



item 12

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THE NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

APRIL 4-7, 2024

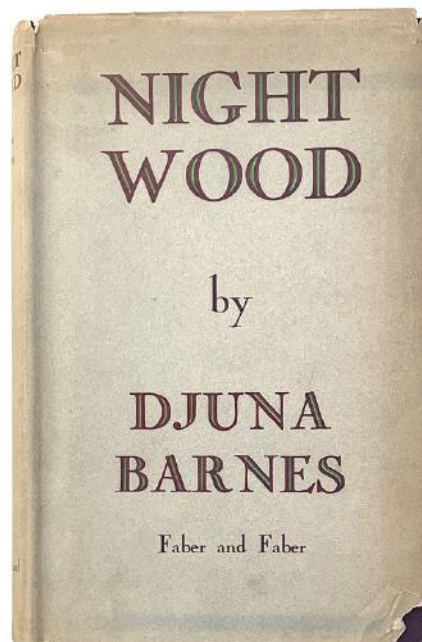
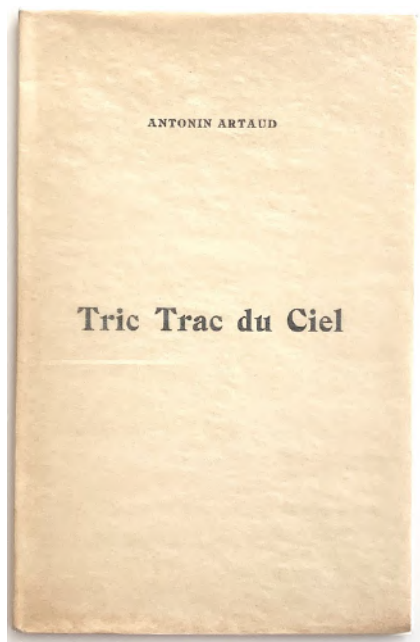
BOOTH B29



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.

\$4000

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

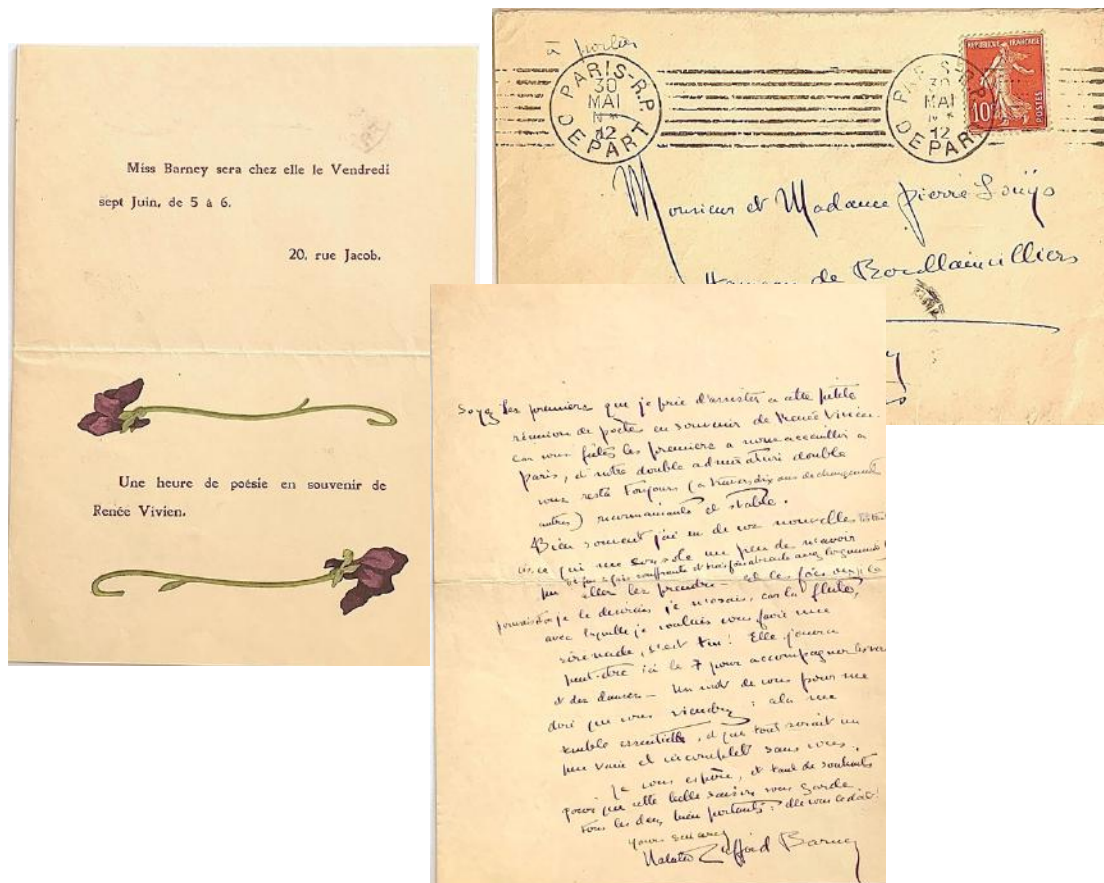


2 **BARNES, Djuna.** *Nightwood*. London: Faber and Faber, 1936. First edition. 239 pp. Original purple cloth, spine lettered in gilt, with the dust jacket. Top edge stained purple. Jacket price-clipped with a few small chips, some toning and spotting. Some slight foxing to fore-edge and endpapers. Clean and sound overall, a very well-presented copy of a scarce book, not often seen in collectible condition.

\$4500

Barnes' major work, a landmark in twentieth century literature. Shari Benstock noted, "it is not a minor Modernist masterpiece, a shadow to Joyce's *Ulysses*, but a singular undertaking that addresses woman's place in the patriarchal construct." T.S. Eliot, who accepted the book for publication at Faber at the behest of Barnes' friend Emily Holmes Coleman, wrote of it, "What I would leave the reader

prepared to find is the great achievement of a style, the beauty of phrasing, the brilliance of wit and characterisation, and a quality of horror and doom very nearly related to that of Elizabethan tragedy.” In the vivid description of Eugene Walter, “When everybody was writing WPA novels—sharecroppers and drunks in New York City—she published this nineteenth-century novel. *Nightwood*. It’s about this heroine who can’t decide whether she’s totally female or a daughter of Sappho.... it’s a great novel. And nobody was prepared for it. This last-gasp Victorian with modern frankness.” Messerli 6.



3 **BARNEY, Natalie Clifford.** Invitation sent to Mr. and Mrs. Pierre Louÿs for a tribute to Renée Vivien. Paris [May 30, 1912]. Autograph Letter Signed, written in lavender ink on the front of a printed invitation card, with the original envelope hand addressed in lavender ink, postmarked on May 30, 1912.

\$4500

A charming printed invitation card on Japanese paper, decorated with violets on which is mentioned that: “Miss Barney sera chez elle le Vendredi sept juin, de 5 à 6. / 20 rue Jacob. / Une heure de poésie en souvenir de Renée Vivien.” (“Miss Barney will be at home on Friday, June 7, from 5 to 6. 20 rue Jacob” for “One hour of poetry in memory of Renée Vivien”)

On the verso Barney has written a note to Louÿs:

“Soyez les premiers que je prie d’assister à cette petite réunion de poètes en souvenir de Renée Vivien. Car vous fûtes les premiers à nous accueillir à Paris et notre double admiration double vous reste toujours (à travers dix ans de changements autres) reconnaissante et stable. / Bien souvent j’ai eu de

vos nouvelles ces temps-ci ce qui me console un peu de n'avoir pas - je fus deux fois souffrante et 3 fois absente - pu aller les prendre. / Et les fois où je le pouvais et où je le désirais je n'osais car la flute avec laquelle je voulais vous faire une sérénade, s'est tue ! Elle jouera peut-être ici le 7 pour accompagner les vers et des danses. Un mot de vous pour me dire que vous viendrez: cela me semble essentiel et que tout serait un peu vain et incomplet sans vous. / Je vous espère, et tant de souhaits pour que cette belle saison vous garde tous les deux bien portants : elle vous le doit! Yours sincerely, Natalie Clifford Barney"

An imperfect translation:

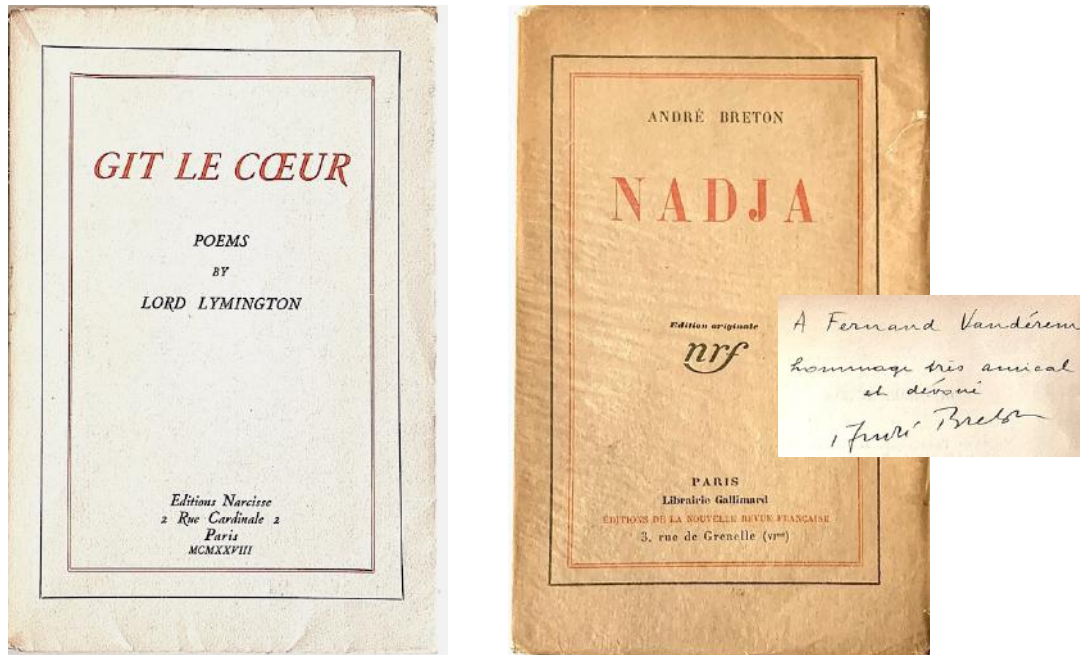
"Be the first I ask to attend this small meeting of poets in memory of Renée Vivien. Because you were the first to welcome us to Paris and our double admiration always remains (through ten years of other changes) grateful and stable. / I have heard from you very often these days, which consoles me a little for not having been able to go and get them - I was ill twice and absent three times. / And the times when I could and when I wanted to I didn't dare because the flute with which I wanted to serenade you was silent! She will perhaps play here on the 7th to accompany the verses and dances. A word from you to tell me that you will come: this seems essential to me and that everything would be a little vain and incomplete without you. / I hope for you, and so many wishes so that this beautiful season keeps you both well: it owes it to you! Yours sincerely. Natalie Clifford Barney."

A superlative association: Barney had a long and affectionate relationship with Louÿs. Having read his 1895 *Songs of Bilitis*, which he dedicated "to the girls of the future society," the young Barney reached out to him soon after her arrival in Paris. He gave her advice on her early work, and she wrote to him, "You are an incomparable master, your rainbows remain on paper. Your pleasures come back to life each time we bind them, they are fixed eternally young and beautiful. [...] Even your shadows are tender like tired caresses, and lull you with a dazzling promise of a color. You make books of joy... If I wanted to make books it was to respond to him." In her letters to him she confides in him her feelings and discusses her love affairs with Liane de Pougy and Renée Vivien. Louÿs' biographer Jean-Paul Goujon concluded, "It is therefore no exaggeration to claim that she was, in Louÿs' life, the most stable and constant female friendship – perhaps even the only true one."

4 [BLACK SUN PRESS]. Lymington, Lord [Gerard Wallop]. *Git le Cœur*. Paris: Editions Narcisse, 1928. First edition. [96] pp. Printed wrappers with French flaps. Some toning to extremities, spine a little browned.

