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THE NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

APRIL 27-30, 2023

BOOTH A25

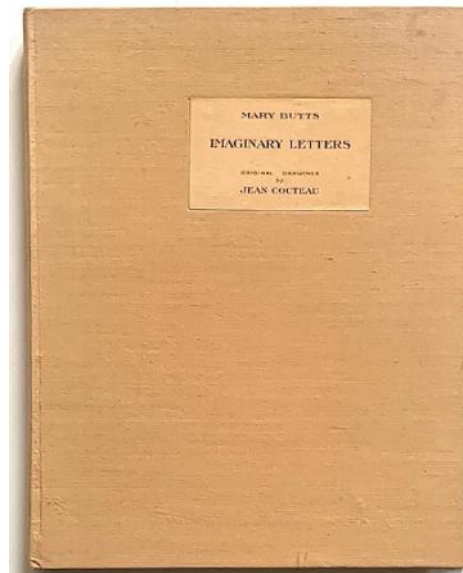


1 [BAUDELAIRE, Charles]. Edouard Manet. *Baudelaire de profile en chapeau*. 1862. Etching on laid paper, first state. Signed in the plate upper left with an intertwined E and M. 130 x 74 mm. Matted and framed. Some browning to edges of visible paper from mat, print not affected. Not examined outside of frame. \$1500

This is one of two portraits of Baudelaire etched by Manet during Baudelaire's lifetime. It was originally printed in a few trial proofs by the Collection Guérard; later part of the Gennevilliers album (1890). The original plate is kept in the Cabinet des Estampes of the Bibliothèque Nationale. This profile of Baudelaire is based on the image in Manet's painting *La Musique aux Tuileries* (1861), in which Manet depicted various friends and colleagues.

"It was Baudelaire's friendship that gave Manet the encouragement to plunge into the unknown to find the new, and in doing so to become the true painter of modern life. *The Music in the Tuileries* is a new kind of painting... Baudelaire appears at the extreme left, fashionably dressed, talking to Gautier. In the final paragraph of his 1845 'Salon' Baudelaire had stated that the true painter for whom we are waiting would be the one who could find an epic quality in contemporary life and make us understand 'combien nous sommes grands et poétique dans nos cravates et nos bottes verries.' This is exactly what Manet has achieved" (Alan Bowness, *Poetry & Painting: Baudelaire, Mallarmé, Apollinaire and their Painter Friends*, Oxford, 1994).

Guérin, *L'oeuvre gravé de Manet*, 30. Harris, *Edouard Manet, Graphic Works*, 21. Moreau-Nélaton, *Manet: graveur et lithographe*, 40.



2 BUTTS, Mary. *Imaginary Letters*. Paris: Edward W. Titus, 1928. First edition. 49, [7] pp. Pale rose cloth boards, printed label on front cover and spine. Cardboard slipcase. Fugitive spine cloth a little sunned, else about fine in possibly publisher's slipcase which has some tape reinforcement to one edge and some minor wear to the extremities. \$500

Number 6 of 250 numbered copies. Drawings by Jean Cocteau. According to the publisher Edward Titus, this was the first time Cocteau consented to illustrate a book he had not written. Butt's

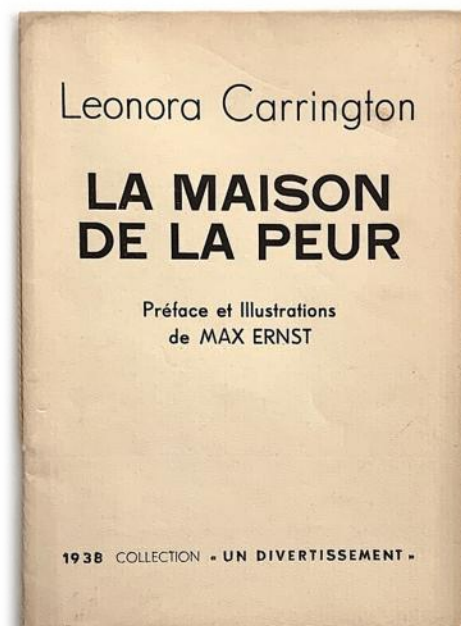
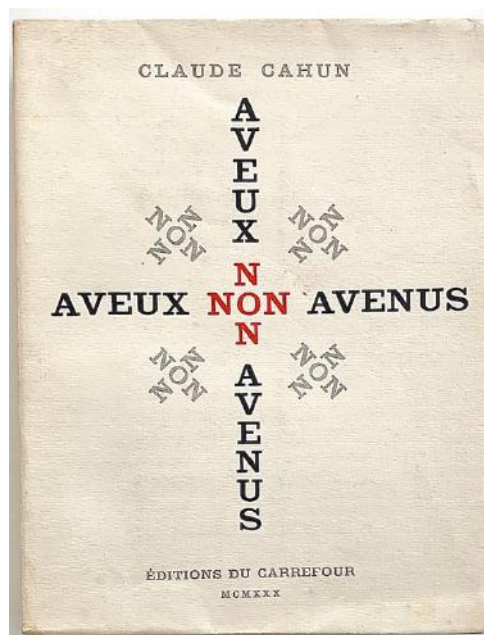
biographer Nathalie Blondel notes of her friendship with Cocteau, “[it] seems to have been one of mutual respect, stimulation and support right up to and beyond her permanent departure from France in 1930.”

3 CAHUN, Claude. *Aveux non Avenus*. Paris: Editions du Carrefour, 1930. First edition. 237 pp. Original publisher’s wrappers. Spine a little creased, overall bright and fresh, an excellent copy. \$7500

Number 289 of 370 copies on vélin pur-fil, of a total edition of 500 copies. Illustrated with ten full page heliogravures of photo montages by Cahun and her partner Marcel Moore (Suzanne Malherbe). Preface by Pierre Mac Orlan. As noted in the introduction of the first English translation in 2008, “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.’”

Claude Cahun (1894-1954), named Lucy Schwob at birth, embraced gender fluidity and ambiguity decades before the advent of queer theory; as she wrote in *Aveux non Avenus*, “Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me.” Her theme was both the construction and deconstruction of sexual identity, using her body and image as a projection surface. With her partner in art and life, Marcel Moore (Suzanne Malherbe), she blazed a path of both confrontation and challenge, explorations of beauty and gender and sexuality, within her writings and particularly her photographs. Little published during her lifetime, *Aveux non Avenus* is her major work, a landmark not only in Surrealism but also in feminist and LGBTQ+ studies.

Roth, *The Book of 101 Books*, pp. 62-63. Lederman & Yatskevich, *What They Saw: Historical Photobooks by Women*, p. 64. Mundy, ed. *Surrealism: Desire Unbound*, pp. 186-196. Downie, ed. *Don’t Kiss Me: The Art of Claude Cahun and Marcel Moore*, pp. 33-38. Shaw, *Exist Otherwise*, passim.



4 **CARRINGTON, Leonora.** *La Maison de la Peur*. Préface et illustrations de Max Ernst. Paris: H. Parisot, 1938. First edition. [16] pp. Sewn wrappers. Very minor wear, else a fine copy. \$2850

One of 100 copies “sur papier Le Roy Louis, teinte Champagne,” of a total edition of 120 copies. Three collage illustrations and preface by Max Ernst. 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. Born in England in 1917, Carrington met Max Ernst in London in 1937, and quickly returned with him to Paris as they began their affair, which was cut short by Ernst’s multiple arrests by the Gestapo and eventual flight after the Nazis invaded France. Carrington escaped and eventually came to Mexico, where she lived for most of the rest of her long life.

5 **[CARRINGTON, Leonora].** Susan L. Aberth. *Leonora Carrington: Surrealism, Alchemy, and Art*. Aldershot: Lund Humphries, 2004. First edition. 160 pp. Black cloth, lettered in silver on the spine, with the dust jacket. Top corners slightly bumped, slight rubbing to head and tail of spine. Jacket rubbed at head of spine, with a two-inch closed tear to the lower edge of the rear panel, and some associated creasing. \$2500

Inscribed by Carrington in 2005 on the half-title to scholar Whitney Chadwick, author of many works on Carrington and other women surrealists, including the pioneering *Women Artists and the Surrealist Movement*. Rare and possibly unique signed. Still the major monograph on Carrington’s life and work.

{Please note: we have acquired approximately one hundred books from Whitney Chadwick’s library, primarily secondary material regarding Leonora Carrington, Leonor Fini, other women surrealists, and surrealism and Dada in general. A full list is available upon request.}

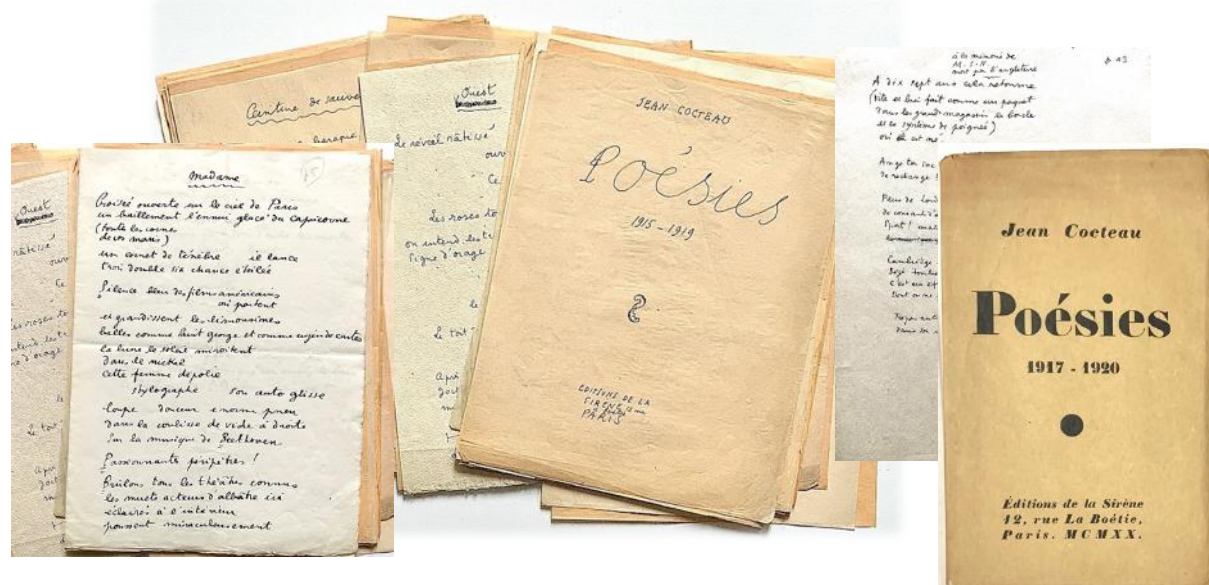


6 **CHASTEL, Roger, ill.** Paul Eluard. *Le Bestiaire*. Paris: Maeght Éditeur, 1948. First edition. 51 leaves, 45 leaves of plates; 86 color etchings by Chastel (including 38 full page), tissue guards laid in, unbound as issued in etched pictorial wrapper, housed in publisher’s chemise with

inlaid title label to spine, with slipcase. Some slight wear to head of slipcase opening, contents about fine with some slight occasional offsetting. \$4500

One of 148 copies on vélin de lana, of a total edition of 196 copies. Chastel made extensive studies at the Paris Zoo “until he felt capable of realizing the essential characteristic of each particular bird or animal as he saw it, that is, as much subjectively as objectively. He then interpreted these syntheses in decorative form. He envisaged the illustration in terms of a double-page—the unit in which the lettrine, likewise etched in color, would be linked with the facing design.... The colors are used emotively and for contrast.... Every double-page is exciting and original.” Strachan goes on, “Chastel has so successfully overcome all the technical difficulties that it is hard to realize the time and skill involved.... Each plate had to be inked by hand with two separate colors and put through the hand-press. Each of the lettrines required a separate plate—sometimes two.... The matching of colors... and the labor of the 10,000 separate inkings made the task a Herculean one, not only of illustration but of book-architecture. But the result was a masterpiece.” Strachan was particularly fond of this book, and Chastel’s print of an owl was the first in what became Strachan’s extensive collection of owl images, now at the V&A Museum. An important and beautiful classic livre d’artiste.

