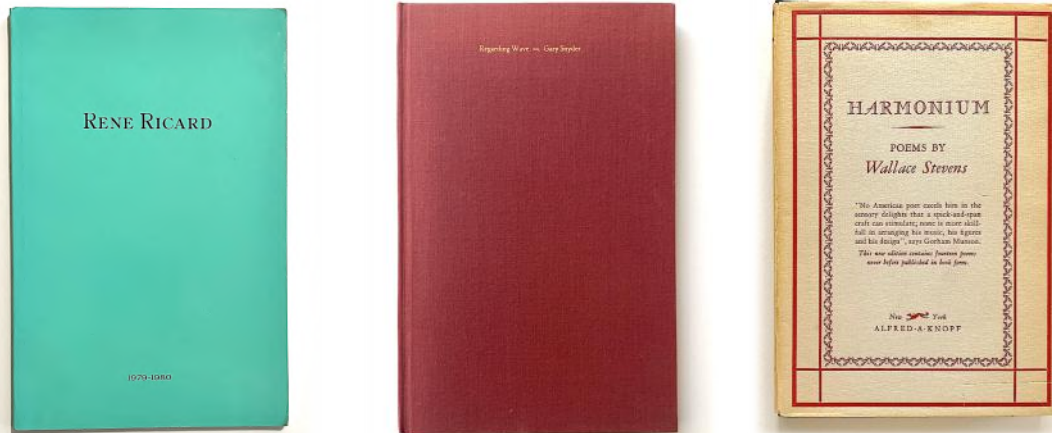
45 **RAY, Man.** *Le Photographie n'est pas l'Art*. Avant-propos de André Breton. [Paris]: GLM, 1937. First edition. Twelve halftone plates and five sheets of text, unbound as issued, laid into blue wrappers and an outer black wrapper with cutout window. Some sunning, as always, to blue wrapper through window, two expertly repaired and nearly invisible short tears to window edges. Now housed in an attractive custom clamshell case. \$2500

"This remarkable little book, a return to Man Ray's Dada roots, presages the postmodern artist's photobook in terms of its self-reflexive attitude and complex referential twists and turns. It can be taken as a summation of his experiments in photography, and might be said to be his photographic swansong." (Parr & Badger, vol. 1, 108-109).



46 **RICARD, Rene.** *Rene Ricard 1979-1980*. [New York]: DIA, 1979. First edition. 93 pp. Original glossy perfect-bound printed wrappers, styled after the Tiffany catalog. Slight rubbing to corners, about fine. \$250

The first collection of poems by the great critic, poet, artist, bon vivant and man-about-downtown. Series edited by Gerard Malanga.



47 **SNYDER, Gary.** *Regarding Wave*. Iowa City: The Windhover Press, 1969. First edition. 50 pp. Burgundy cloth, lettered in gilt on the front board and spine. No dust jacket, as issued. Spine a bit faded, as usually seen, else fine. One of 280 numbered copies, signed by the author. \$400

One of Snyder's most beautiful and austere books; the printer Kim Merker said of it, "Everything about the book is very modest; there's nothing calling attention to me as the doer of it. I just presented the poems as beautifully as I could and let it go at that." McNeil A23. Berger 36.

48 **STEVENS, Wallace.** *Harmonium*. New York: Alfred A. Knopf, 1931. Second edition. 152 pp. Blue paper boards over smooth black cloth spine with printed paper label mounted, with the dust jacket. Slight fading to board edges, jacket toned on verso and extremities, spine browned, small snag on rear panel of jacket at top edge. Overall a remarkably clean copy. \$1500

The second edition of Stevens' landmark first book, which added fourteen poems and removed three poems from the original publication. 1500 copies were printed. Edelstein A1.b. Connolly 46.

49 **WHITELEY, Opal Stanley.** *The Fairyland Around Us*. Los Angeles: Opal Stanley Whiteley, 1918. First edition. 274 pp. Professionally rebaked with new endpapers, retaining original suede-covered boards (the book is also occasionally seen bound in cloth), front board lettered in gilt; due to its bulk and acidity the binding is notoriously fragile and not often seen intact. Multiple plates bound in or hand-mounted, many of which have hand-written notes, poems, or inscriptions penned over them by the author. \$2750



Opal Whiteley's first, self-published book, a legendary rarity. Opal Whiteley (1897-1992) grew up in a rural logging community near Cottage Grove, Oregon. Drawn to nature, she spent much time in the woods communing with animals and plants, and attended the University of Oregon briefly in 1916, where she read voraciously and continued her nature studies. But she was hard-hit following the deaths of her mother and grandfather in May 1917, and withdrew from many of her activities, continuing only her lectures on nature. In early 1918 she left Oregon for Los Angeles, where she hoped to break into the film industry. But her lack of success in that department drew her back to her lectures. As Benjamin Hoff wrote in *The Singing Creek Where the Willows Grow*, his book on Opal, "When she was a little girl, Opal dreamed of someday writing books for children about the inhabitants of the field and forest. As she grew older, the dream became a driving force." Opal fell in with the circle of bohemians based in the Arroyo Seco around Charles F. Lummis, the journalist, historian, promoter, Indian rights activist, and

City Librarian of Los Angeles, and spent time at his house, El Alisal, while piecing together *The Fairyland Around Us*, drawn from her lectures and hand-assembled. Lummis contributed an introduction, along with David Starr Jordan. She had raised funds for printing the book on subscription, but ran out of cash as she continued to add to and change the book, and the printing plates were destroyed. She was left with some of the printed sheets, and methodically set about pasting in and labeling hundreds of illustrations by hand. She brought the book to Ellery Sedgwick of the Atlantic Monthly in Boston in hopes of having it formally published, and while Sedgwick wasn't interested in the book, he was fascinated by this free spirit, a flower child born eighty years too early. He asked if she had kept any records or diaries of her childhood, and she replied yes, but it had been torn into fragments, saved in a box. The pieces were shipped to Boston and Opal spent the next eight months painstakingly reassembling the diary. It was published in the Atlantic serially and then as a book in 1920, where it caused a sensation. Shortly after publication, it was claimed that she wrote the diary as an adult, not a child (perhaps during her sojourn in Los Angeles), and was branded a hoax, and to this day there have been multiple studies published addressing the controversy. What cannot be denied is the lyrical nature of both the diary and the *Fairyland*, and it is the childlike but sophisticated observance of the natural world, the intertwining of spirituality and nature of her vision, the idiosyncratic syntax, and the insinuations of adoption and royal French heritage (not to mention the darker aspects of child abuse and mental illness) which continues to captivate readers. Her later years were mysterious; she disappeared for many years and in 1948 resurfaced in London, where she was declared a ward of the state and committed to Napsbury Hospital at St. Albans, where she died in 1992. Few copies of *The Fairyland Around Us* survive; OCLC locates 14 copies with several others known in private hands.

50 WILLIAMS, William Carlos. *A Note on the Turn of the View Toward Poetic Technique*. Hanover, IN. Reprinted from The Hanover Forum Vol V, no 1. [Winter 1958-1959]. Stapled printed wrappers. [8] pp. Staples a bit rusted, near fine. \$200

First separate printing of this essay as an offprint for the author. Terry Halladay notes, "Although relegated to the 'Miscellanea' section by Wallace, this is not an extract, but rather an independently printed item, and by most definitions, an 'A' item." Wallace D15.