\$2250

One of 200 numbered copies printed by Roger Lescaret for Harry and Caresse Crosby. Raised in Wyoming, Gerard Vernon Wallop, 9th Earl of Portsmouth, Viscount Lymington, fell in with the Crosbys in Paris; they "bowled him right over" and he enjoyed various decadences with them, taking a flat nearby at 1 Rue Gît-le-Cœur. This copy is inscribed "for Constance, with Gerard's love, January 4th 1929" with an Autograph Letter Signed laid in from Gerard to Constance. Constance was Constance Crowninshield Coolidge, the Comtesse de Jumilhac, Harry Crosby's "Lady of the Golden Horse," and the closest of his mistresses (Caresse noted years later, "All through the Paris years she was my most formidable antagonist, but I could not help immensely admiring her.") The letter, a single sheet folded, is undated but written from 1 Rue Git le Cœur. A breezy and charming note, Lymington presents his book "which has perhaps one merit- sincerity," along with compliments about their recent luncheon and an offer for her to visit the English countryside. Minkoff A-8.



5 **BRETON, André.** *Nadja*. Paris: Librairie Gallimard (Éditions de la Nouvelle Revue Française), 1928. First edition. 218 pp. Publisher's printed wrappers, glassine. Glassine browned with a couple of small chips, some toning to extremities as always seen.

\$4500

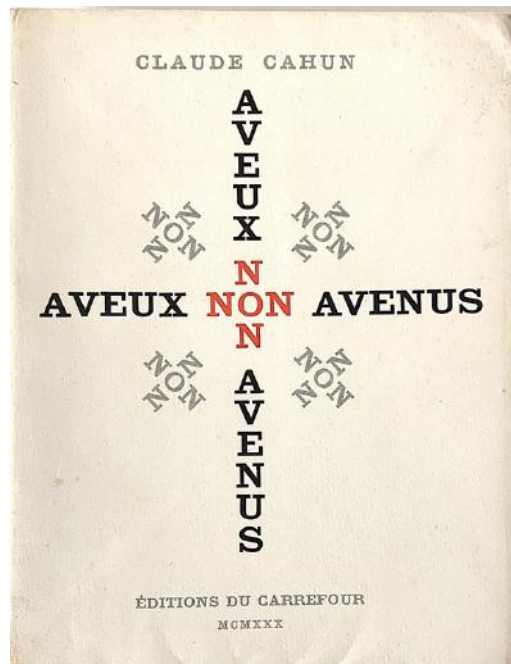
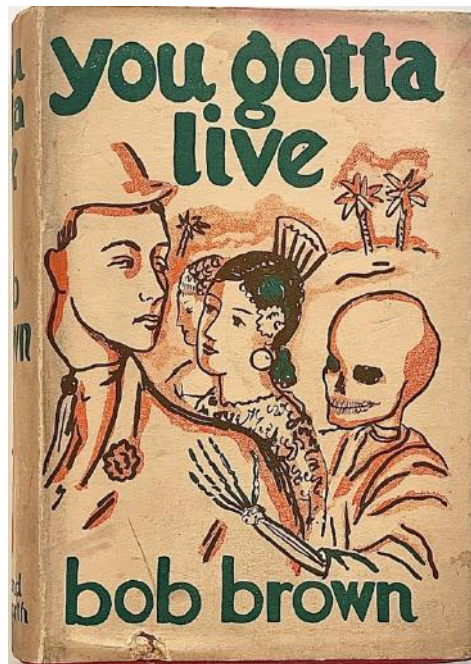
One of thirty copies *hors commerce* for the author, of a total edition of 905 copies. Inscribed by Breton to novelist, playwright and critic Fernand Vandérem. Perhaps the most famous novel of the Surrealist movement, still considered Breton's major work. With 44 photographic plates, an innovation which contributed greatly to the novel's influence. The photos of Paris by Jacques Boiffard, portraits of friends and other Surrealists by Man Ray, and the famous bronze glove by Lise Deharme allow Breton to avoid narrative description, replacing the text with images of the places, people, letters, documents, drawings or paintings cited. Significantly, there is no portrait of Nadja herself. The book ends with Breton's now-famous exhortation: "Beauty will be convulsive or not at all."

6 **BROWN, Bob.** *You Gotta Live*. London: Desmond Harmsworth, [1932]. First edition. 382pp. Publisher's red cloth, spine lettered in black, with the dust jacket. Very slightly cocked, corners slightly rubbed, boards very slightly bowed. The jacket shows some minor soiling, spine darkened, pink dampstain to upper corner of front panel (showing more on verso) with very slight offsetting to front board; small gouge mark to lower edge of front panel, with tape repair to verso; lower corner of front flap torn with some loss to blurb text. Despite these overdescribed issues, the jacket presents well and is very scarce in any condition.

\$3750

You Gotta Live is Bob Brown's fictionalized account of his travels in Mexico and South America after fleeing the United States in 1917 in the wake of the country entering World War I and the ensuing Espionage and Sedition Acts targeting radicals, "sympathizers," bohemians, and those with avant-garde leanings. Brown's wife Rose had worked with Emma Goldman, and Brown himself was known

for his love of German pilsners, which at the time was enough to arouse suspicion. With a friend, Allen Norton, Bob and Rose formed a self-proclaimed faux army unit dubbed “Battery J” and set out for Mexico. Once there they spent time with other “slackers” (as those exiles were called), including, for a time, Mina Loy and Arthur Cravan (whose final departure was from the port of Salina Cruz). The preface, “Battery J,” is written in Brown’s “readies” style- short bursts separated by dashes- while the rest of the novel is in a more straightforward realistic mode.



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

\$8500

One 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. Jennifer Shaw writes of the book in her biography of Cahun, “... she was not interested in creating a hermetic exploration of her own self. She was interested in undermining conventional wisdoms, in making people think differently so that they would live differently: a formidable and ambitious project.... She searches for new ways to redefine relationships between self and other, masculine and feminine, art and the everyday, the ideal and the particular.”

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*, pp. 100-101, passim.



8 CARRINGTON, Leonora. *Untitled Drawing*. n.d., c. 1932-33. Watercolor on paper. 12 x 15.5 cm. Matted and framed.

\$19,500

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.

9 CARRINGTON, Leonora. *The Oval Lady*. Six Surreal Stories. Santa Barbara: Capra Press, 1975. First edition. 52, [4] pp. Green cloth, spine lettered in gilt, color image mounted to front board, no dust jacket as issued. Small splash mark to rear board, minor abrasion from likely label removal on rear pastedown, else a fine copy.

\$2500

One of 150 numbered copies in boards, bound by Emily Paine, and signed by Carrington. Translated from the Spanish by Rochelle Holt. Illustrated by Carrington’s son Pablo Weisz.



10 CARRINGTON, Leonora. *En Bas*. Recueilli par Jeanne Mègnen. Paris: Fontaine, 1945. Collection l'Age d'Or. First edition. 88, [4] pp. Original printed wrappers. Some wear to edges, slight chipping at base of spine.

\$350

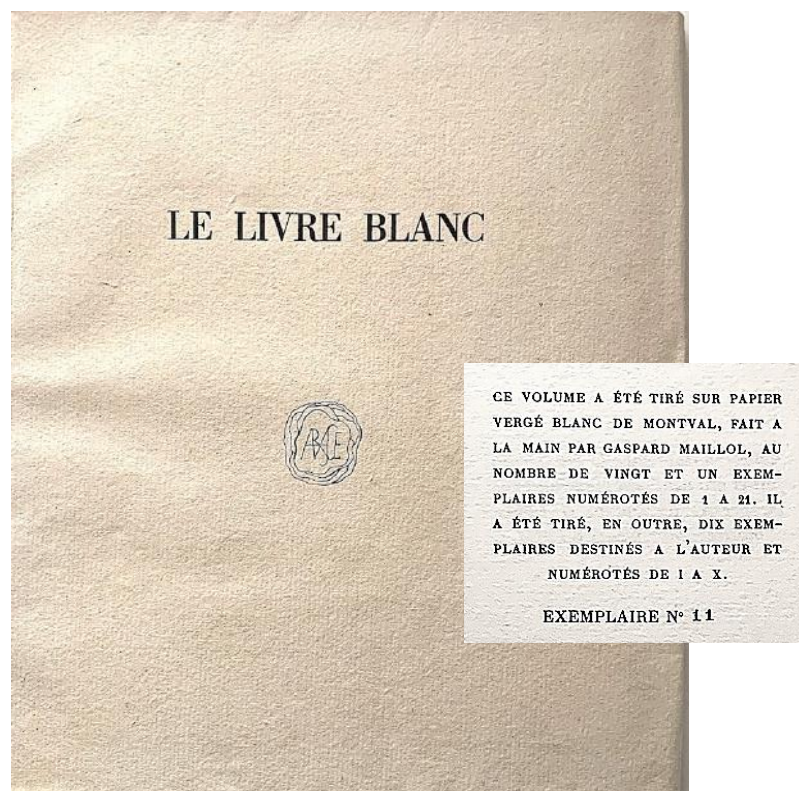
One of 750 copies on vélin blanc, of a total edition of 800 copies. The first edition of one of Carrington’s most important works (published in an English translation the previous year in the journal VVV).

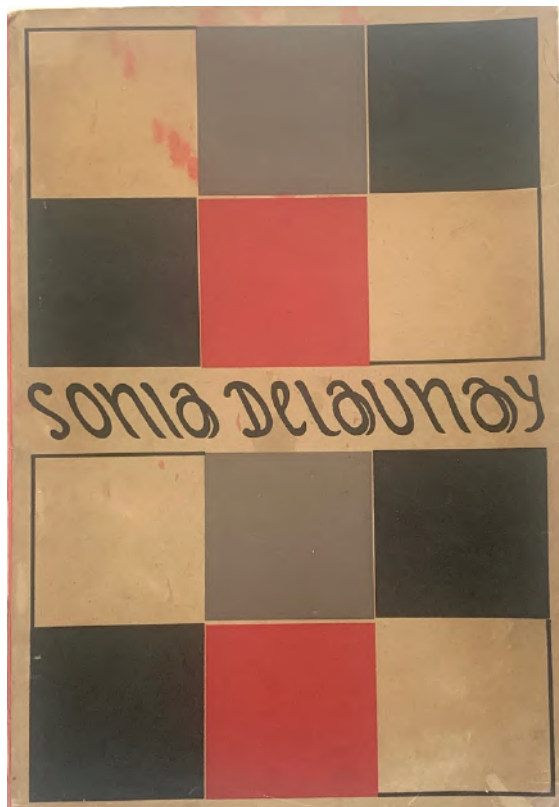
11 [COCTEAU, Jean]. *Le Livre Blanc*. [Paris: Maurice Sachs and Jacques Bonjean], 1928. First edition. [6], 7-80, [6] pp. Quarto folded wrappers, title and monogram printed on front cover. Printed on Montval laid paper, handmade by Gaspard Maillol, by Ducros et Colas, printers, Paris. Slightest occasional spotting to leaves, still a fine copy, housed in a chemise and slipcase.

\$19,500

One of 31 numbered copies printed, of which ten were reserved for the author. The true and extremely rare first edition of one of Cocteau's most extraordinary and emblematic works. Published anonymously, it is the first time Cocteau directly wrote on the subject of homosexuality—as Claude Arnaud notes in his definitive biography, “this indirect praising of homosexual love, experienced as ‘one of the most mysterious workings of the divine masterpiece,’ was the kind of work that might once have helped the adolescent Cocteau to rise above opprobrium and secure his self-esteem.” Cocteau never allowed his name to be directly attributed to the text of this book, although later editions bore his preface and sometimes illustrations. As Frédéric Canovas writes, “From the first edition to the last one published, while he was still alive, Jean Cocteau systematically refused to print his name on the cover of *Le Livre Blanc*: the text was to remain anonymous, although Cocteau himself had not hesitated to demonstrate his intimate relationship to the book by illustrating it on several occasions, and by adding a short manuscript note to the second French edition and a longer foreword to the English one. Indeed, of all Cocteau's books, *Le Livre Blanc* is probably one of his most confusing, because of both its subject and its form or forms. Even today it remains difficult to consider this book. The critic finds himself lost among the multiple editions, the various versions of the text, and the many illustrations, as well as the prefaces, manuscript notes and frontispieces. Despite its nature as a confidential text... *Le Livre Blanc* has appeared in no less than 13 different editions from 1928 to the present.... the first edition is anonymous, bears no mention of the publisher's name, and contains no illustrations. The printing was limited to 21 copies, including 10 author's copies, and is, needless to say, almost impossible to find today.”