Garvey, *The Artist and the Book*, 55. Strachan, *The Artist and the Book in France*, pp. 116-118, 328. Chapon, *Le Peinture et le Livre*, pp. 172-175.



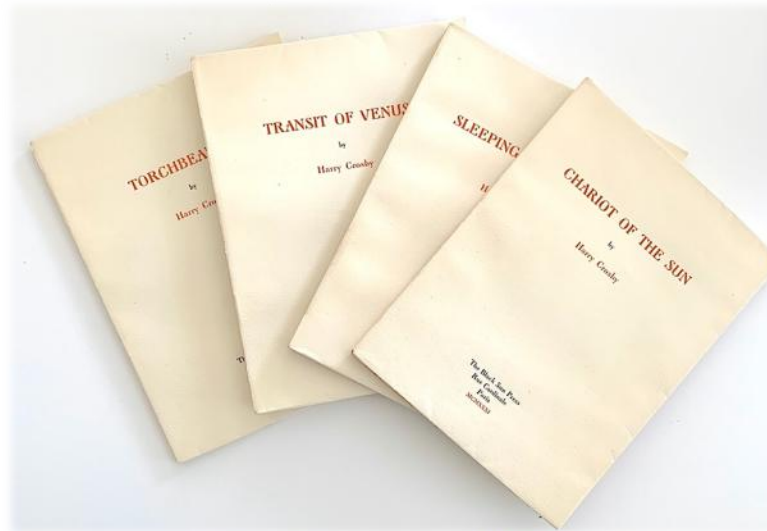
7 COCTEAU, Jean. *Poésies 1915-1919*. Autograph manuscript of forty-three pages (title-page and twenty-three poems). Holograph manuscript of an early state of *Poésies 1917-1920*. Some minor creasing and edgewear to some sheets. \$32,500

The manuscript includes the title page calligraphed by Cocteau and 23 autograph poems. This is a manuscript prepared by Cocteau for printing, probably towards the end of 1919. *Poésies 1917-1920* was published by Editions de la Sirène in 1920, and where these 23 poems, often with variations, appear. One poem from the manuscript, “Madrigal,” does not appear in the published book.

Poésies 1917-1920 represented an advance in Cocteau’s language. Max Jacob wrote to him, “Your book enchants me and all I want to do now is write like Cocteau.” Reviewing the book in *The Dial*, Pound said of Cocteau, “...we must recognize his quality, which is the quality of perceptive intelligence, or of

intellectual sensitivity.... This quality may not, perhaps, contain the whole art, but with it Cocteau gives the feel of the age; and indicates the mode and modality of its hurrying ideation.”

This manuscript is noted in the Pléiade edition of Cocteau’s *Les Oeuvres poétiques complètes*. Sold together with a copy of the first edition of the book, the édition de tête of 30 copies on Corée, with two holograph manuscript notes laid in. Provenance: Bernard Loliée, as per the Pléiade edition (p. 1592).



8 CROSBY, Harry. *Collected Poems. Chariot of the Sun*, [with] introduction by D.H. Lawrence; *Transit of Venus*, with a preface by T.S. Eliot; *Sleeping Together*, with a memory of the poet by Stuart Gilbert; *Torchbearer*, with notes by Ezra Pound. Paris: The Black Sun Press, 1931. First edition, four volumes in publisher’s slipcase. 68; 62; 65, ix; 44, viii pp. Original publisher’s cream wrappers, lettered in red on the front cover and spine and black on the front cover. Two inch strip of light browning to the spine tail of volume III; slipcase is slightly soiled and shows an old repair to one joint but is solid. An excellent set. \$2950

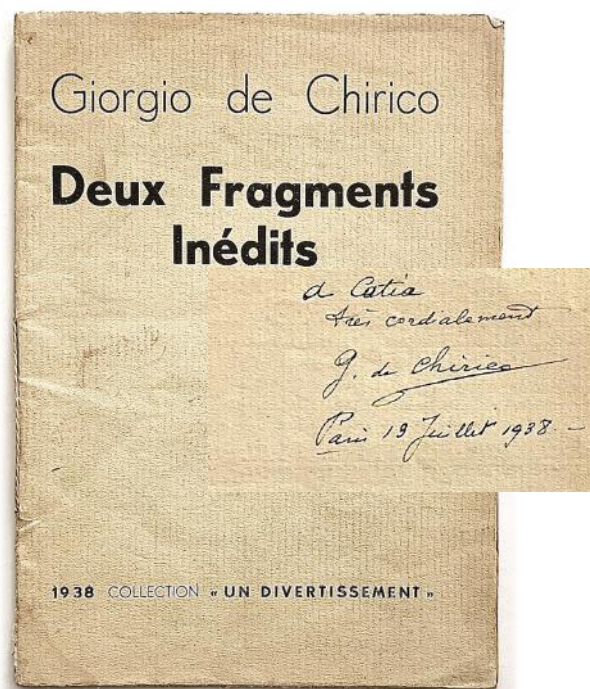
Number 41 of an edition of possibly 500 on Lafuma (see below). Following Harry Crosby’s suicide in 1929, Caresse Crosby edited his collected poems for publication, comprising three volumes that had previously been published (volumes I-III), supplemented with unpublished work that was gathered in *Torchbearer*. A preface written for *Chariot of the Sun* by D.H. Lawrence, but omitted from the first edition, served as an introduction to the first volume of the set, and commentaries for the other volumes were commissioned from Eliot, Gilbert and Pound.

The colophon states the edition to be 20 lettered copies on Japanese Vellum, 50 numbered copies on Holland Paper and “the sheets for five hundred copies on uncut Navarre.” Despite this, Harry F. Marks, the American agent for the edition, “stated that to the best of his knowledge, the sets on Japanese vellum were never printed, and the full fifty copies on Holland [...] were probably not published.” (Gallup, *Pound*). Gallup further notes that: “No copy on Holland paper has been seen. At least several of the Navarre copies were numbered, in some instances with numbers between 1 and 50 theoretically reserved for the Holland sets. In the Navarre copies the paper is watermarked: PAPETERIES LAFUMA.” Gallup also records two variant bindings; one dated “1931” at the foot of the spine and the other (as here) with the author’s name at the foot of the spine.

Minkoff A-42; *Published in Paris* p. 409; Roberts, *D.H. Lawrence*, B33; Gallup, *T.S. Eliot*, B22; Gallup, *Ezra Pound*, B25.

9 DALI, Salvador, et. al. *Les Rois Mages*. Tome I. Paris: [Pierre Argillet], 1962. Unbound signatures laid into a chemise with an original Dali print on silk inlaid on the front board, housed in a clamshell case. The case is faded at the spine and edges with some rubbing to the corners. The Fini photograph is cut slightly too large for the case and hence is a little creased at the edges, otherwise the contents are fine. \$6500

One of 90 copies on Arches blanc, of a total edition of 180 copies. Contains original lithographs and etchings by Dali, Leonor Fini, Johnny Friedlaender, Jean Cocteau, Hans Bellmer, and Enrique Perez, along with texts by Gaston Bachelard, Antonin Artaud, and Emmanuel Looten, and 12 original photographs by Argillet. Signed at their respective sections by Dali, Cocteau, Fini, Friedlaender, Bellmer, and Perez. A little-known, impressive and imposing item. OCLC locates one copy only, Beinecke.



10 DE CHIRICO, Giorgio. *Deux Fragments Inédits*. Paris: H. Parisot, 1938. First edition. [12] pp. Sewn wrappers. Some handling wear and soiling to covers, spine slitting slightly at head and tail, but solid and complete. \$1250

Of a total edition of 120 copies, this is one of 100 copies "sur papier Le Roy Louis, teinte Bretagne." Two stories by the surrealist painter, "Ce Soir-la, Monsieur Dudron..." and "C'Etait Quelque Chose Comme..." Inscribed by the author on title-page, "à Catia très cordialement, G. de Chirico, Paris 19 Juillet 1938."



II DOMINGUEZ, Oscar, ill. Marcel Jean. *Grisou. Le Lion, la Fenêtre*. [Paris?]: JLM, 1990. First edition. Unbound folded sheets, as issued, laid into a paper chemise with title in blind on the front cover, housed in a suede-lined chemise, morocco spine lettered in silver, in slipcase. Fine copy. \$9500

The colophon states that twenty-five copies were printed, three on Tiepolo, seventeen on Rives, and five unstated. This copy unnumbered and noted on the colophon in pencil, "exemplaire sur Tiepolo pour Balthus /JLM." It is inscribed on the half-title, "pour Balthus, en passant et repassant dans "La Rue"- bien des fois- avec l'amitié de Marcel Jean."

The publication comprises a preface by Marcel Jean and sixteen full-page reproductions of monotypes executed in decalcomania and pochoir by Domínguez and Jean in collaboration. The images were created in 1936 for a work to be published by GLM in 1937 with a preface by André Breton. A prospectus was issued, but publication was canceled (see below), and the preface was never written.

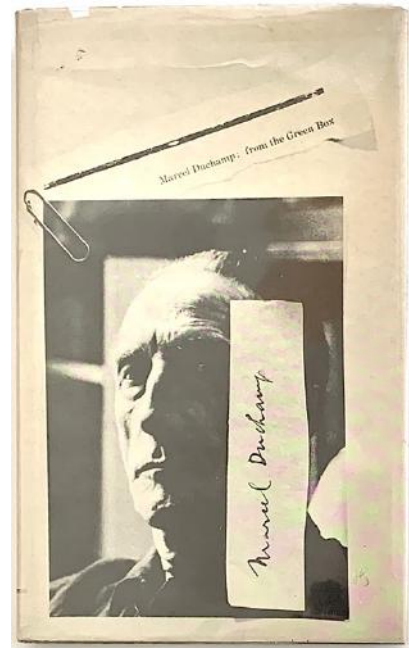
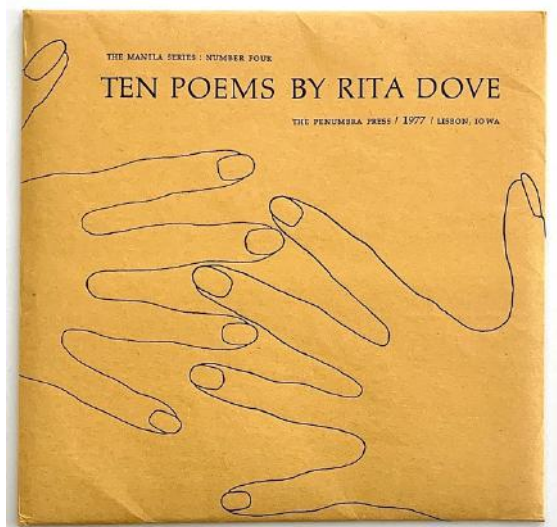
"Óscar Domínguez's main contribution to Surrealism was the invention of the so-called decalcomania technique, as explained in the *Dictionnaire Abrégé du Surréalisme*, written by André Breton and Paul Éluard in 1937. This painting technique is one of the signature methods of surrealist automatism. The artist's role is reduced to simply spreading black ink over a surface, covering it with another sheet and applying light pressure. When this second sheet is removed, it reveals the shadow of an indescribable landscape or a seabed. Gradually Domínguez went on to explore the possibilities of his technique, working alongside Marcel Jean to introduce elements that led to new findings. This led to the use of stencils that combine the free and whimsical intervention of chance with intentionality, as in the case of the figures of the lion and the window in the *Grisou* series. Here, the motifs are chosen according to Surrealist trends: a lion (symbol of the insatiable desire of the imagination and creative impulse), in front of a window (perhaps to a different or unknown world) is about to unveil a new perspective." (TEA Tenerife Espacio de las Artes)

“The basic technique was augmented with drawings, stencils and even cardboard cut-outs to produce the two main motifs: a lion—particularly the lion-bicycle, produced by Domínguez—and a window, produced by Marcel Jean. Working together on a number of combinations, these two subjects were systematically placed against foggy backgrounds and overcast skies under the generic title of Grisou.... The publisher Guy Lévis Mano (GLM) became interested in the Grisou, and tried to collect them all together in order to publish them in 1937, in an album with a foreword by Breton. However, the project failed for financial reasons. Many years later, in 1989, it was Jean-Luc Mercié who finally managed to successfully complete the project, keeping to the original plan and reproducing the 16 plates in phototype alongside the original monotypes, in a limited edition of 25. The work was concluded when Marcel Jean specified on the back of each of the decalcomanias whether it was his, Óscar Domínguez’s or done by both.” (Museo Nacional Centro de Arte Reina Sofía)

Sold together with an example of the original prospectus issued by GLM for the abandoned publication. Beautiful and rare. OCLC locates one copy only, NYPL.

12 **DOVE, Rita.** *Ten Poems*. Lisbon, IA: The Penumbra Press, 1977. First edition. [18] pp. String-tied wrappers, in publisher’s printed envelope. Slight wear to envelope edges, book fine. \$850

One of “approximately 200 copies” printed of Dove’s first book. One of the most honored of contemporary American poets, Dove served as U.S. Poet Laureate and is the recipient of many awards, including the Wallace Stevens Award from the Academy of American Poets, the Gold Medal for Poetry from the American Academy of Arts and Letters, the National Humanities Medal, the National Medal of Arts, the Pulitzer Prize, and the Ruth Lilly Poetry Prize.



13 **DUCHAMP, Marcel.** *From the Green Box*. New Haven: The Readymade Press, 1957. First edition. Printed paper boards, with the dust jacket. Book about fine with the slightest rubbing to the corners; jacket is price-clipped and has some edgewear to the top edge with some tiny chips. \$3250

One of 400 copies printed, designed by Henry Steiner of the Graphic Arts Department at Yale. Translated and with a preface by George Heard Hamilton. Duchamp's "La Mariée mise à nu par ses célibataires, même," also known as the "Large Glass," 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, encompassing photographs, full-page drawings, diagrams, various typographic formats, annotations, vignettes, and musical notation. This translation of twenty-five "jottings" "have been chosen to illustrate the poetic and philosophical magic of his thought." Hamilton later noted that the "Bride" is "one of the inexplicable and inexplicably great works of art of our century... we begin to comprehend it, if not to understand it, when we realize that the solution is in itself insoluble." Duchamp's Duchampian rejoinder, "there is no solution because there is no problem."

{Please note: we have acquired approximately fifty books from a scholar's Duchamp library, works both by and about Duchamp, in French and English. A full list is available upon request.}



14 ELUARD, Paul, and Man Ray. *Facile*. Paris: Éditions GLM, 1935. First edition. Unbound folded gatherings laid into publisher's photographically illustrated wrapper, as issued. Some creasing to the front cover at the spine, as often seen, slight rubbing to head and tail of spine. Interior clean and bright. Housed in a custom chemise and slipcase, with title printed on front

cover of chemise and displayed through cut-outs on the slipcase. Binder's signature within the chemise, dated 1988. \$18,500

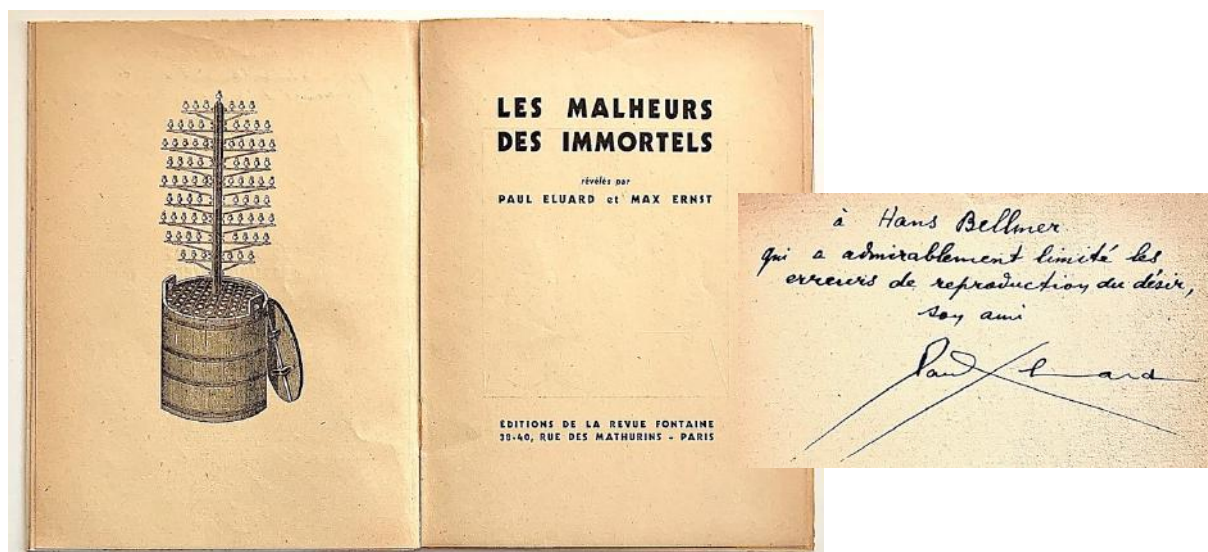
Of a total edition of 1225 copies, this is one of 200 roman-numeraled hors commerce copies. Signed on the half-title by both Eluard and Man Ray, and inscribed to Léon Pierre-Quint, the literary director and editor of the major surrealist publishing house Éditions du Sagittaire, and friend and biographer to Proust and Gide. Although not an uncommon book, the hors commerce copies are less seen, and it is rare to find it signed by both authors.

Facile is one of the most beautiful and influential books of the twentieth century, the very definition of a fusion of word and image. The heliogravure images, of Eluard's wife Nusch, "solarized nudes drift across the pages as if in a dream." Light, shadow, curves, and the purity of the verse all combine. "The two arts, poetry and photography, have established themselves as communicating vessels, where communication through love leads without effort to universal harmony.... From cover to cover the book points to a single universe expressed by two different languages. The poem is made up of images, and the images coalesce into a poem.... The directness of the poet's voice makes the woman present, a presence intensified by but hardly originating in the photographs. This immediacy in no way weakens the dream quality so pronounced in this collaborative work" (Hubert).

Roth, *The Book of 101 Books*, pp. 86-87. Parr & Badger, *The Photobook*, vol. I, p. 105. Logan, *Artists' Books in the Modern Era*, 184. Castleman, *A Century of Artists' Books*, 183. Renée Riese Hubert, *Surrealism and the Book*, pp. 73-83. Caron, *De Goya à Max Ernst*, pp. 290-297. Andel, *Avant-Garde Page Design*, p. 339. *Perpetual Motif: The Art of Man Ray*, p. 221.

15 ERNST, Max, ill. Paul Eluard. *Les Malheurs des Immortels*. Révélés. Paris: Éditions de la Revue Fontaine, 1945. Second edition. Original wrappers with integral dust jacket. Slight spotting to wrappers, spine a little browned. \$2950

1860 copies were printed on various papers; this copy unnumbered and apparently on wove pur fil du marais, of which fifty lettered copies were noted at the colophon. Inscribed by Eluard on the half-title, "à Hans Bellmer, qui a admirablement limité les erreurs de reproduction du désir, son ami Paul Eluard." The first edition was published in 1922 and marked the first major collaboration between Ernst and Eluard; this copy introduces a third association bringing together three of the most important figures in the surrealist movement.

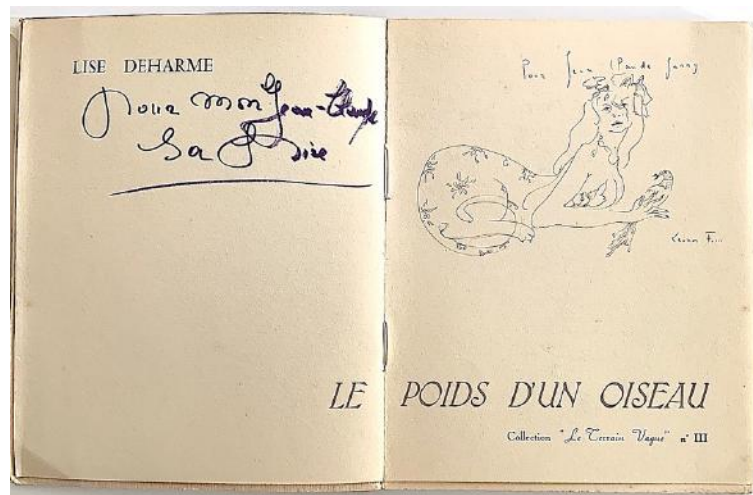
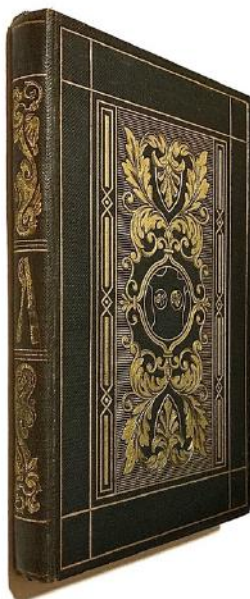


16 ERNST, Max, ill. René Crevel. *Mr. Knife Miss Fork*. Translated by Kay Boyle. Paris: The Black Sun Press, 1931. First edition. [8], 38, [8] pp. Publisher's black cloth boards, decorated in elaborate gilt and blind, designed by Ernst in collaboration with A.J. Gonon. Some minor wear to head and tail of spine, faint old tidemark to lower corner of leaves, near fine.