Pia, *Les Livres de l'Enfer*, 812-813. Canovas, “Jean Cocteau's *Le Livre Blanc*: Sex, Text and Images,” *Word & Image*, 23(1):1-15, January 2007. Georgel, *Jean Cocteau et Son Temps*, 402. Young, *The Male Homosexual in Literature*, 709 (for the English edition)



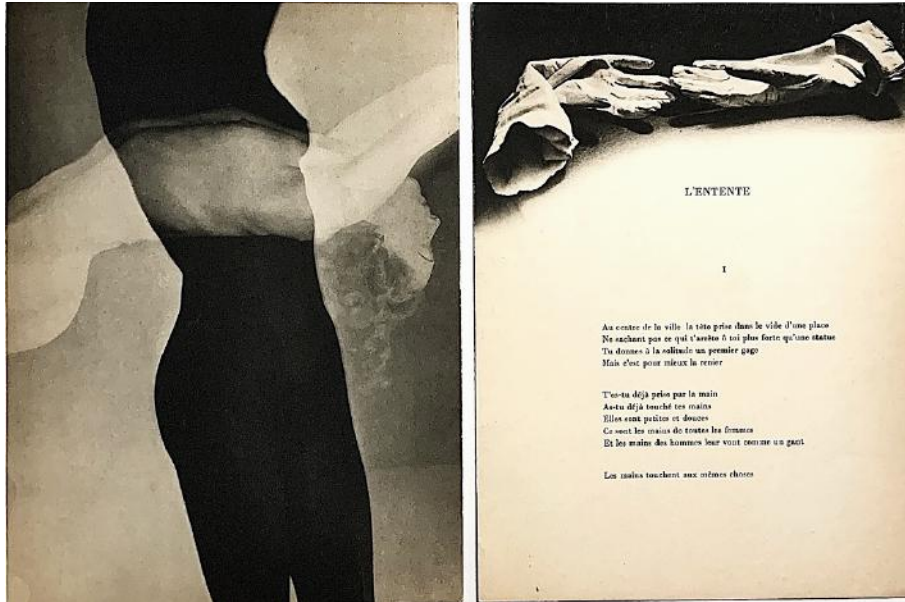


12 **DELAUNAY, Sonia.** *Ses Peintures, Ses Objets, Ses Tissus Simultanés, Ses Modes.* Paris: Librairie des Arts Décoratifs, [1925]. Portfolio, 22 x 15 inches. Twenty pochoirs in colors on wove paper, with stamped signature and letterpress text. Printed title page and text, with preface by André Lhote and poems by Cendrars, Delteil, Tzara and Soupault. Some scattered staining and soiling to portfolio, extremities rubbed (as often seen due to its unwieldy size), some edgewear and marginal toning, creases, and occasional closed tear to the plates. The images are bright and clean.

\$15,000

Published to coincide with the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris, this portfolio features Delaunay's designs for paintings, fashions, costumes, textiles, household objects, and decorative patterns. This rare portfolio, where the large scale and fine print quality highlights the vibrant colors and dynamic lines that characterize Delaunay's work, is Delaunay's most significant fashion and design statement. (VMFA)

Delaunay made no distinction between the fine and decorative arts, transferring to everyday, functional objects the principles of *simultanéité*, the iconographic theory and technique that she developed with her husband, Robert Delaunay. *Simultanéité* used color contrasts to create the illusion of depth, movement, and perspective. The Delaunays were frequent collaborators with the artists of the Dada movement; Sonia designed "poem dresses" for the poet Tristan Tzara, for example, and this portfolio features poems by Tzara and others, responding to her designs. (Princeton Art Museum)



13 **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.

\$15,000

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 very rare to find it signed by both authors.

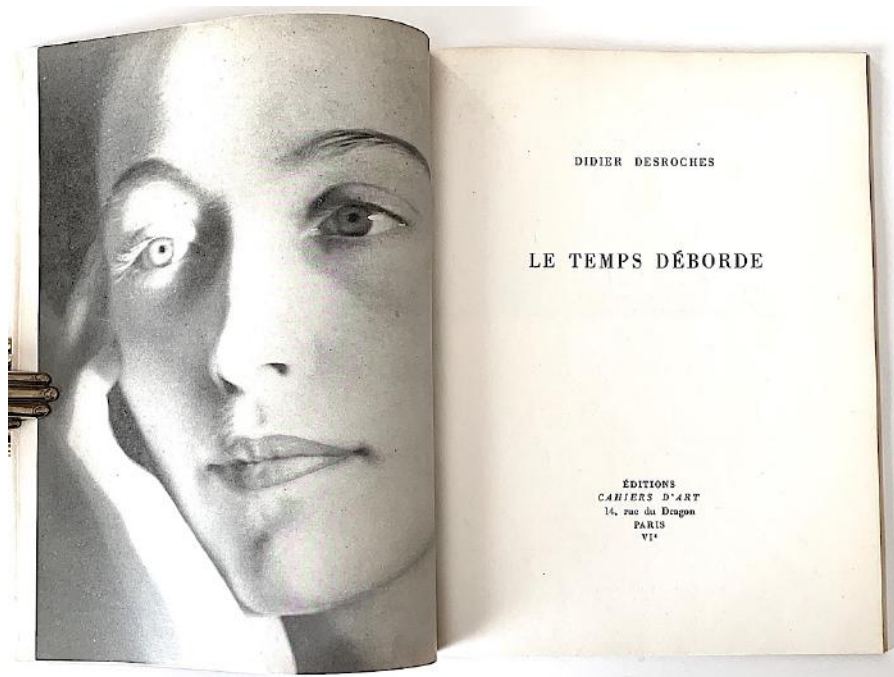
Facile is one of the most beautiful and influential books of the twentieth century, the very definition of a fusion of word and image. The heliogravure images, of Eluard's wife Nusch, "solarized nudes drift across the pages as if in a dream." Light, shadow, curves, and the purity of the verse all combine. "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.

14 **ELUARD, Paul**; pseud. Didier Desroches. *Le Temps Déborde*. Paris: Éditions Cahiers d'Art, 1947. First edition. [48] pp. Plain wrappers with attached dust jacket. Some toning to cover extremities, minor handling wear, near fine.

\$5000

One of 500 numbered copies, although Eluard noted that only 258 copies were printed due to a lack of paper. Eluard's poignant tribute to his wife Nusch, published a few months after her sudden and unexpected death. Illustrated with eleven exquisite photographs of Nusch by Man Ray and Dora Maar. Nusch had also been the subject of Man Ray's camera in the similarly superlative *Facile*, published ten years earlier (see item 13). In 1965, Louis Aragon, during a tribute to his friend, mentioned his first encounter with the book: "He signed it with an invented name Didier Desroches, because he had killed Paul Eluard... What he had shown me of Didier was of a confounding beauty. This little book which was to appear as the work of an unknown, it is an understatement to say that in my eyes it surpasses all that Eluard signed with his name. I thought it then, and I think it today." A rare and beautiful book.

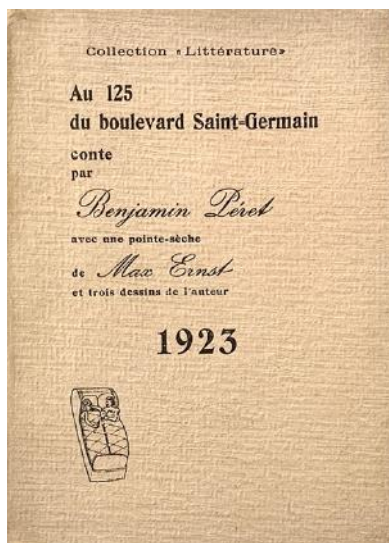


15 **ERNST, Max, ill., and Benjamin PÉRET**. *Au 125 du Boulevard Saint-Germain*. Conte par Benjamin Péret, avec une pointe-sèche de Max Ernst et trois dessins de l'auteur. [Paris: Les Presses du Montparnasse], 1923. First edition. [57] pp. Printed wrappers. Inevitable toning to leaves, else a fine copy of a fragile production.

\$6000

180 copies were printed; this one of the 100 copies on vergé, unnumbered and unsigned. Frontispiece by Max Ernst, drypoint on chine, mounted, signed in the plate. This is generally considered to be the only drypoint Ernst executed in his career.

Konnertz & Spies, *Max Ernst, Books and Graphic Work*, 5. Rainwater, *Max Ernst, Beyond Surrealism*, 16. Hugues & Poupard-Liessou, *Max Ernst, Écrits & Oeuvre Gravé*, 45. Spies & Leppien, *Max Ernst, Das Graphische Werk*, 9B. Rossier & Goerg, *Max Ernst, Oeuvre Gravé*, 4.



16 ERNST, Max. *Une Semaine de Bonté*, ou, Les Sept Elements Capitaux. Roman. Paris: Aux Editions Jeanne Bucher, 1934. First edition. Five volumes, in publisher's slipcase. One of 800 numbered copies (of a total edition of 816 copies). Each volume is numbered 335, interestingly some are stamped and some are hand-numbered. The five volumes are as follows: **Premier Cahier**: Dimanche / Élément: La Boue. Exemple: Le Lion de Belfort. **Deuxième Cahier**: Lundi / Élément: L'Eau. Exemple: L'Eau. **Troisième Cahier**: Mardi / Élément: Le Feu. Exemple: La Cour du Dragon. **Quatrième Cahier**: Mercredi / Élément: Le Sang. Exemple: Oedipe. **Dernier Cahier**: Jeudi, Vendredi, Samedi / Éléments: Le Noir; La Vue; Inconnu. Exemples: Le Rire du Coq, L'Ile de Paques; L'Interieur de la Vue; La Cle des Chants. Slight sunning to spine of each volume, as often seen, hint of wear to spine tips. Overall an excellent set.

\$7500

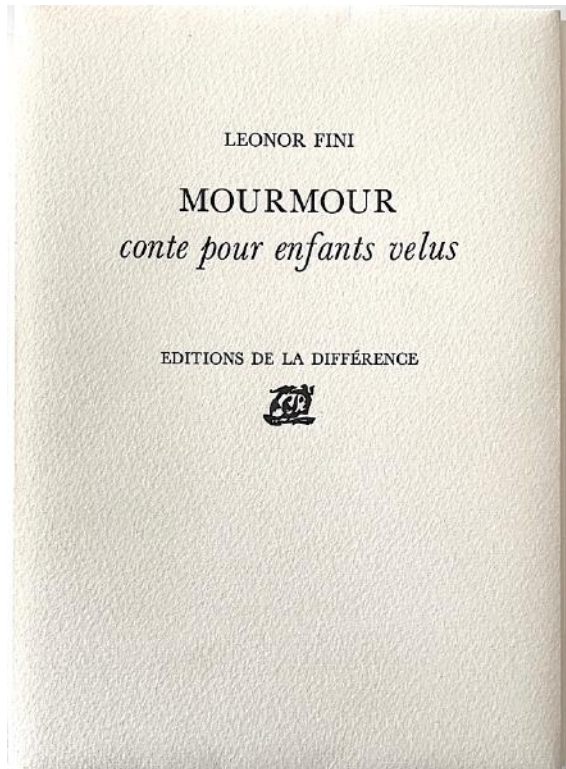
One of Ernst's most important and extraordinary works, a narrative without text, in which he collaged the images from nineteenth century engravings. This was the third of his collaged novels, after *La Femme 100 Têtes* (1929) and *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel* (1930). Breton said of them, "the pages which he has enchanted rather than merely 'decorated' are so many eyelids that have started to flutter." 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.

17 FINI, Leonor. *Mourmour*. Conte pour enfants velus. Paris: Editions de la Différence, 1976. First edition. 131, [2] pp. Unbound signatures laid into printed wrappers, in publisher's slipcase. Very slight darkening to spine, else fine.