\$15,000

One of 200 copies on "finest bristol paper," of a total edition of 255 copies. 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.



17 FINI, Leonor, ill. Lise Deharme. *Poids d'un Oiseau*. [Paris]: Collection "Le Terrain Vague", [1955]. First edition. [78] pp. Original printed wrappers. Spine slightly browned, some mild age-toning.

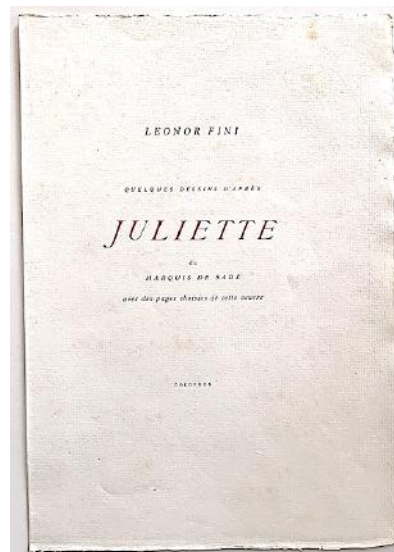
\$2500

One of 970 copies on Alfama (of a total edition of 990 copies), this copy unnumbered. Cover illustration by Max Walter Svanberg, five interior illustrations by Leonor Fini (uncredited, save for a printed signature on four of the plates). Inscribed by both Deharme and Fini on the title spread, with an original drawing by Fini. Though neither woman's signature is particularly rare, the drawing is an exquisite representation of Fini's work.

18 **FINI, Leonor.** *Juliette*. Quelques dessins d'après Juliette du Marquis de Sade avec des pages choisies de cette oeuvre. n.p. [Rome]: n.d. [1944]. First edition thus. [27] pp.; [20] folded leaves of plates. Chemised in a slipcase. Some foxing throughout. Chemise retains fragments of original glassine. \$2850

One of 298 numbered copies. Contains 22 drawings reproduced photolithographically, plus two culs-de-lampe.

In *Women Artists and the Surrealist Movement*, Whitney Chadwick wrote that Fini's Juliette drawings are "the frank expression of women's sexual power and dominance. Wielding the whip, women become in these drawings an active, bestial presence. The lust that transforms their faces into masks of depravity is manifested in a nervous, charged line that flickers across the page like the tip of a lash." And Peter Webb, in *Sphinx*, noted that Fini makes Juliette "a vehicle for the expression of female dominance," the illustrations "not illustrative of specific incidents in the book but rather inspired by the atmosphere created by de Sade." The book was, to Fini's amusement, printed secretly on the Vatican presses at night.



19 **LAMANTIA, Philip.** *The Blood of the Air*. San Francisco: The Four Seasons Foundation, 1970. First edition. [12], 45, [6], pp. Gray paste-paper boards over green cloth backstrip, lettered and ruled in gilt. Slightest rubbing to corners, else fine. \$750

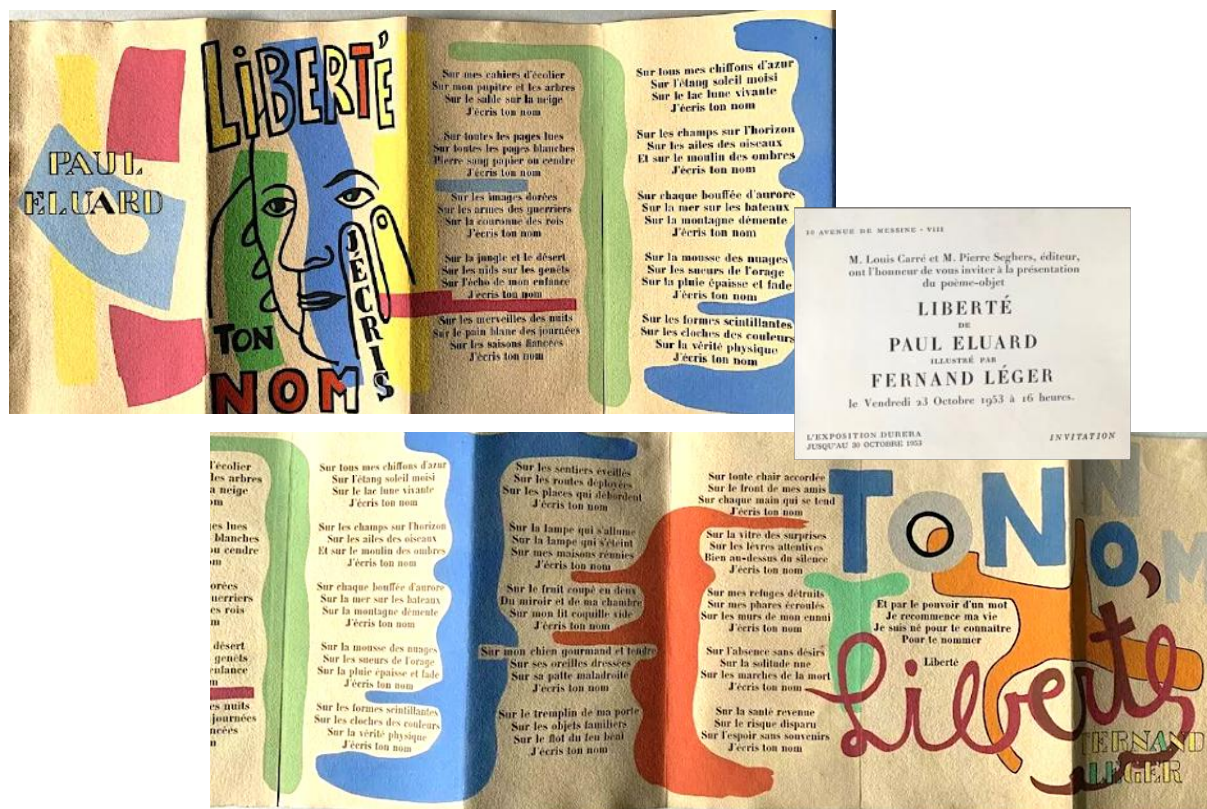
One of fifty numbered copies in boards, signed by the author. The uncommon limited edition of this collection. As a teenager Lamantia corresponded with Breton and published some of his first poems in Charles Henri Ford's *View*. Later associated with the Beats (he was on the bill at the famous 1955 Six Gallery reading which included Ginsberg's *Howl*), his was an idiosyncratic voice, a direct connection between the European surrealists and the later American movements. Ferlinghetti said of him, "Philip was a visionary like Blake, and he really saw the whole world in a grain of sand."

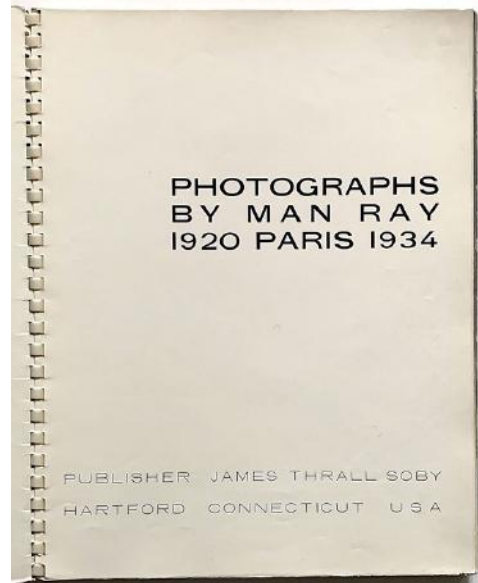
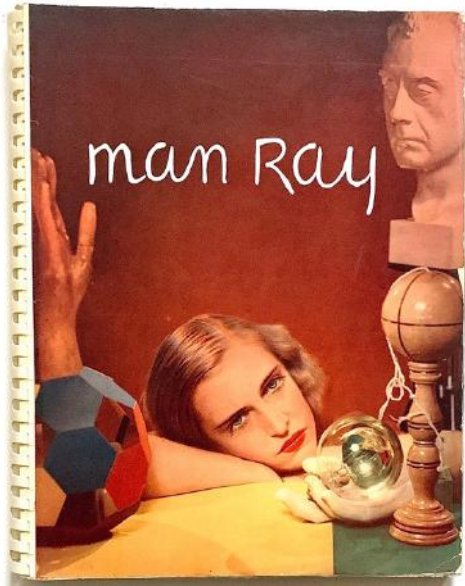
20 LÉGER, Fernand, ill. Paul Eluard. *Liberté, j'écris ton nom*. Paris: Pierre Seghers and Imprimerie Union, 1953. Folded concertina, made up of three sheets assembled and attached to the back with strips of cloth. Original hangers attached to verso. A gorgeous, fine copy, bright and fresh. Housed in a custom clamshell box. \$27,500

One of twenty-six lettered copies, of a total edition of 238 copies (see below). Eluard wrote the poem during the German occupation of France in 1942; it was originally published in the clandestine book of poetry *Poésie et vérité* 1942, and later printed in leaflet form and parachuted over occupied territories by the thousands by the British Royal Air Force. *Liberté* became a symbol of the Résistance under the oppression of Vichy and the German occupation. Eluard himself said of his stirring ode to freedom, "I thought of revealing at the end the name of the woman I loved and for whom this poem was intended. But I quickly realized that the only word I had in mind was the word *Liberté*. Thus, the woman I loved embodied a desire greater than her. I confounded it with my most sublime aspiration, and this word *Liberté* was itself in my whole poem only to eternalize a very simple will, very daily, very apt, that of freeing oneself from the occupation."

This edition was commissioned as a tribute to Eluard just after his death. The publisher Pierre Seghers asked Léger to illustrate the poem, and he designed this remarkable "poème-objet" in tribute to his friend. The bright pochoirs were printed by Albert Jon. A total of 238 copies were printed, with twelve on canvas hand-illustrated by Léger himself; 200 on Auvergne paper; and an additional twenty-six lettered copies "tirés pour les divers artisans de ce poème-objet." This is letter 'A' of the twenty-six copies, complete with the publisher's rhodoïd case which is lettered on the spine. The case is rare and not often seen. Also included is the original invitation card for the presentation of the book on October 23, 1953 at the Galerie Louis Carré. An exceptional copy of a talismanic and beautiful object, a high spot of twentieth century printing and publishing.

Sapphire, *Fernand Léger. L'Œuvre gravé*, p. 300.





21 **MAN RAY.** *Photographs by Man Ray 1920 Paris 1934.* Hartford: James Thrall Soby, 1934. First edition. Publisher's plastic comb binding, stiff wrappers. An excellent copy with a bit of rubbing to the corners and an older crease to the rear cover. The comb binding is completely intact and overall the book is far better than usually seen, and rare thus. Now housed in a custom clamshell box. \$12,500

The very rare first issue. As Roth describes, the publisher "attempted to generate demand where none existed by suggesting the edition had sold out. After replacing the title pages of these copies—presumably a healthy percentage of the run whose sales had in fact, been slow to none—with one stating 'deuxième édition,' second edition, he returned them for sale. Copies with the original title page are exceedingly rare."

Man Ray's first monograph, with texts in English and French by Duchamp, Tzara, Eluard, Breton, and Man Ray himself. Frontispiece portrait of Man Ray by Picasso. Contains 104 heliogravure images. "Part art, part illustration, [the book] was meant to be an inventory of his work, a kind of grand promotional catalogue.... Man Ray's album was a virtuoso presentation of modern European-style photography. Close-up views, distorted angles, double exposures, night photography, negative prints, rayographs, still lifes, nudes, portraits, fashion photographs, and even a painting... were reproduced.... Intended for an American more than a European audience, the album was Man Ray's means of presenting his career to a homeland that had rarely seen his work" (*Perpetual Motif: The Art of Man Ray*, pp. 35-39).

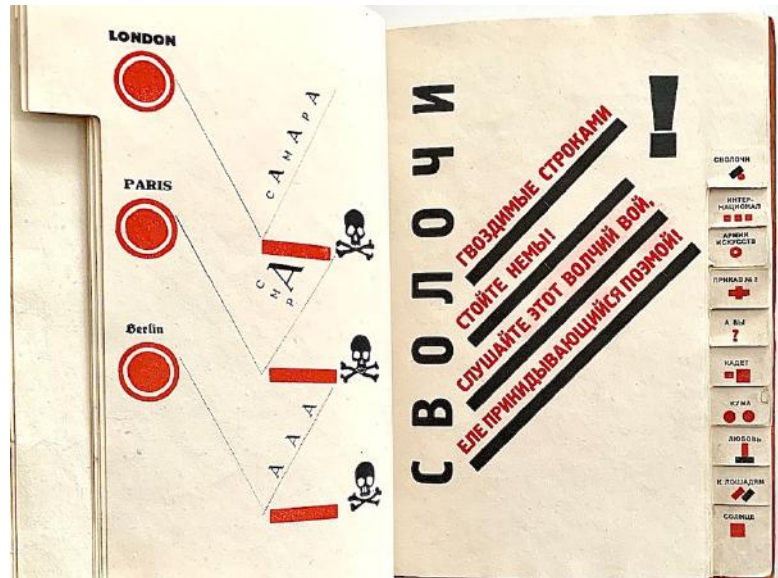
Roth, *The Book of 101 Books*, pp. 80-81.

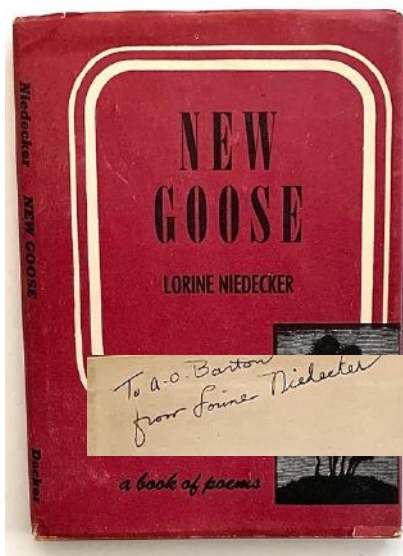
22 **MAYAKOVSKY, Vladimir, and El Lissitzky.** *Dliâ golosa.* Konstruktor knigi Èl. Lisitskiï. Berlin: R.S.F.S.R. Gosudarstvennoe Izdatel'stvo, 1923. First edition. [2], 61 pp. Original printed paper wrappers. Printed at the Tipografiia Lutze & Vogt G.M.B.H. Some handling wear and soiling to wrappers, small inked notation to gutter of half-title, old stamp to inside of rear cover. Contents bright and clean, binding firm. An excellent copy of a fragile item. \$9500

One of the supreme achievements of twentieth century typography and bookmaking. Lissitzky believed that "concepts should be expressed with the greatest economy—optically not phonetically,"

and that “the layout of the text on the page must reflect the rhythm of the content.” He also said, “my pages stand in much the same relationship to the poems as a piano accompanying a violin. Just as the poet unites concept and sound, I have tried to create an equivalent unity using the poem and typography.”

Provenance: Kestenbaum & Company, sale 17, November 12th, 2002. *From Manet to Hockney*, 68. *Artists' Books in the Modern Era*, 41. *The Russian Avant-Garde Book 1910-1934*, Museum of Modern Art, pp. 478-479. *Russian Avant-Garde Books, 1917-34*, British Library, pp. 92-96.



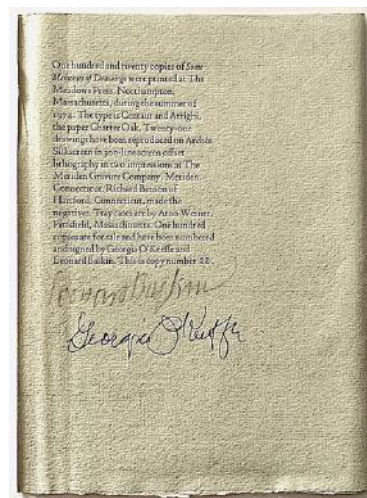
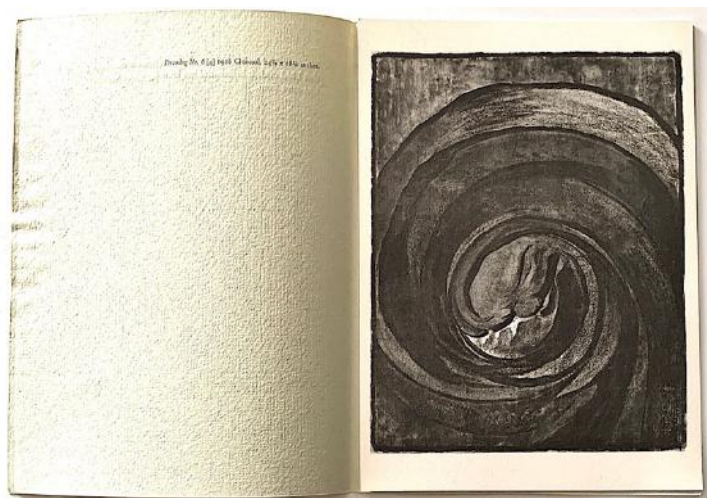


23 **NIEDECKER, Lorine.** *New Goose*. Prairie City, IL: The Press of James A. Decker, 1946. First edition. 52 pp. Tan cloth boards, front board and spine lettered in gilt, with the dust jacket. Slight toning to endpapers; jacket has some edgewear and a couple of short closed tears. Housed in a custom clamshell box. \$18,500

The extremely rare first book by a poet whose importance has only continued to rise since her death in 1970. Niedecker lived almost all her life on Black Hawk Island, near Fort Atkinson in southern Wisconsin. "The Brontes had their moors, I have my marshes," she said of the intense relationship she held with the place she lived, her life by water. She was at the same time highly involved with the mid-century avant-garde poetry scene, particularly with Louis Zukofsky, with whom she corresponded weekly for decades. Basil Bunting said of her, "She was, in the estimation of many, the most interesting woman poet America has yet produced. Her work

was austere, free of all ornament, relying on the fundamental rhythms of concise statement, so that to many readers it must have seemed strange and bare. She was only beginning to be appreciated when she died, but I have no doubt at all that in 10 years time Wisconsin will know that she was its most considerable literary figure."

This copy is inscribed by Niedecker to A[lbert] O[laus] Barton, Wisconsin journalist and politician. Due to her insularity books inscribed by Niedecker are rare. A true black tulip of twentieth-century poetry.



24 **O'KEEFFE, Georgia.** *Some Memories of Drawings*. New York: Atlantis Editions, 1974. First edition. Unbound as issued. Sewn text booklet containing half-title, title, introduction, "Epigraph" and introduction by the artist, colophon on separate sheet. Clamshell case by Arno Werner, with printed spine label. Some minor soiling to the case, contents fine. Original prospectus laid in. \$8500

One of 100 numbered copies, of a total edition of 120 copies. Twenty-one drawings reproduced in 300-line offset lithographs (negatives by Richard Benson) on Arches Silkscreen by Meriden Gravure, each

in a folder, most with commentary by O'Keeffe on the first leaf, the whole designed by Leonard Baskin and printed at his Meadows Press in Northampton, Massachusetts. Signed by O'Keeffe and Baskin, as issued. These offset lithographic reproductions are of some of the first abstract drawings created by Georgia O'Keeffe between 1915 and 1919. Of these early works, O'Keeffe noted "I found I could say things with color and shapes that I couldn't say in any other way- things I had no wish for." Later that year, O'Keeffe sent the drawings to a friend in New York who in turned showed them to Alfred Stieglitz, who immediately recognized their quality and exhibited them the following year in his gallery. The 1916 exhibition was the beginning of a career that established Georgia O'Keeffe as one of the foremost artists of the 20th century.

Editor Doris Bry wrote for the trade edition, "It seems of interest to set down some information which would otherwise be lost about Georgia O'Keeffe's participation in the reproductions I have published of her drawings, especially since a number of these plates do not correspond to the original works of art as they now appear. What might seem to be liberties, had I as publisher undertaken them, were changes made by O'Keeffe because for her they enhanced the relationship between the original drawing and the printed reproduction. Only the artist herself could have sanctioned such bold changes in composition, in scale, and in tonality." A rare and beautiful American livre d'artiste.



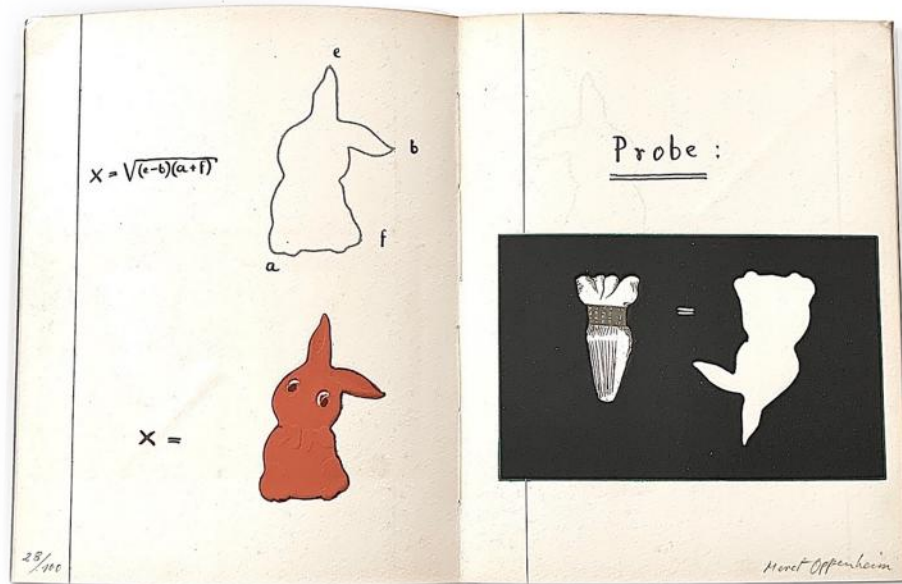
25 **OLSON, Charles.** *This*. Broadside no. 1. Design by Nicola Cernovich. Black Mountain, NC: Black Mountain College Graphics Workshop, 1952. First edition. Single sheet, folded twice, to form a vertical broadside with cover design and information on the exterior. With the original printed envelope, which reproduces the cover text on the broadside. Some fading to edges of broadside, as usually seen from the fugitive construction-type paper used; envelope a little worn. \$500

Cover image hand-colored by Cernovich, this is a variant on green paper with a yellow and red sunburst-style design. See Katz, *Black Mountain College, Experiments in Art*, p. 274. Butterick & Glover A6, who state that thirty copies were printed, this is certainly incorrect as OCLC alone locates almost fifty copies.