\$1500

The edition de tête, one of 100 numbered copies with an original gravure by Fini laid in, which is also numbered, and signed by the author. This copy is additionally inscribed by Fini on the half-title. *Mourmour* is the first of Fini's several novels, a "tale for furry children," in which the titular character is

the son of a human father and a cat mother. Fini said of her novels, "If everyone knows that I love to paint, fewer are aware that I also love to write.... These writings are witness to my taste for the power that words have to cause wonderment, but above all for images." Reference: Peter Webb, *Sphinx*, pp. 251-252.



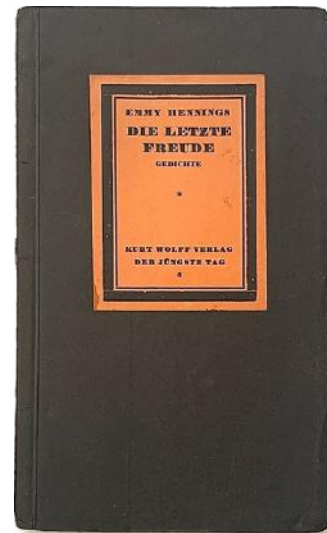
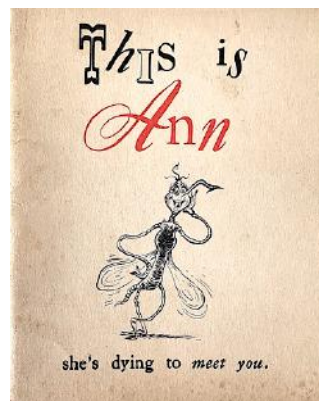
18 FORD, Charles Henri, ed. *Blues*. A Magazine of New Rhythms. Vol. I, no. 1., February 1929. 28 pp. Stapled wrappers. Light wear to the spine and extremities, near fine. Partially unopened.

\$2500

The first issue of Ford's legendary little magazine, published while Ford was working in the café at the Gilmer Hotel in Columbus, Mississippi, which his father was managing. Charles had dropped out of high school and had had a poem published in *The New Yorker*, and was eager to lead a literary life. Although the magazine lasted only nine issues over two years, the twenty-one year old Ford was the first to publish Paul Bowles, Edouard Roditi, Harold Rosenberg, Kenneth Rexroth, and James T. Farrell. Ford and co-editor Parker Tyler later said, "No doubt, some perfectly worthless stuff got in: it was not, at first, our intention to publish blueribbon literature. The general tendency in taste was certainly toward the significant in legitimate new literary modes. But the important thing to be considered is the fate which must befall any attempt at cultural renovation (we prefer the word to revolution), for each attempt has the partially secret but wholly venomous antipathy of the lords of cultural destiny."

Ford subsequently moved to Paris and was a key figure bridging European surrealism and American modernism. Although his later journal *View* has overshadowed *Blues*, Gertrude Stein wrote of it, "Of all the little magazines which as Gertrude Stein loves to quote, have died to make verse free, perhaps

the youngest and freshest was the Blues. Its editor Charles Henri Ford has come to Paris and he is young and fresh as his Blues and also honest which also is a pleasure. Gertrude Stein thinks that he and Robert Coates alone among the young men have an individual sense of words.” Reference: Gertrude Stein, *The Autobiography of Alice B. Toklas*, p.296. Charles Henri Ford and Parker Tyler, “What Happens to a Radical Literary Magazine.” *The Sewanee Review* (January 1931), p.64.



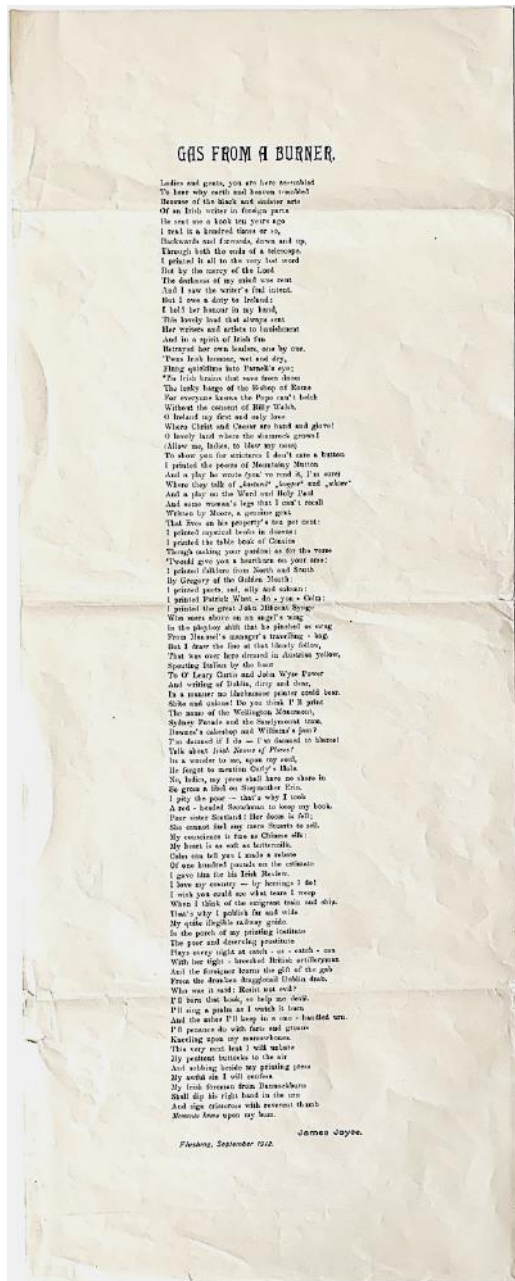
19 [GEISEL, Theodor Seuss, ill., and Munro Leaf]. *This is Ann*. [Washington, D.C.]: U.S. Government Printing Office, 1943. First edition. [36] pages. Stapled printed wrappers. Slight toning to covers, very minor spotting to lower edge of front cover. Contents clean and bright. \$1500

“In 1942, Geisel joined the United States’ efforts in World War II. As commanding captain of the animation department, first motion picture unit, Geisel was tasked with creating animated and illustrated educational materials for US troops. These materials were intended to teach soldiers the skills and give the information they needed to stay alive.” (Huntington Library) This pamphlet was created for young GIs to understand the dangers of malaria: “This is Ann ... she drinks blood! Her full name is Anopheles Mosquito and she's dying to meet you!” The text was written by fellow childrens’ book author Munro Leaf. Younger 78, variant a, the earliest of multiple variants.

20 HENNINGS, Emmy. *Die Letzte Freude*. Leipzig: Kurt Wolff Verlag, 1913. First edition. 15 pp. Black wrappers with printed paper label on front cover. Some handling wear, slightest chipping to spine.

\$650

The first book by one of the founders of the Dada movement. Together with her partner and future husband Hugo Ball, Tristan Tzara, Sophie Taeuber-Arp and others, Hennings founded the infamous Cabaret Voltaire, which opened its doors in Zurich in 1916 with Hennings performing her poem “Gefängnis” on the opening night. Although she has not received the credit of some of her contemporaries, Hennings was a full participant and instigator in the Dada scene. Published in the Wolff series *Der Jüngste Tag*, 5.



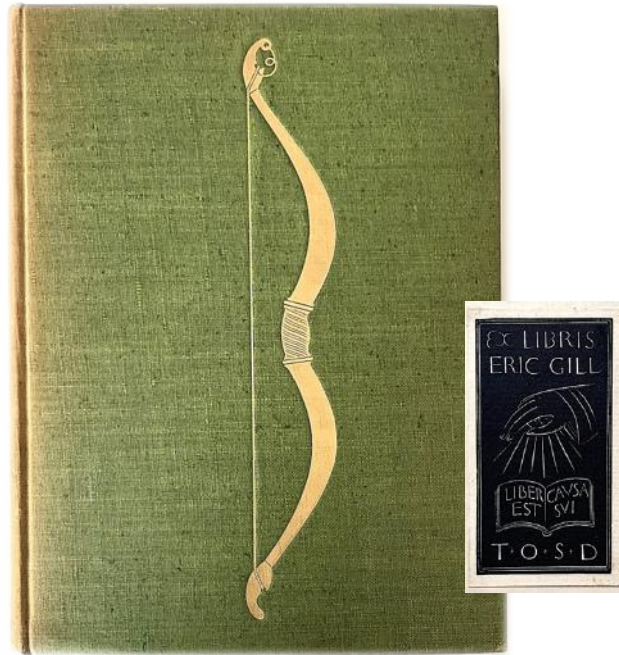
21 **JOYCE, James.** *Gas From a Burner*. Flushing [Holland, printed in Trieste], September 1912. Broadside. 23 x 9 inches. White wove paper, printed signature ('James Joyce') at foot. Three horizontal folds, small marginal tears in 3rd fold, some minor handling wear (less so than photo appears), overall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

\$45,000

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.



22 **JOYCE, James.** *Ulysses*. London: John Lane The Bodley Head, 1936. First English edition printed in England. xiii, [3], 766 pp. Original green buckram, spine lettered in gilt, with Eric Gill's Homeric bow design on front board. Top edge gilt. Spine sunned, as usually seen, some slight handling wear to covers; an excellent copy.

\$19,500

Of a total edition of 1000 copies, this is one of 900 on Japon vellum, designated "Presentation Copy" on the colophon and inscribed by the publishers to Eric Gill, "E.G. from the publishers Oct. 3, 1936" and with Gill's bookplate to the front pastedown. October 3, 1936 was the date of publication, according to Slocum & Cahoon (A23).

Like the publication history of all editions of *Ulysses*, that of this edition, the first to be printed in England, is complicated and somewhat fraught. The Bodley Head published *Ulysses* in an edition limited to 1000 copies, its first publication in its complete form in Britain, following the successful appeal against the ban on *Ulysses* in America and the success of the Random House edition there. There was still some fear at the time that the book would be prosecuted, and an article in the Law Journal of 16 March 1929 had indicated several heads under which the publication of *Ulysses* could be challenged in England. Then, late in 1932, Joyce heard that the Prime Minister, Ramsay MacDonald, and his Attorney General, Sir Thomas Inskip, had discussed the book and had decided not to prosecute it if it was published in Britain. Joyce had wanted Faber & Faber to publish *Ulysses* in England, and Faber were already considering it even before the American ban on *Ulysses* was lifted in December 1933. But early in 1934, Faber decided that the time was not yet right in England. Publishers Jonathan Cape and Werner Laurie also decided against it... The plan was to bring out a limited edition of just 1000 copies, 100 copies of which would be a deluxe edition, signed by Joyce. It was also to be expensive: copies of the deluxe edition would sell for three guineas each while the 900 regular copies would sell for 30 shillings each. If that was successful, it would be followed by 3000 copies at fifteen shillings in 1935, and an unlimited edition selling for eight shillings and sixpence in 1936.

In July 1934 Lane's printers refused to print parts of the book, and Bodley Head had to set up its own printing company, Western Printing Services, to print it. Joyce, impatient with the slow pace of progress, threatened to withdraw, but Lane insisted he was going ahead. By then publication was scheduled for October 1935 but again Lane demurred, this time claiming that the prosecutor had been particularly vigilant in recent times and that it would be better to wait. Paul Léon, acting on Joyce's behalf, worked closely with Allen Lane, John Lane's nephew and later the founder of Penguin Books, to ensure that the book would be the best possible, and Léon was particularly complimentary about the meticulousness of the typesetting. Publication was now expected in 1936 and Joyce corrected the proofs while he was holidaying in Copenhagen in August and September. The last corrections were made by 3 September and printing of the 900 copies went ahead first because of a shortage of the paper for deluxe edition.