26 **OPPENHEIM, Meret.** *Le Cahier d'une Écolière* (Schoolgirl's Notebook). [Paris, Georges Visat, 1973]. First edition. [3], blank; [2], [3], blank. Sewn wrappers, covered with blue paper. Original lithograph with embossing. Spine and extremities of fugitive blue covers sunned, interior fine. \$4500

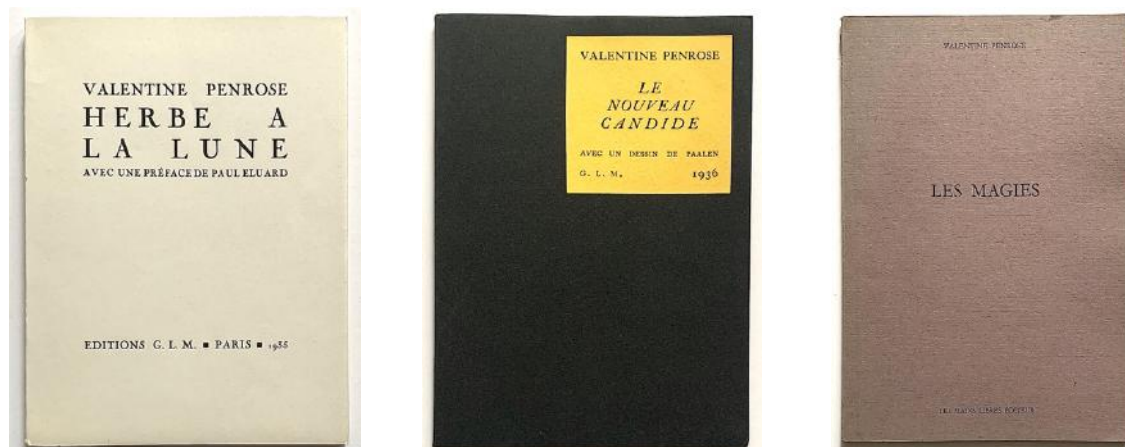
Number 28 of 100 copies, signed by Oppenheim. "In 1930, when she was 16 years old, Meret Oppenheim created a collage in her mathematics exercise book for her father's birthday. She did not like school, and her first Surrealist work was the absurd equation $x = hare$ (or rather an image of an orangey-red hare or rabbit) was intended to convince her father that she was ill-suited for conventional education and should be allowed to become an artist and go to Paris. Her strategy worked, and in 1932 Oppenheim went to Paris, with her friend Irène Zurkinden, to study art. In 1957, André Breton, leader of the Surrealist movement, published Oppenheim's *Schoolgirl's Notebook* in the

magazine *Le Surréalisme même*. After Breton died, his wife Elisa returned the notebook to Oppenheim. It was published in 1973 in a limited edition of 100 copies.” (National Museum of Women in the Arts)



27 **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. Fine copy, mostly unopened. \$850

One of 300 numbered copies on héliog, of a total edition of 320 copies. 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...”

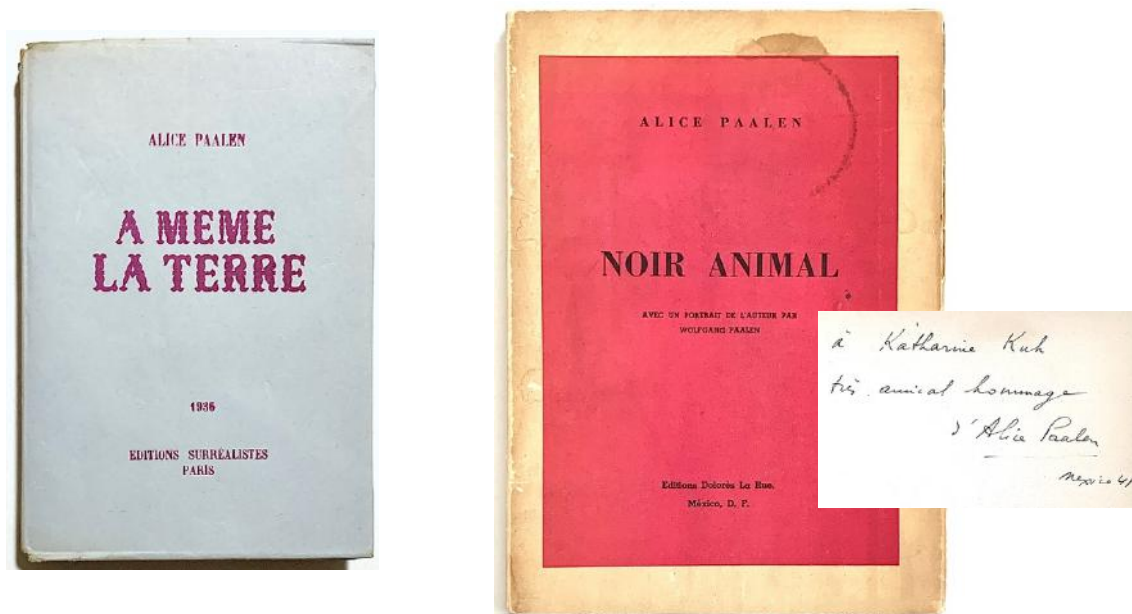


28 **PENROSE, Valentine.** *Le Nouveau Candide*. Paris: Éditions G.L.M., 1936. First edition. [26] pp. Black wrappers, yellow title label pasted on front cover. Slightest touch of rubbing to corners, else a fine copy. \$500

One of 175 numbered copies on vélin, of a total edition of 200 copies. Frontispiece by Wolfgang Paalen, then the husband of Alice Paalen Rahon, with whom Penrose was extremely close. A short prose piece, informed by surrealist automatic writing, about a young boy who is “a life-size portrait of a child of good family born around 1900,” who pursues extraordinary adventures throughout Europe.

29 **PENROSE, Valentine.** *Les Magies*. [Paris]: Les Mains Libres, 1972. First edition. 27, [5] pp. Original printed wrappers. Spine a little faded with a bit of rubbing at the head, tiny nick at the top edge of the front cover. \$500

One of 300 numbered copies on offset Artaban, of a total edition of 425 copies. Penrose’s last collection, which Georgiana M.M. Colville calls her masterpiece. “It reassembles all the best traits of her previous work, the lyricism of *Herbe à la lune*, her nostalgia for French folklore, legends and songs, classical mythology; words have been carefully picked, like precious stones.”



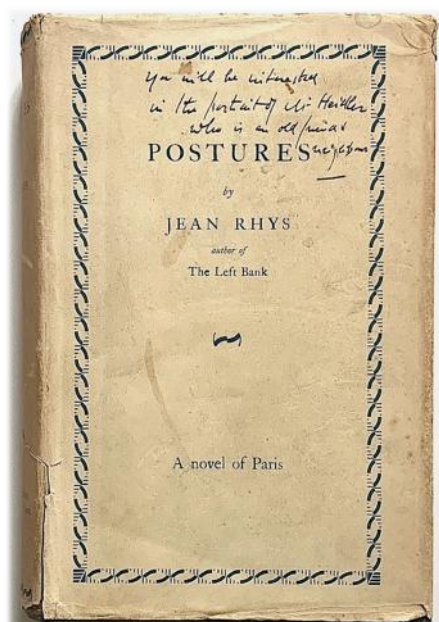
30 **[RAHON], Alice Paalen.** *A Même la Terre*. Paris: Editions Surréalistes, 1936. First edition. 101 pp. Original printed wrappers. Head of spine a bit chipped, slightly overopened at front endpaper, minor edgewear to yapped edges. \$850

One of 200 numbered copies on vergé, of a total edition of 235 copies. 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.

31 **[RAHON], Alice Paalen.** *Noir Animal*. México, D.F.: Editions Dolorès La Rue, [1941]. First edition. [23] pp. Publisher’s printed wrappers. Covers toned with some spotting and a concentric ring on the front cover, spine browned and rubbed. \$850

One of 200 numbered copies on Marquilla. Frontispiece portrait of the author by Wolfgang Paalen. This was the last of Alice Rahon’s three volumes of poetry, published not long after she and her husband moved to Mexico. She afterward dedicated herself almost exclusively to painting. Inscribed

by the author on the half-title to Katharine Kuh, “très amical hommage, Mexico 41.” Katharine Kuh operated one of the first galleries in Chicago to display avant-garde art in the 1930s and 1940s, and was later a curator at the Art Institute of Chicago.



32 **RHYS, Jean.** *Postures*. London: Chatto & Windus, [1928]. First edition. [4], 1-[254], [2, blank], [6, ads] pp. Light teal cloth, ruled in blind on the front and rear board and lettered and decorated in gilt on the spine, with the dust jacket. Spine rolled with some rubbing to the board edges, foxing to fore-edge and title-page. The jacket is chipped at the head of the spine with slight loss, some rubbing and soiling, spine browned with a closed tear from the lower crease partially into the center of the spine panel. A solid and complete example of a rare jacket. \$6000

Jean Rhys' extremely rare first novel. Edward Garnett's copy, with his manuscript note on the front of the jacket, "You will be interested in the portrait of Mr. Heidler who is an old friend and neighbor." Hugh Heidler was based on Ford Madox Ford, who was indeed Garnett's friend and neighbor. Ford was responsible for sending Rhys's stories to Garnett at Jonathan Cape, which resulted in her first publication, *The Left Bank and Other Stories*, in 1927. Rhys moved in with Ford and his wife Stella Bowen after

her husband was jailed for "financial irregularities;" an affair developed between her and Ford, which Bowen initially tolerated, but soon tensions and rivalry became overwhelming. The tangled episode was the basis for this roman à clef. Cape rejected the book, considering it libelous, but Garnett, in his capacity as a sort of literary mafia don, was able to bring it to Chatto & Windus. The book was published as *Quartet* in the U.S. the following year, the title which Rhys preferred and which all subsequent editions bear.

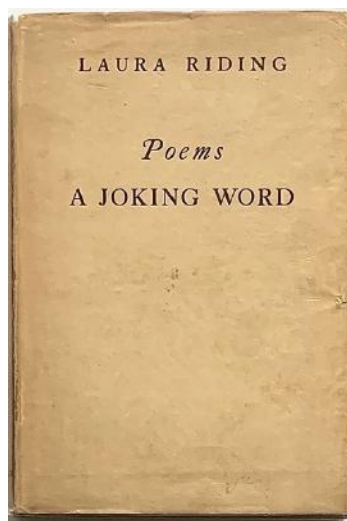
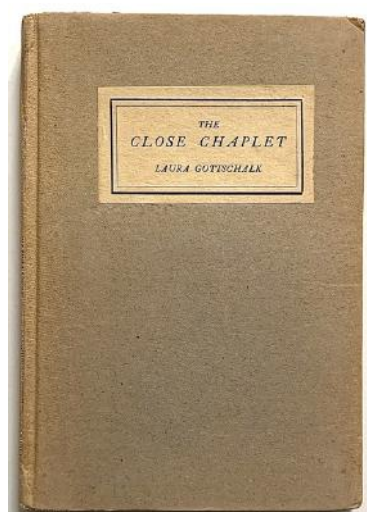
Thomas Staley has written of the book, "The importance of *Quartet* in the Rhys canon is difficult to overemphasize, for it reveals not only the discovery and initial development of that original voice and tone which was to characterize and define her fiction throughout the 1930s; it also records the beginning of what was to become that distinctive style."