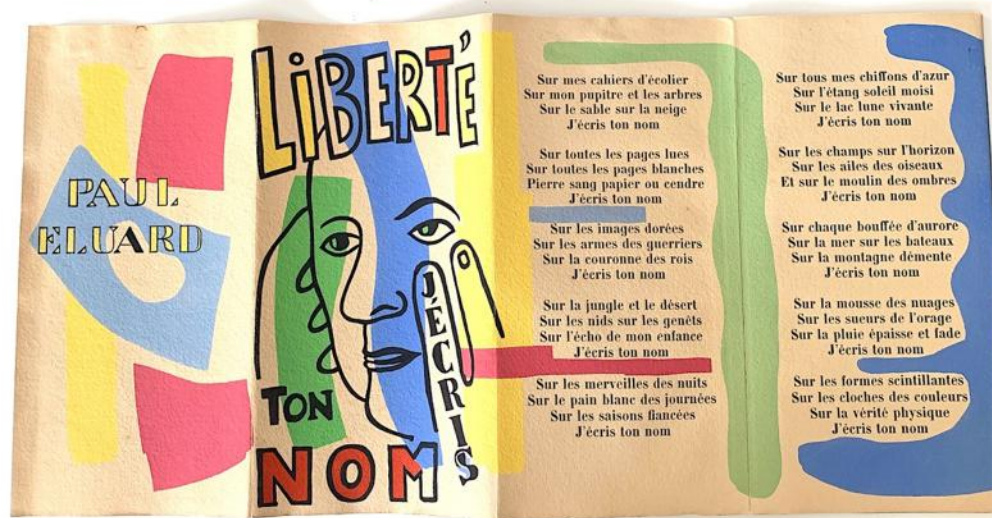
The advertising campaign was low-key so as not to attract too much attention from the authorities. Advertisements claimed that this would be the 'final and definitive edition' of *Ulysses* but, despite the meticulousness of Lane's printers, Joyce spotted mistakes in the appendices straight away, and Lane's own readers discovered more. Joyce had been asked to write a preface to the book, but refused, and so the publisher decided to include material in appendices, as had happened with the Random House edition. Among the items included were the International Protest against Samuel Roth's piracy, Judge John Woolsey's decision, Morris Ernst's Foreword to the Random House edition, and a Joyce bibliography" (The James Joyce Centre)



23 **JOYCE, Lucia.** *A Chaucer A.B.C. Being a Hymn to the Holy Virgin in an English version by Geoffrey Chaucer from the French of Guillaume de Deguilleville.* Initial letters designed and illuminated by Lucia Joyce. Preface by Louis Gillet de l'Academie Francaise. Paris: The Obelisk Press, [1936]. First edition. [62] pp. Publisher's light blue printed wrappers. Fore-edge a little browned, some fading to extremities, some handling wear. Original slipcase not present.
\$7500

One of 300 numbered copies printed. As James Joyce's daughter Lucia came of age, her mental instability began to manifest more intensely. She had spent many years training as a dancer, but abandoned it in 1929; as Joyce wrote to Harriet Weaver, "Lucia seems to have come to the conclusion that she has not the physique for a strenuous dancing career, the result of which has been a month of tears and she thinks that she has thrown away 3 or 4 years hard work and is sacrificing a talent." Joyce encouraged his daughter to resume her interest in drawing, and she began work on a series of decorative illuminated letters, which Joyce christened "lettrines." ("we'll have our private palpeachum pillarposterns for lovesick lettrines" *Finnegans Wake*, p. 235). Joyce initially tried to create a career for Lucia by using her talents as an illustrator in order to provide a solution to the problems of her increasingly splintered psychology and depression, and help to mentally stabilize her. She

designed the illustrations for a limited deluxe edition of *Pomes Penyeach* in 1932 and *The Mime of Mick Nick and the Maggies* (a fragment of what was to become *Finnegans Wake*) in 1934, and finally *A Chaucer A.B.C.*, following several misadventures with various publishers and the temporary loss of Lucia's original drawings. The edition was eventually published by Jack Kahane of the Obelisk Press, at Joyce's expense. The twenty-three illuminated letters of the alphabet are reminiscent, as Stuart Gilbert notes, of the Book of Kells; they "evinced an exceptional feeling for colour and a singular imagination." In the preface Louis Gillet writes more poetically of them, "they were like insects, weird flowers, butterflies of unknown species thrown onto the page and about to fly away." OCLC locates fifteen copies in American libraries. References: Joyce, *Letters*, vol. I, pp. 33; 285. Ellmann, *James Joyce*, pp. 612, 690. Pearson, *Obelisk*, A-45.



24 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.

\$25,000

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

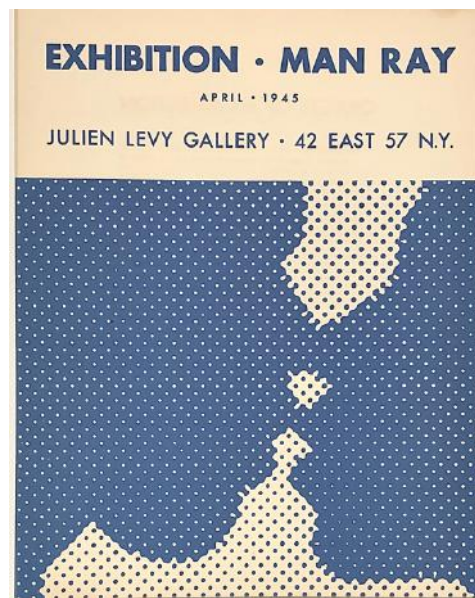
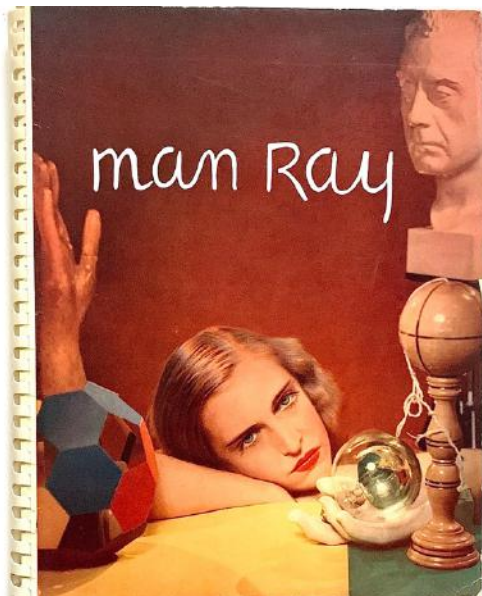
not often seen. Also included is the original invitation card for the presentation of the book on October 23, 1953 at the Galerie Louis Carré. An exceptional copy of a talismanic and beautiful object, a high spot of twentieth century printing and publishing. Sapphire, *Fernand Léger. L'Œuvre gravé*, p. 300.

25 **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.

\$9500

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.



26 **MAN RAY.** *Exhibition* ["*Objects of My Affection*"]. Julien Levy Gallery, April 1945. New York: Julien Levy Gallery, 1945. Single sheet, folded once to form [4] pp. Slight edgewear, minor staining to center crease. Slight transfer ghost to rear cover, as often seen.

\$1750

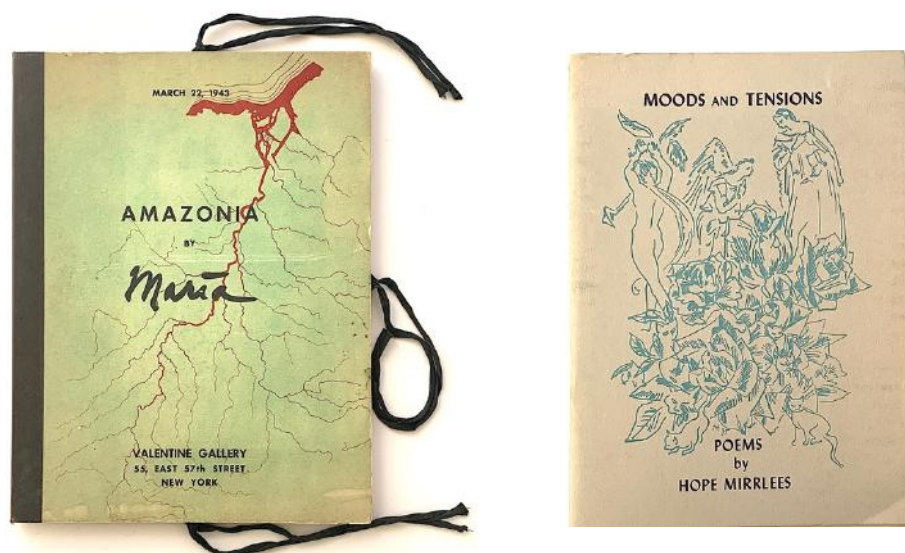
Exhibition brochure designed by Marcel Duchamp, cover image based on a photograph by Czech filmmaker Alexander Hackenschmied. Includes an artist's statement by Man Ray, a checklist of the exhibition, and some definitions by the artist about certain of his "objects of my affection."

27 **MARTINS, María.** *Amazonia by María*. New York: Valentine Gallery, 1943. First edition. Portfolio, green boards over black cloth spine, spine lettered in white, cloth string ties on three sides. [32] leaves, including two blanks and one fold-out plate. Some wear and rubbing to boards, leaves near fine with some toning.

\$1250

One of 500 numbered copies, this copy signed by the artist ("María") on the title-page. The show featured cast bronze sculpture employing organic forms; the theme of the work was the mythology of the Amazon. The exhibit caught the attention of the Surrealists in exile in New York during the war, and Breton later wrote of it, "Maria's sculpture began to carry a whole legend on its shoulders, a legend that was nothing less than the Amazon itself. Sculpture garlanded, like the Amazon's own waters, with tropical creepers. This legend sang in those works of hers, which I had the chance to see in New York in 1943 and admired so greatly. Just as it sang with all its immemorial voices man's passion from birth to death, re-created in symbols of unparalleled denseness by the Indian tribes which have succeeded each other along those treacherous banks. In her bronzes Maria has succeeded marvelously in capturing at their primitive source not only anguish, temptation and fever, but also the sunrise, happiness and calm, and even occasionally pure delight; she is the emanation of all these things, all these wings and flowers. Maria owes nothing to the sculpture of the past or the present—she is far too sure, for that, of the original rhythm, which is increasingly lacking in modern sculpture; she is prodigal with what the Amazon has given her—the overwhelming abundance of life."

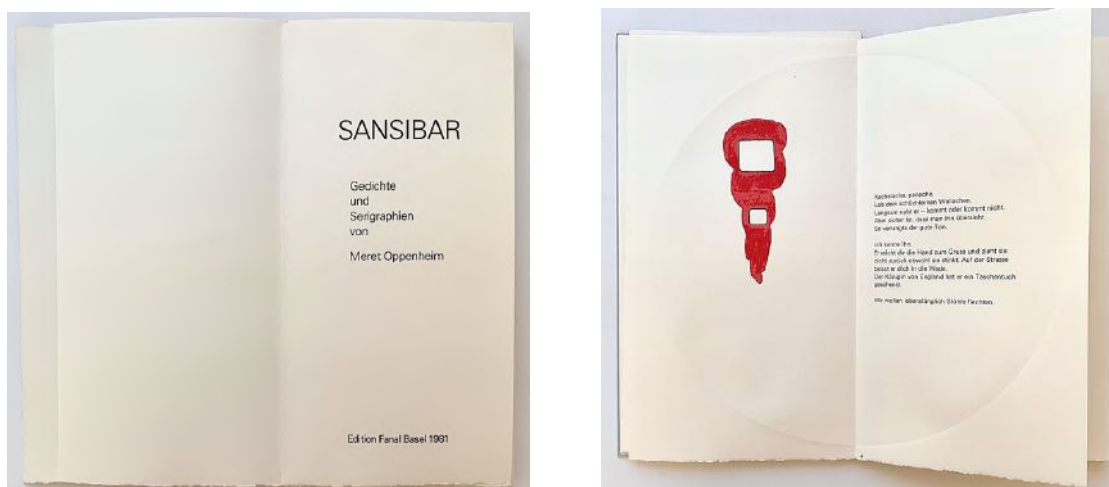
Martins' torrid relationship with Marcel Duchamp was crucial to the creative process that led to the making of *Étant donnés*, with Martins serving as the model for the reclining torso in the installation.



28 **MIRRLEES, Hope.** *Moods and Tensions*. Poems. Oxford and Tehran: The Amate Press, 1976. First edition. vi, 40 pp. Stapled printed wrappers. Some minor cover wear and toning. One of 350 numbered copies.

\$850

Mirrlees is best known for her 1926 fantasy tale *Lud-in-the-Mist* and the modernist poem *Paris*, published by the Hogarth Press in 1919. Much later in life she self-published two small collections of verse, *Poems* (c. 1963) and *Moods and Tensions* (c. 1965), likely while she was resident in South Africa. This 1976 collection gathers the poems in the previous two volumes and adds four new poems.



29 **OPPENHEIM, Meret.** *Sansibar*. Gedichte und Serigraphen. Basel: Edition Fanel, 1981. First edition. [16] leaves, folded once. Unbound leaves, laid into a chemise, housed in publisher's slipcase, as issued. Fine copy.

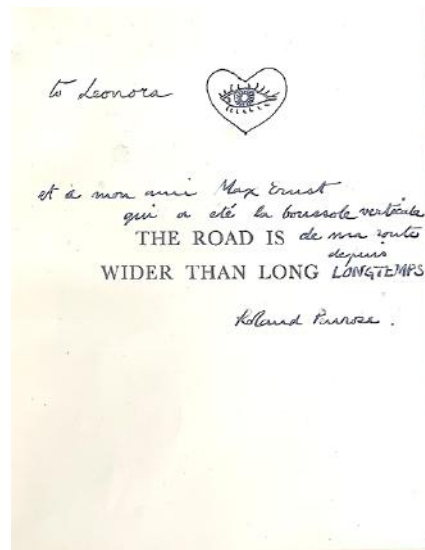
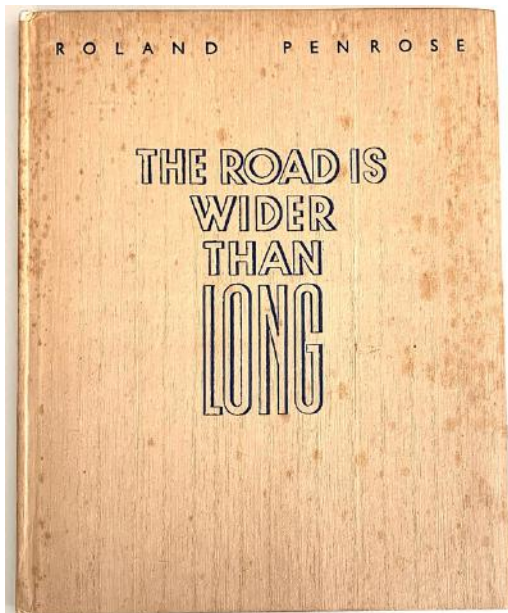
\$4500

One of 200 numbered copies, signed by Oppenheim. Sixteen poems, written between 1933 and 1957, accompanied by fifteen color serigraphs on embossed sheets, one with gold leaf. A beautiful production. OCLC locates two copies in the US (Getty and Nelson-Atkins).

30 **PENROSE, Roland.** *The Road Is Wider Than Long*. An Image Diary from the Balkans July-August 1938, London: London Gallery Editions, [1939]. First edition. Publisher's wood-grain boards, lettered on the front board and spine (design by Hans Bellmer). Photographic endpapers. Photomontage frontispiece; 37 black and white photographs and a drawing, text in black and red. Some minor foxing to boards, slight chipping to head of spine.

\$9500

One of 500 numbered copies, this is number 132 (H.C.). Originally created as a unique visual diary dedicated by Penrose to Lee Miller as a souvenir of their travels through the Balkans in 1938. The following year, Penrose created this edition: "I amused myself further by finding a friendly printer who happily put at my disposal his entire stock of type which I used freely in unconventional lay-outs to emphasise what I had to say." In his afterword to the Getty facsimile published in 2003, curator Weston Naef said of it, "the 1939 edition of *The Road Is Wider Than Long* occupies an unheralded place in the history of early modern artists' books. It is one of the few books by a Surrealist artist to have been illustrated with photographs. It is also one of the first artists' books to use the new and inexpensive method of offset lithography printed on ordinary commercial printing paper rather than traditional lithography printed on expensive handmade paper and issued in a very limited edition."



Roland Penrose was the primary carrier of surrealism from France to England. He organized the International Exhibition of Surrealism in London in 1936, and a solo show of Max Ernst's in London in 1937. Leonora Carrington saw this show and was immediately captivated; "I fell in love with Max's paintings before I fell in love with Max." She met him at a dinner party soon afterwards, and their *amour fou* began immediately. Max and Leonora remained close to Penrose and his partner (later wife) Lee Miller, both of whom visited them when they lived in Saint-Martin d'Ardèche in the south of France before the war disrupted their bliss.

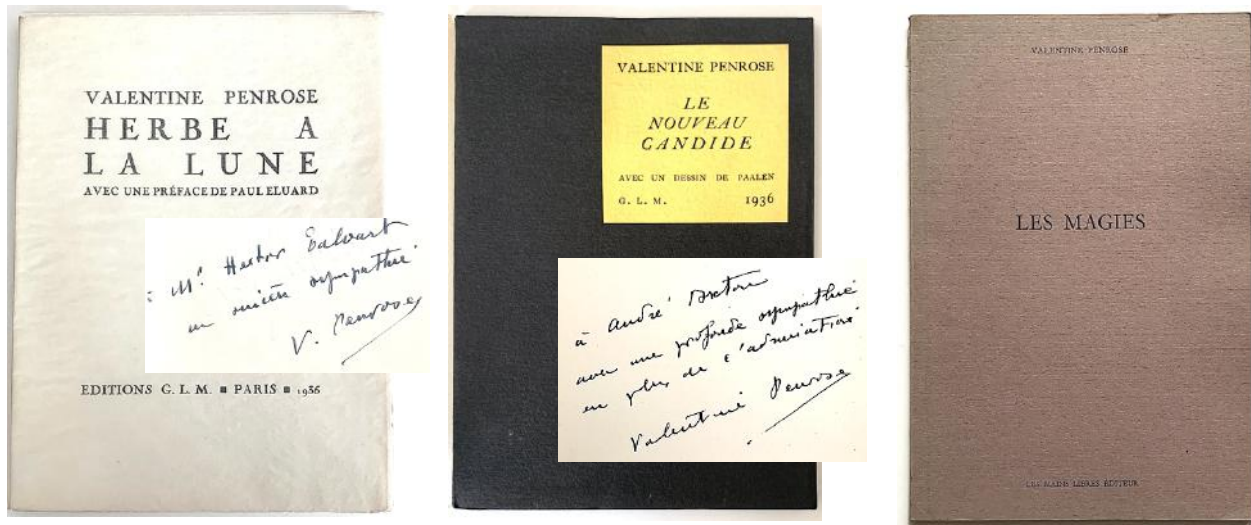
This copy is inscribed to Leonora Carrington and Max Ernst, with a drawing of an eye within a heart and a warm dedication to his longtime friend and mentor Ernst, "qui a été la boussole verticale de ma route depuis LONGTEMPS." Although the inscription is undated, the book must have been given to Max and Leonora in 1939, the year of publication, the year in which their idyllic existence in southern France was destroyed. Penrose and Miller's journey through the Balkans was similarly overshadowed by impending war; an evocative and poignant object.

31 **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, glassine. Slightly toned, else fine, uncut. Errata slip laid in.

\$1250

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..."

This copy inscribed by the author to Hector Talvart, co-author, along with Joseph Place, of the monumental *Bibliographie des Auteurs Modernes de Langue Française (1801-1927)*, which eventually numbered 22 volumes. A nice literary association.



32 **PENROSE, Valentine.** *Le Nouveau Candide*. Paris: Éditions G.L.M., 1936. First edition. [26] pp. Black wrappers, yellow title label pasted on front cover. Fine copy. Housed in a custom folding box by Julie Nadot (unsigned).

\$1850

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.

Signed on the half-title, “à André Breton / avec une profonde sympathie / en plus de l’admiration / Valentine Penrose.” A stellar association copy. Penrose was one of the first women to become involved in the surrealist movement, and was involved in the publication of Breton’s *La Révolution surréaliste*.

Provenance: André Breton library (sale April 9, 2003, no. 981, sale bookmark retained).

33 **PENROSE, Valentine.** *Les Magies*. [Paris]: Les Mains Libres, 1972. First edition. 27, [5] pp. Original printed wrappers. Some handling wear, spine a little faded.

\$500

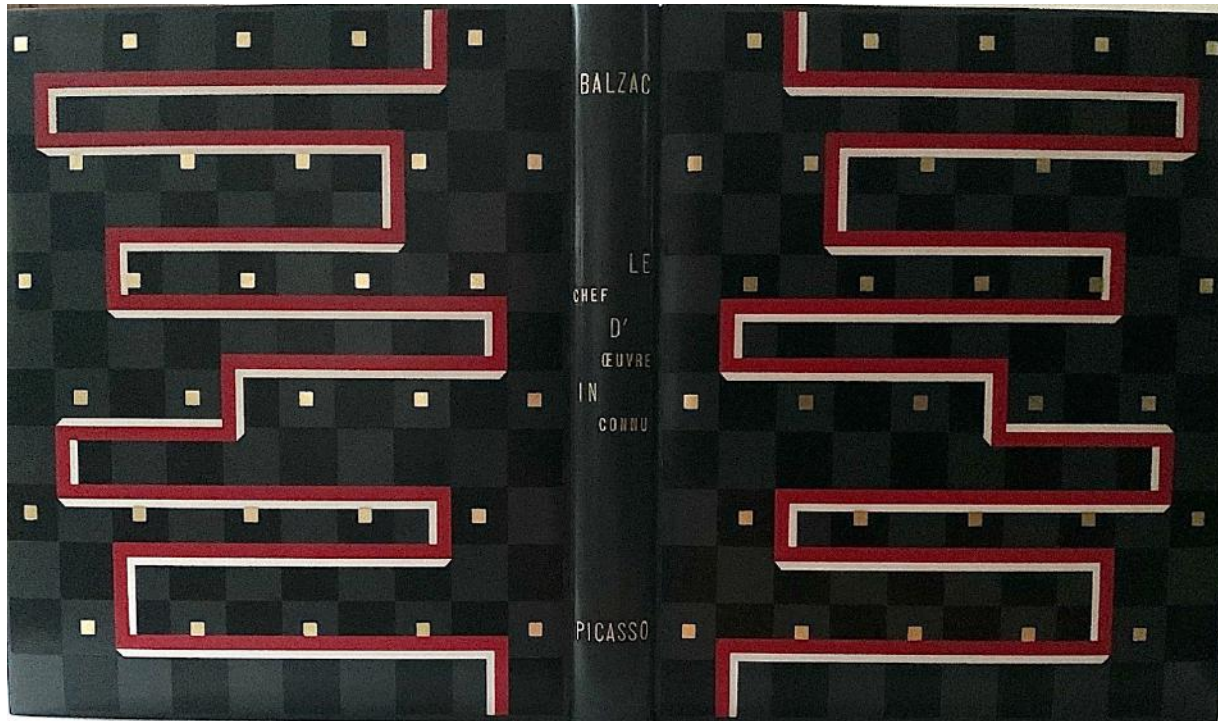
One of 300 copies on offset Artaban, of a total edition of 425 copies, this copy marked S.P. Penrose’s last collection, which Georgiana M.M. Colville calls her masterpiece. “It reassembles all the best traits of her previous work, the lyricism of *Herbe à la lune*, her nostalgia for French folklore,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

34 **PICASSO, Pablo, ill.** Honoré de Balzac. *Le Chef-d’oeuvre inconnu*. Paris: Ambroise Vollard. 1931. First edition. No. 217 of 240 copies on Rives paper, of a total edition of 305. 13 original etchings by Pablo Picasso and 67 wood engravings after drawings by the artist, engraved by George Aubert. Bound in gray calf by Renée Haas and collaborators Renaud Vernier and Claude Ribal. Front and back covers with a black and gray inlaid checkerboard pattern with alternating gold squares mounted, each cover with inlaid red line vertically zigzagging with white mirrored line throughout, lettered in gilt on the spine; all edges gilt; red suede

doublures, gray suede endleaves; morocco-tipped slipcase with suede-lined chemise, spine mirroring volume spine text. Original wrappers bound in. An excellent copy.

\$60,000

The binding, dated 2008, is the work of three hands: the designer Renée Haas, and Renaud Vernier and Claude Ribal, executors of the binding. According to the Pierre Bergé catalogue description of the binding on Matisse's *Jazz* executed by the same trio in 1983, "Renée Haas reserved her talents only for a few lucky collectors, hence the rarity of her bindings on the market today."