Provenance: David Garnett, with his bookplate. See *David Garnett, A Writer's Library* (Michael Hosking, 1983), #2710, with "a note in Edward Garnett's hand on the front of the dust-wrapper."

33 **[RIDING], Laura Gottschalk.** *The Close Chaplet*. New York: Adelphi Company, n.d. [1926]. First American edition. 77 pp. Paper boards, printed label on front cover. Boards faded at extremities, corners a little rubbed, slight rubbing to spine exposing webbing. Interior clean with slight glue staining to gutter of preliminaries, bookplate on front pastedown.

\$850

Riding's first book, first published by Leonard and Virginia Woolf at the Hogarth Press preceding this American edition, from the British sheets. Bibliographer Joyce Wexler noted of Riding's enigmatic verse, "She believed speech was the natural complement of thought; the possibility of inarticulate thought never existed for her. Her experience with words that were untrue made her loathe anything less than what she called the fidelity of word to thought, or truth. Poetry became the supreme value in her life because it offered a stable way to unite speech and thought." Wexler *Arb*.



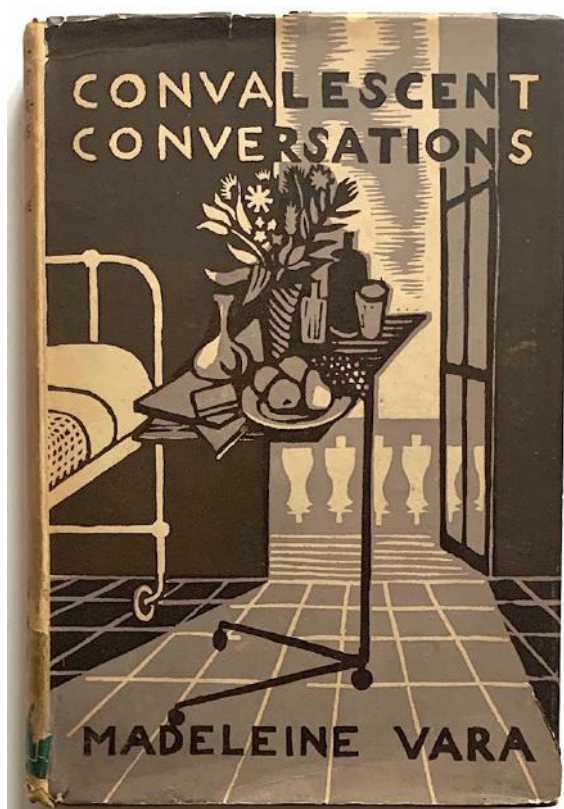
34 **RIDING, Laura.** *Poems: A Joking Word*. London: Jonathan Cape, 1930. First edition. 171, [1] pp. Oatmeal cloth, lettered in gilt on the spine and blind on the rear board, with the dust jacket. Slight rubbing to head and tail of spine, some scattered foxing to cloth. Bookplate to front pastedown. Jacket shows some minor soiling, spine browned and slightly chipped at head, not affecting text, small snag to fore-edge of front flap. A nice example of a scarce book, especially in jacket. \$900

The front flap notes, "This is the first comprehensive collection (1919-1929) of Laura Riding's poems. It includes the substance not only of *The Close Chaplet* published in 1926 and of *Love as Love, Death as Death*, published in 1928, but also the deferred *First Poems* announced some seasons ago; and certain later poems." Also includes a twelve page preface by the author. Riding's biographer Deborah Baker said this book "made a decisive impact on an up-and-coming generation of English poets, among them W.H. Auden." The "latter poems reveal a shift away from 'obsession'... to a more ornate and conscious manipulation of language." Wexler A9.

35 **RIDING, Laura.** *Four Unposted Letters to Catherine*. Paris: Hours Press, n.d. [1930]. First edition. 50, [3] pp. Decorative paper boards over brown leather backstrip, spine lettered in gilt. Touch of rubbing to head and tail of spine and corners, else fine. \$500

One of 200 numbered copies, signed by the author. Cover photomontage designs by Len Lye, of which the publisher Nancy Cunard commented, "they suggest stonelike figures and a sort of arabesque, [and] also evoke the thought of tapestry and Renaissance velvet." The critic Herbert Palmer noted the difficulty of Riding's verse, but went to say of this volume, "It is like going to a warm fire on a bitter cold day to turn to her very different *Four Unposted Letters to Catherine* which is for the most part charmingly and lucidly written, addressed to a child, full of downright truths and wisdom, and such flashes of insight as 'Making a poem is like being alive for always.'" (Cunard, *These Were the Hours*, p. 107-108). Wexler A10.

36 **[RIDING, Laura]. Madeleine Vara.** *Convalescent Conversations*. Deyá, Majorca/London: Seizin Press/Constable, 1936. First edition. 139, [1] pp. Gray cloth, spine lettered in black, with the dust jacket. Slight rubbing to cloth head and tail of spine, bookplate on front pastedown; jacket is slightly chipped at the head and tail of the spine, with remnants of an old label to the

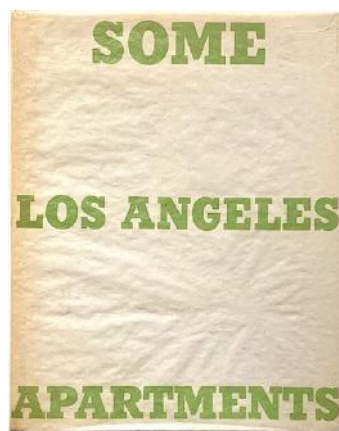
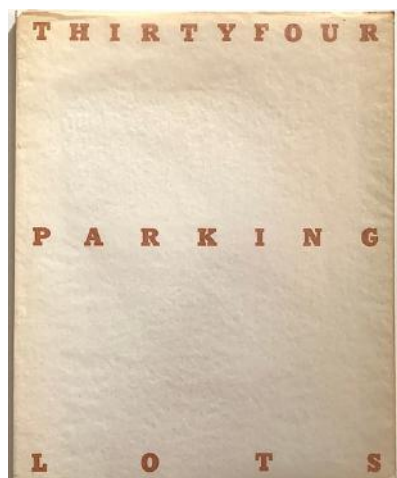


lower spine, possibly remainder, some general soiling and tiny hole on the spine, not affecting lettering. \$2500

Ownership inscription of Julian Symons on the front free endpaper, with his handwritten note on the title-page identifying Riding as the author. In his introduction to a 2018 reissue of the book, George Fragopoulos wrote, "*Convalescent Conversations* was published in 1936 under Riding's pseudonym, Madeleine Vara, by Seizin Press, which she ran with Robert Graves, who was at the time both lover and collaborator; this was the same year in which Riding and Graves would flee Mallorca and Franco's fascism. The novel tells the story of Adam and Eleanor, two convalescents in an unnamed sanitarium who begin a peculiar courtship. Thomas Mann's *The Magic Mountain*, first published in 1924, looms as an important precursor, at least in regards to the novel's themes. And much like Mann's novel, the backdrop of the sanitarium and the pervading sense of illness and decrepitude, both physical and spiritual, allow Riding to develop her own satirical take on the experience of living in modernity." One of the least known books in the Riding canon; she herself did not acknowledge authorship until 1974. Rare. Wexler A31.

37 **RUSCHA, Edward.** *Thirtyfour Parking Lots in Los Angeles*. [Los Angeles]: Edward Ruscha, 1967. First edition. Perfect-bound printed wrappers, with original glassine wrapper. The folding flap to the last image is present. Some toning to glassine, top edge of rear panel slightly creased with a small chip, overall near fine. \$1500

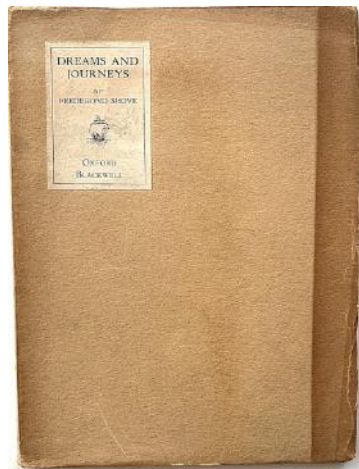
"When he was working on *Thirtyfour Parking Lots*, Ruscha commissioned aerial photographer Art Alanis to take the photographs and told him to shoot all the empty lots he came across. While the images in the book are striking, especially those lots with herringbone patterning, Ruscha found even more to interest him in the photographs' unexpected visual features, such as the oil droppings on the



ground revealed by photographing the lots without cars.” (Engberg & Phillpot, *Ed Ruscha Editions*, B5) “Ed Ruscha’s works still retain their capacity to surprise, delight, and puzzle in equal measure.... they have been much exhibited, written about, and analyzed, yet they somehow are still objects of mystery and fascination, beguiling in their utter simplicity and immutable rightness.” (Parr and Badger, *The Photobook*, vol II, pp 140-141).

38 **RUSCHA, Edward.** *Some Los Angeles Apartments*. [Los Angeles]: Edward Ruscha, 1965 [i.e. 1970]. Second edition, one of 3000 copies, after the first printing in 1965 of 700 copies. Perfect-bound printed wrappers, with original glassine wrapper. Slight toning to glassine at spine, else fine. \$750

Photographed by Ruscha, with 34 black and white reproductions of mid-sixties Los Angeles apartment buildings (various high rises, dingbats and other midcentury apartment buildings), each identified by address.