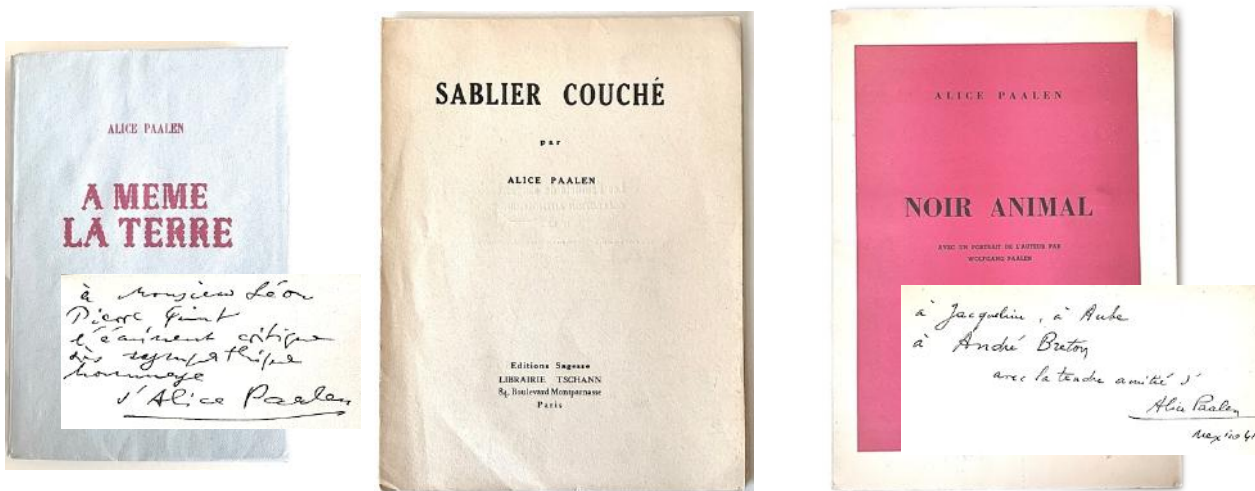
In 1926, Ambroise Vollard commissioned illustrations from Picasso for *The Unknown Masterpiece*, a formidable Balzacian reflection on pictorial creation, in which his "text declares his aesthetic faith in artists and their search for inspiration, despite their struggles to reach their goals." (Johnson, *Artists' Books in the Modern Era*). And as Strachan notes, "who better than Picasso could understand and convey the restlessness of an artist battling with the inexpressible?" "The diversity, yet harmony of Picasso's genius is represented here by the inclusion of both abstract and classical styles in a single volume. The wood-engravings reproduce Cubist figures, still-lifes, and the sparkling 'constellation drawings' of 1926, while the etchings are classical in character, combining pure line with cross-hatching." (Garvey, *The Artist and the Book*) One of the most important livres d'artistes of the twentieth century; as Chapon notes, "un des ouvrages qui fait le plus honneur à Vollard reste *Le Chef-d'oeuvre Inconnu*."

Goeppert-Cramer, *Picasso*, no. 20; Hyza, et. al., *Picasso et le livre d'artiste*, pp. 56-57; Garvey, *The Artist and the Book 1860-1960*, no. 225; Garvey & Wick, *The Arts of the French Book 1900-1965*, no. 18; Johnson, *Artists' Books in the Modern Era*, no. 54; Mellby, *Splendid Pages*, p. 209; Coron, *De Goya à Max Ernst*, pp. 255-262; *From Manet to Hockney*, 92; Skira, *Anthologie du Livre Illustré par les Peintures et Sculpteurs*, 293; Strachan, *The Artist and the Book in France*, pp. 60-62, 339; Chapon, *Le Peintre et le Livre*, pp. 57, 74-78, 281. Carteret, *Le trésor du bibliophile: livres illustrés modernes, 1875 à 1945*, vol. 4, p. 51.

35 [RAHON], Alice Paalen. *A Même la Terre*. Paris: Editions Surréalistes, 1936. First edition. 101 pp. Original printed wrappers. Fine copy.

\$1850

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. Inscribed on the half-title 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.



36 [RAHON], Alice Paalen. *Sablier Couché*. Paris: Éditions Sagesse, [1938]. First edition. Single sheet, folded to form [8] pp. Printed unbound wrappers. Some toning to covers, top edge uncut.

\$1500

One of an unnumbered but likely quite small trade edition; a limited edition of 75 copies was published with a frontispiece by Miró. There was also an edition de tête of six numbered copies on Chine. Published in the series Les Feuilles de «Sagesse» Collection Anthologique, no. 62. Rare; OCLC locates two copies of this edition, at the BnF and Bibliotheque Saint-Geneviève.

Paalen's second book of poetry, influenced by her trip to India with Valentine Penrose in 1936. It can be seen as a transitional work: "The poet Alice Paalen went through a looking glass into Mexico to become and remain the painter Alice Rahon. The rich hour-glass image inscribed in the title of Rahon's second poetry collection, the short plaquette *Sablier couché*, predicts her passage from one art to another and the correspondence maintained between them, much like Breton's 'communicating vessels' of dream and reality." Reference: Colville, Georgiana M. M. "Through an Hour-Glass Lightly: Valentine Penrose and Alice Rahon Paalen." In Russell King and Bernard McGuirk, eds. *Reconceptions: Reading Modern French Poetry*. University of Nottingham Press, 1996. pp. 81–112.

37 [RAHON], Alice Paalen. *Noir Animal*. México, D.F.: Editions Dolorès La Rue, [1941]. First edition. [23] pp. Publisher's printed wrappers. Minor toning to top front corner with slight occasional spotting, still about fine. Housed in a custom clamshell box by Julie Nadot (unsigned).

\$3500

One of 200 numbered copies on Marquilla, this is number 1. 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 Paalen on the half-title, "à Jacqueline, à Aube / à André Breton / avec la tendre amitié d' / Alice Paalen / Mexico 1941 / 'Rendez-vous de rivière...'" (The quote is the first line of the seventh poem in the collection, "Les Appelants"). Breton was responsible for arranging the publication of Paalen's first collection of poems, *A Même la Terre*, in 1936. It is unclear whether he and his family visited Paalen in Mexico in 1941 on their way from Europe to the United States, with a detour in Martinique where he was briefly held in detention, and a visit to the Dominican Republic. It's also possible that Paalen sent him the book when he was settled in New York later in the year. Regardless, the fact that he received copy number 1 is significant.

Provenance: André Breton library (sale April 9, 2003, no. 959, sale bookmark retained).



38 SMITH, Eddy [Edmund Richard Max]. *Zehn Kupferstiche [Die Grundlagen des 20. Jahrhunderts]*. [Berlin, 1921]. First edition, number 79 of 200 numbered copies. Ten copper engravings (each approximately 2 ½ x 3 ½ inches), each signed by the artist (one signed upside-down on the top edge), each mounted and housed in an individual passepartout, titled on the exterior in pencil, with a leaf of patterned glassine laid in. The whole housed in a folding portfolio of half vellum over patterned paper boards, with vellum tabs. With the original publisher's cardboard slipcase, numbered 79 on the exterior. Some general age-toning, glassine leaves a bit darkened. The slipcase shows a bit of wear. Overall an excellent copy.

\$17,500

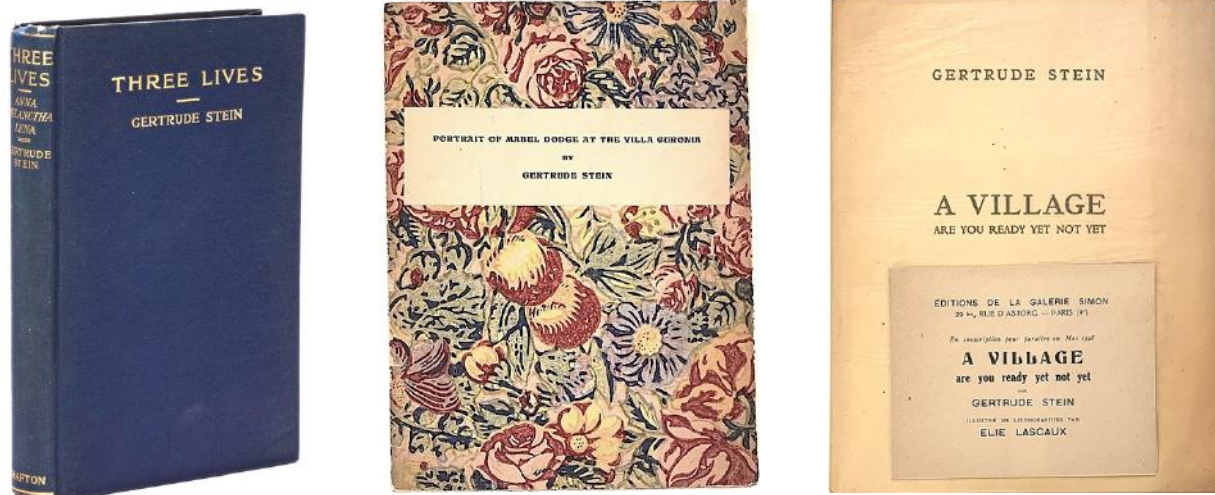
Eddy Smith (1895-1957) was active during the Weimar era and associated with the Neue Sachlichkeit movement. Known as a painter, illustrator (of Baudelaire, Villon, and others), and printmaker, this

portfolio and *Die Schwarze Mappe* (1924) represent the height of his artistry. While *Die Schwarze Mappe* is more focused on social critique, the precise and highly detailed engravings in this collection are more erotic, at the same time both whimsical and demonic. A major and rare work, unacknowledged in many surveys. OCLC locates no copies. An exhibit showcasing work from both portfolios was held at the Ubu Gallery in 2016.

39 STEIN, Gertrude. *Three Lives*. Stories of the Good Anna, Malanchtha 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 Ara.



40 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

Stein once said of Picasso, "Pablo is doing abstract portraits in painting. I am trying to do abstract portraits in my medium, words." Mabel Dodge Luhan, the subject of one of Stein's most important portraits, was an American socialite and patron of the arts, and 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)

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.

41 **STEIN, Gertrude.** *A Village. Are You Ready Yet Not Yet. A Play in Four Acts.* Illustré de lithographies par Elie Lascaux. Paris: Éditions de la Galerie Simon, [1928]. First edition. [1-6], 7-18, [19-24] pp. Original wrappers, lettered in black on the front cover, glassine. Glassine browned, else about fine. Publisher's subscription prospectus laid in.

\$5500

Of a total edition of 112 copies, this is one of 90 copies on vergé d'Arches, signed by Stein and Lascaux, as issued. A Stein rarity, published by Daniel-Henry Kahnweiler. Two years earlier Kahnweiler had published Stein's *A Book Concluding with As a Wife Has a Cow*, with illustrations by Juan Gris. Lascaux never achieved the fame of his contemporaries and fellow artists represented by the gallery (Picasso, Gris, Masson, et al), but his work was widely admired (Max Jacob brought him to Kahnweiler's attention), and Stein herself said of his paintings, there is "that white light which is the light that Elie Lascaux has inside him." Wilson A11a. Hugues, *50 Ans d'Édition de D.-H. Kahnweiler*, p. 25.



42 **TANNING, Dorothea.** *La Galerie Furstenberg présente la première exposition à Paris de Dorothea Tanning.* Paris: Galerie Furstenberg, [1954]. Invitation. Single sheet, printed on recto only. Centerfold illustrated to left panel with black-and-white reproduction of one of Tanning's paintings. Slight ghost impression from handwritten address to text panel, near fine.

\$300

The invitation to Tanning's first exhibition in Paris, an important moment. As she wrote in her autobiography, "It is 1954, a banner year of events. In May I have my first Paris exhibition. A little

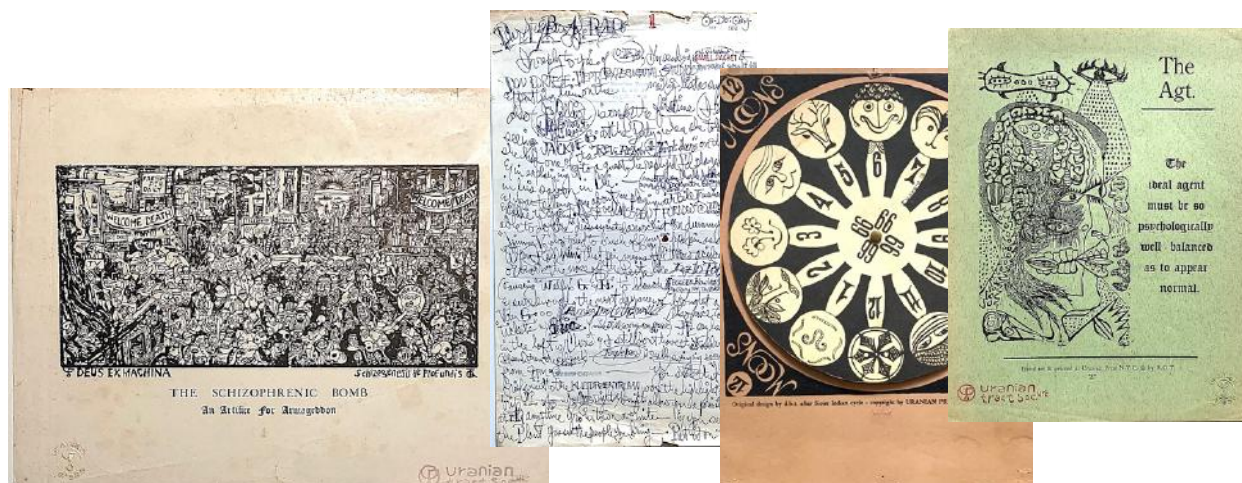
gallery in the beautiful place Furstenberg, presided over by Simone Collinet, first wife of André Breton and staunch lover of dada and surrealism. I was euphoric. The place, the absolutely dreamlike May afternoon (Why 'April in Paris' when the month of May is the real seducer?), and my paintings on the walls—crowded rather close together, since I was showing not only new work but things I had already shown in New York, very satisfyingly finding enthusiasm and buyers. For me, an artist living in the shadow of a great man, it was somehow crucial; the shadow lifted and a gentle but steady light shone on me. I was now an artist that the Paris newspapers wrote about, Paris collectors bought, Paris friends recognized.” Reference: Dorothea Tanning, *Between Lives*. p. 208.

43 **TANNING, Dorothea.** *Abyss*. New York: Standard Editions, 1977. First edition. 155 pp. Perfect-bound printed wrappers. Fine copy.

\$350

Dorothea Tanning’s novella was originally published as a short story in *Zero* magazine in 1949, followed by this edition in 1977, and later issued in 2004 as *Chasm: A Weekend*. Tanning and Constance DeJong founded Standard Editions and published this title and DeJong’s *Modern Love* the same year. DeJong remembered, “Standard Editions. The name was chosen in an environment of too many fancy baroque names. Also I’d fallen for French publishers’ uniform series of books and imagined Standard Editions all having the same cover design, font, etc, but each one a different color.”

Tanning worked on this book over the course of decades, as evinced from its publishing history. “Set in the desert of the South-West, it is tempting to read the novella as a fictive biography of its author who lived in Arizona sporadically between 1943 and 1957, as well as a micro-history of western women’s struggles since the Salem witch trials of 1692. The spectre of twentieth-century wartime fascism looms large, endowing her novella with historical authenticity, and representing a real-life patriarchal force which her protagonist, Destina, must overcome.” (McAra) Reference: Catriona McAra. “Open Sesame: Dorothea Tanning’s Critical Writing.” in Anna Watz, ed. *Surrealist Women’s Writing: A Critical Exploration*. Manchester University Press, 2021. pp. 210-224.



44 **URANIAN PRESS.** *Richard Oviet Tyler Collection, Uranian Phalanstery Gnostic Lyceum and Temple Press, As Compiled by Robert Andrew Parker.*

\$19,500

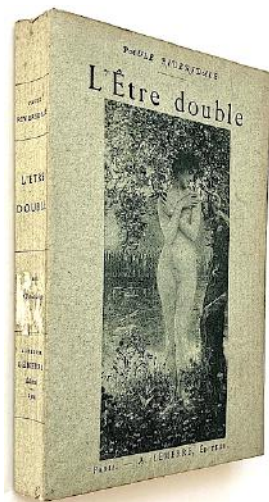
A full description, with images, is available at [this link](#). This collection is an in-depth window into a side of the New York avant-garde scene in the 1950s and 1960s (and beyond) which has

received far less attention than many of the concurrent movements and players. It is not mentioned in many major surveys, such as Clay and Phillips' *A Secret Location on the Lower East Side*. Despite being at the physical center of the underground press and art worlds, the Uranian Press and Tyler's work remain severely underappreciated, especially when viewed alongside its contemporaries such as Ed Sanders' publishing arms and Ted Berrigan's C Press. Its evolution into a quasi-religious collective incorporating Jungian and Gnostic ideas of creativity and consciousness, LSD, astrology, alchemy, Tibetan Buddhism, and much else, further marks its unique position. Few of its publications are held in American institutions, and despite his extensive production output, Tyler remains a bit of an enigma. This collection, assembled by a well-regarded modern artist who seems to have otherwise not been particularly associated with the religious aspects of the Society, would be almost impossible to replicate. The crown jewel is the mysterious "Secret Agt." kit, which hints at many fascinating possibilities.

45 [VIVIEN, Renée]. Paule Riversdale. [Renée Vivien and Hélène van Zuylen]. *L'Être Double*. Paris: Alphonse Lemerre, 1904. First edition. vii, 294, [8] pp. Original printed wrappers, cover illustration by Levy-Dhurmer. Some remnants of label removal on the spine over the price; minor creasing to the spine and some minor staining to the top edge. Overall a clean, near fine copy of a fragile book.

\$750

Riversdale was the pseudonym adopted by Renée Vivien (born Pauline Mary Tarn) and Baroness Hélène de Zuylen for several publications that they collaborated on during their six-year love affair (although some scholars have speculated that they were written solely by Vivien). *L'Être Double* is one of two novels produced by the couple.



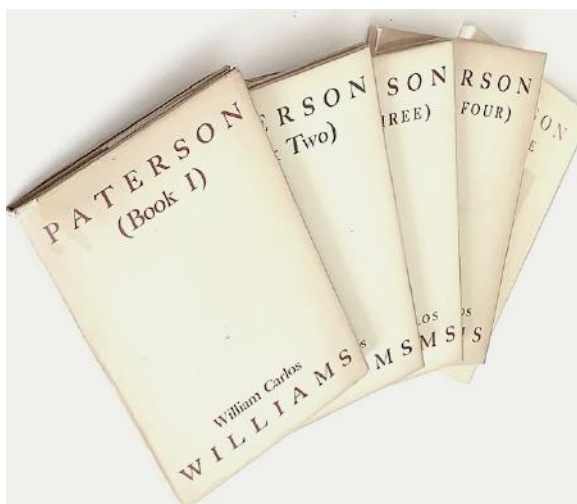
46 WESTON, Edward. *Edward Weston*. New York: E. Weyhe, 1932. First edition. Original glossy black beveled boards over white paper backstrip, spine and front board lettered in black. Light foxing to the half-title and the final blank leaf, with some very mild toning along the spine. An especially nice example, housed in the publisher's slipcase.

\$3000

One of 550 copies, signed by Edward Weston. Thirty-nine photographs by Edward Weston, as well as a frontispiece portrait of Edward Weston by Brett Weston. This was Edward Weston's first book, and is

probably the first publication of a California photographer with a truly modern aesthetic. Includes a foreword by Charles Sheeler, appreciation by Lincoln Steffens, prophecy by Arthur Millier, and estimate by Jean Charlot, with a statement by Edward Weston.

“In his daybook for October 24, 1932, Edward Weston (1886-1958) wrote that ‘for these last three months I have ‘lived’ this book, literally.’ His complete preoccupation was selecting 39 photographs from hundreds made in the 1920s and 30s, mostly with his 8 x 10-inch view camera. These images reflected his redefined aesthetic of photography. During this period Weston transformed himself into a ‘realist’, taking detailed, finely-focused photographs of shells, trees, vegetables, rocks, and many other objects, along with portraits. His work represented the beginning of photography’s acceptance as a modern art. Merle Armitage, who designed this book and was a modern art devotee, wrote that Weston’s first concern was with ‘manifestations of basic form.’” (Alan Jutzi, *Zamorano Select* 115).



47 **WILLIAMS, William Carlos.** *Paterson*. Books 1-5. New York: New Directions, 1946-1958. First edition. Five volumes. Original light gray cloth, lettered in gilt and blocked in various colors, with the dust jackets. All volumes show some mild even toning to the jackets. Book 1 shows some browning to the endpapers, the jacket is slightly chipped at the head of the spine; Book Two has some toning to the jacket but is otherwise near fine; Book Three has a tiny nick to the head of the jacket spine and a very short closed tear to the top edge of the front jacket panel; Book Four has a very short closed tear to the head of the jacket spine; Book Five has some minor rubbing to the jacket.

\$2400

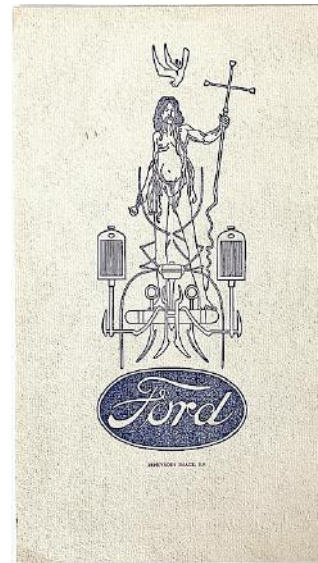
Williams’ epic masterpiece, a song of Paterson, New Jersey, a companion to his friend Ezra Pound’s *Cantos*. Volumes 1-4 were published in editions of 1000 copies each, stated; volume 5 was published in an edition of 3000 copies. Wallace A24, A25, A30, A34, A44.

48 **ZEPHYRUS IMAGE.** An extensive collection of printed material.

\$9500

Most of the publications of this legendary Northern California press were ephemeral, designed for disposal, or not properly distributed, and a collection like this would be almost impossible to assemble now. It includes some of the rarest and most desirable items of the press, including *Gary Snyder Brand Pine Nuts*, the Patty Hearst Identi-kit, Tom Raworth’s *Cloister* and *Common Sense*, Stan Brakhage’s *The*

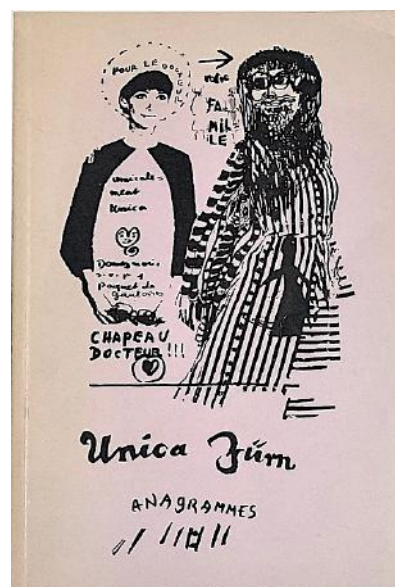
Seen, and Lucia Berlin's *A Manual for Cleaning Ladies*, along with much else. "While others are hailed as pioneers of the new era of Book Arts that emerged then, particularly in the San Francisco Bay Area, [Holbrook] Teter and [Michael] Myers were quietly subverting all the predictable notions of what constitutes a book, and using the press for its greatest purpose—to prod public awareness and effect social change." (Alastair Johnston) A full list of all material, along with citations to Johnston's bibliography, can be found at [this link](#).



49 **ZÜRN, Unica.** *Dessins-Gouaches*. Paris: Le Point Cardinal, 1962. First edition. Single sheet, folded three times. Slight toning, small stain to head of rear panel, else fine.

\$850

Reproduces a drawing by Zürn, with an indecipherable calligraphic text by Max Ernst. A limited edition with an original print was published in an edition of sixty copies; this one of the regular copies.



50 ZÜRN, Unica. *Anagrammes*. [n.p.]: Transitions, 1982. First edition. 96 pp. Perfect-bound printed wrappers. Spine slightly faded, near fine.

\$350

Contains 63 of Zürn's anagrammatic poems, with the original German and French translations, along with illustrations and reproductions of her original texts. Preface by Françoise Buisson; commentary and medical documents assembled by J.F. Reverzy; translated into the French by Marc Payen. Published as a supplement to "Transitions" numbers 11 and 12, 1983.