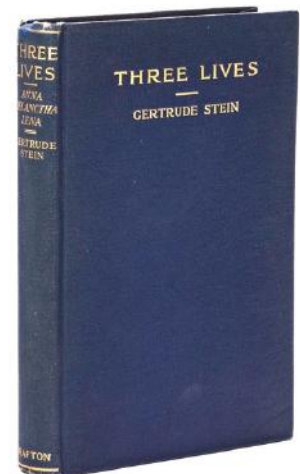


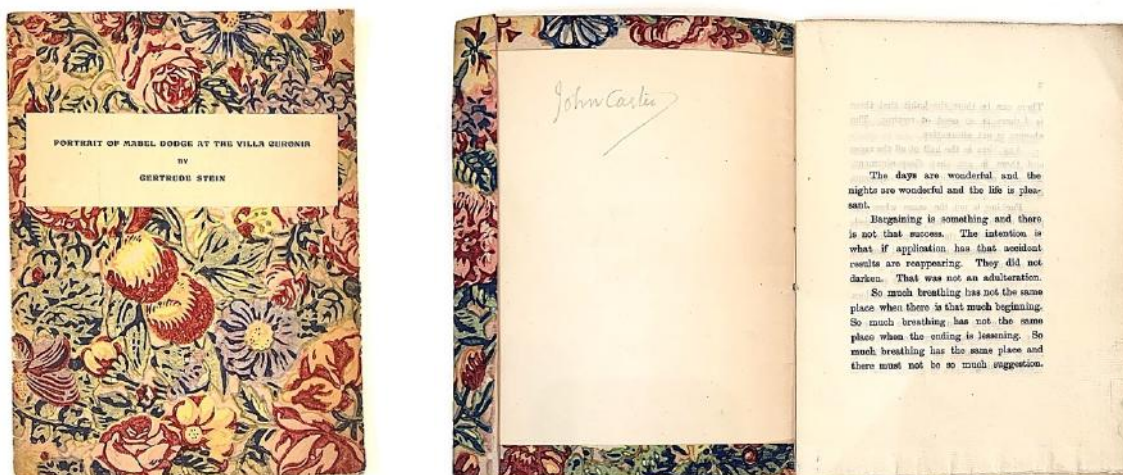
39 **SHOVE, Frederic.** *Dreams and Journeys*. “Adventurers All” Series, no. XXI. Oxford: B.H. Blackwell, 1918. First edition. 50, [2] pp. Tan wrappers, printed label on front cover and spine. Edgewear, particularly to yapped fore-edges, heavy tone lines to both front and rear covers. Leaves completely unopened. \$350

The first book of poems (of two in her lifetime) by a poet on the fringes of Bloomsbury and very much involved in the cultural scene of her day. Her father, Frederic Maitland, was a legal historian who wrote a biography of Leslie Stephen; her uncle was Ralph Vaughn Williams. Her mother’s second husband was Francis Darwin. Her husband, Gerald Shove, had once lived with both the Stephens and with Vanessa Bell. Her second collection, *Daybreak*, was one of the handful of books hand-printed by Leonard and Virginia Woolf at the Hogarth Press.

40 **STEIN, Gertrude.** *Three Lives*. Stories of the Good Anna, Malanctha and the Gentle Lena. New York: The Grafton Press, 1909. First edition. 279, [1] pp. Publisher’s navy cloth, lettered in gilt on the front board and spine. No dust jacket, as issued, per Wilson. Mild rubbing to head and tail of spine and corners, a bright, square copy. \$1500

One of 1000 copies, of which 300 were subsequently used for the 1915 first British edition. With a label to the front pastedown noting this copy is from the collection of Henry McBride. A superlative association copy of Stein’s first book, published at her own expense. The book initially sold poorly (Grafton reported sales of seventy-three copies by February 1910, of which thirty-seven were to bookstores), but had what James Mellow described as “a surprisingly durable underground reputation for years.” McBride had “read the book when it first appeared, admired it, and had become curious about its author.” McBride was one of the prime art critics of his generation, and one of the first American supporters of the avant-garde in the early twentieth century, championing Matisse, Kandinsky, Duchamp, O’Keeffe, and many others, including Stein, with whom he became warm friends. “My only dear,” she once addressed him, playfully, in later years. Wilson Aia.





41 **STEIN, Gertrude.** *Portrait of Mabel Dodge at the Villa Curonia* [cover title]. [Firenze: Tip. Galileiana propr. Cappelli], n.d. [1912]. First edition. [1], 2-11, [12] pp. Original Florentine wallpaper sewn wrappers, printed label on front cover. Slight edgewear all around, otherwise an unusually bright and clean example of a fragile item normally found in much lesser condition. Housed in a custom clamshell box. \$12,500

Henry McBride once observed that Gertrude Stein “collected geniuses rather than masterpieces,” understanding that Stein’s own genius lay in an almost unparalleled ability to spot other people’s talent. The friendships which she formed with Picasso, Matisse, Cézanne and Hemingway in turn formed the raw material for her own art; “Pablo is doing abstract portraits in painting. I am trying to do abstract portraits in my medium, words,” she explained.

Stein wrote more than a hundred of these word portraits, often as part of an informal reciprocal arrangement with visual artists who had in turn painted or photographed her. Indeed, Stein’s “friendships” were ultimately contingent on these transactions; “friendships were like her collection of bric-a-brac: delicate objects, curiosities that took her fancy...” (Rudnick, 1982) Some artists failed to abide by the rules of the game, and Stein’s friendship with Man Ray came to an abrupt end in 1930 when he sent an invoice for taking her photograph.

Mabel Dodge Luhan, the subject of one of Stein’s most important portraits, “had an equally detached view of human beings, as though they existed for the sole purpose of providing interesting specimens for their psycho-aesthetic laboratories.” (Rudnick) Dodge, an American socialite and patron of the arts, remains, much like Stein, a complicated figure who defies any simple reading; a self-obsessed flapper, a white savior guilty of spiritually and sexually fetishizing the other, and perhaps most importantly to Stein, a rootless wanderer who lived in a permanent state of flux between countries, philosophies, romantic partners and husbands. The *Portrait of Mabel Dodge at the Villa Curonia*, written in 1911 on the occasion of Stein and Alice B. Toklas’ visit to Dodge’s lavish fifteenth century villa near Florence, does not attempt to detail “the baroque richness and lavish absurdities of Mabel’s life at the villa. Rather, it renders the atmosphere of the life there in the most basic of primary colors, focusing on simple textures, like a cubist collage.” (Rudnick)

Mabel Dodge was a character whose essential fluidity and inconsistency belied any attempt to capture her in traditional literary form, and she was thus a perfect target for Stein’s modernist stream of consciousness in which she sought to record “what I knew as they said and heard what they heard and said until I had completely emptied myself of all they were that is all that they were in being or hearing

and saying what they heard and said in every way that they heard and said anything.” Dodge herself considered “the *Portrait* to be a masterpiece of success... When I repeat to you some of the comments you will see their application to me is absolutely perfect. I keep still & let people talk. What they see in it is what, I consider, they see in me. No more no less.... Some days I don’t understand it, but some days I don’t understand things in myself, past or about to come!” Dodge was so enamored with her portrait that she bought up most of the edition, and exhibited them at the first New York Armory show in 1913 which she had helped to organize; Stein’s portrait was the only non-visual work included in the entire exhibition, “thanks to the force of her personality and the enigma of her work... [Stein] was associated with the Armory Show from the first, and at every level of commentary in America.” (Green, 1988)

Stein’s subjects often received her texts with a gratitude tempered by incomprehension, summarized succinctly by the sculptor Jo Davidson’s remark that “when she read it aloud, I thought it was wonderful. It was published in *Vanity Fair* with my portrait of her. But when I tried to read it out loud to some friends, or for that matter to myself, it didn’t make very much sense.” Stein’s prose is famously difficult to parse; Edmund Wilson condemned “her soporific rigmaroles, her echolaliac incantations, her half-witted-sounding catalogues of numbers,” admitting to having not finished reading her *The Making of the Americans*, and “I do not know whether it is possible to do so.” Stein, for her part, put it simply: “If you enjoy it, you understand it.” As *The Autobiography of Alice B. Toklas* shows, Stein was fully capable of writing comprehensibly when she chose to, but the truth, revealed in her magnificently backhanded compliment to F. Scott Fitzgerald, was that she found it rather dull: “you write naturally in sentences and one can read all of them and that among other things is a comfort.”

Stein’s writing attracts such opprobrium that it has even given birth to an entire field of study of how to avoid reading it; *Ways of Not Reading Gertrude Stein* (Natalia Cecire, 2015) considers “how, counterintuitively, not reading Stein’s texts can tell us something about them, and can tell us something about reading, too.... Stein’s texts invoke female labor— forms of labor that are a priori understood to be bodily and compromised, and which cannot be seen or read. In doing so, those texts invite their own identification with bodies, which must be approached in ways other than reading.” It is this capacity to encapsulate the “bodily and compromised” Mabel Dodge which makes Stein’s *Portrait* so compelling. A rare and important book, privately issued and rarely seen in such excellent condition. This copy with the publisher’s imprint at foot of p. [12], Wilson notes that “most copies examined lack the imprint.” Ownership inscription of legendary bookman John Carter on the inner front cover.

Wilson A2. Rudnick, Lois P. “Radical Visions of Art and Self in the 20th Century: Mabel Dodge and Gertrude Stein.” *Modern Language Studies*, vol. 12, no. 4, 1982, pp. 51-63. Green, Martin. *New York 1913: The Armory Show and the Paterson Strike Pageant*. New York: Scribner, 1988. Cecire, Natalia. “Ways of Not Reading Gertrude Stein.” *ELH: English Literary History*, 82 (1), 2015, pp. 281-312. With special thanks to Ben Maggs for allowing us to shamelessly crib his excellent description.

42 TANNING, Dorothea, ill. René Crevel. *Accueil*. Paris: Jean Hughes, [1958]. First edition. 78, [10] pp. Publisher’s printed wrappers, with an original etching by Tanning on front cover; unbound as issued, housed in original silk-covered chemise with stamped label, publisher’s slipcase. Some wear and minor soiling to slipcase, contents fine. \$4500

One of fifty numbered copies, signed by Tanning and initialed by Jacques Haumont, of a total edition of sixty copies. Printed by the presses of L. Pélamourgue under the direction of Jacques Haumont, color etchings printed by Georges Visat. In her catalogue raisonné of illustrated books, Tanning said of this production, “Paris editors liked to find unpublished texts by admired poets and bring them out with handsome illustrations, handsome typefaces, handsome paper. *Accueil* (The Welcome) is one of these. It was voted the *plus beau livre* (the most beautiful book) of the year by the bibliophiles’ book club. But my work was only a part of this model of design, typeface, paper, presentation... and the

distinguished prose poetry of its author, a memorable surrealist. A reasonable fidelity to the poet's subject and to his persona has always been my goal in these collaborations."

Garvey, *The Artist & the Book*, 299 ("a remarkable example of color etching"). Waddell, *Hail, Delirium!*, 9.



43 **ZUKOFSKY, Louis.** *Some Time*. Stuttgart, Jonathan Williams, 1956. First edition. Publisher's printed rice-paper wrappers with design by Celia Zukofsky, side-stitched Japanese style, with the original acetate dust jacket and slipcase. Fine copy. **\$1500**

One of 50 copies of the Author's Edition, signed by Zukofsky, and further inscribed to art historian Meyer Schapiro. Designed and published by Jonathan Williams and issued as Jargon 15.



44 **ZŮRN, Unica.** *Oracles et Spectacles*. Paris: Georges Visat, 1967. First edition. 45 pp. Custom design binding by Daniel-Henri Mercher, in full tan morocco with a tooled criss-cross pattern and interlocking tinted "h" and "u" letterforms on the front and rear boards. In a custom chemise and slipcase. Fine copy. **\$9500**

One of 120 copies on Rives (of a total edition of 135 copies), with an extra suite of engravings, as issued, on Japan pearlescent and Japan Hosekawa. Frontispiece by Hans Bellmer and eight etchings by Zürn, each signed in pencil, as are the prints in the extra suite. Introduction by Patrick Waldberg, postscript by Hans Bellmer, each given in French and German.

Fourteen anagrammatic poems by Zürn. A brief foreword by the publisher Georges Visat notes that the book was born of a friendship- while Zürn was hospitalized at Maison Blanche, she expressed the desire to create engravings, for which Visat provided materials. A gorgeous *livre d'artiste* in an exquisite binding.



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