



item 24

TRIOLET RARE BOOKS, ABAA

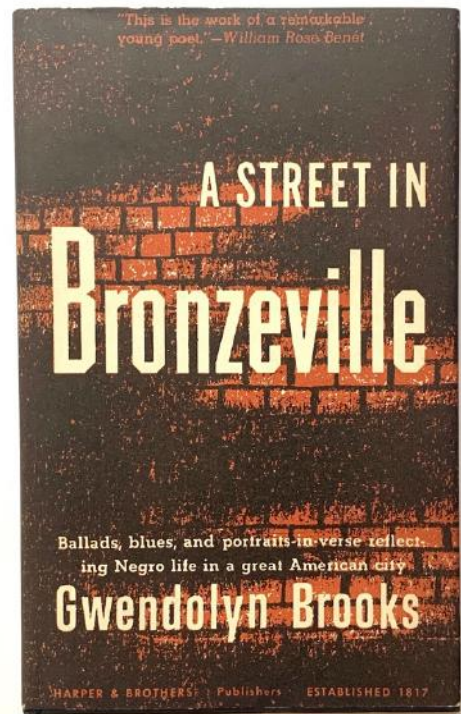
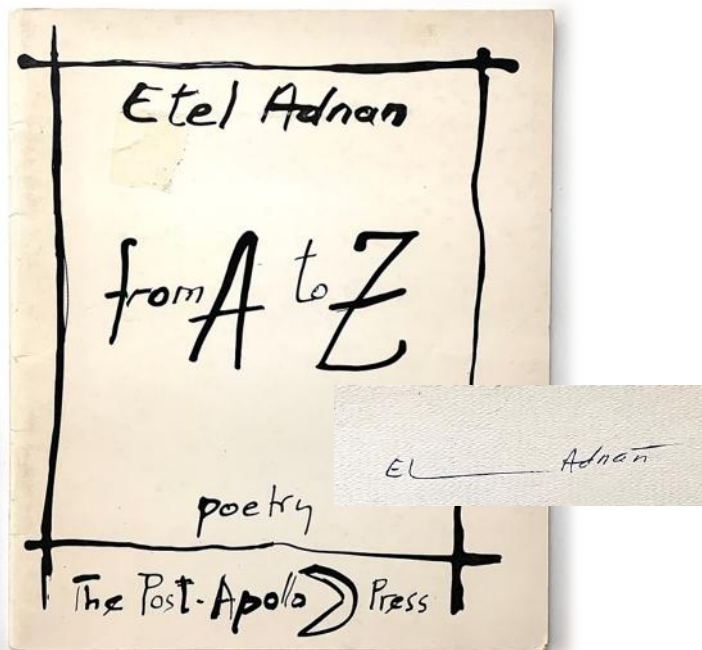
P.O. Box 41003
 Los Angeles, CA 90041
www.trioletrarebooks.com
 Tel: (302) 345-3397
 Email: info@trioletrarebooks.com

TWENTY-FIVE NEW ACQUISITIONS AUGUST 2023



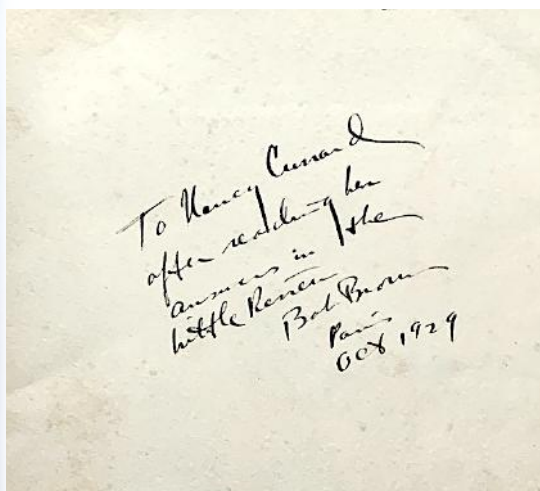
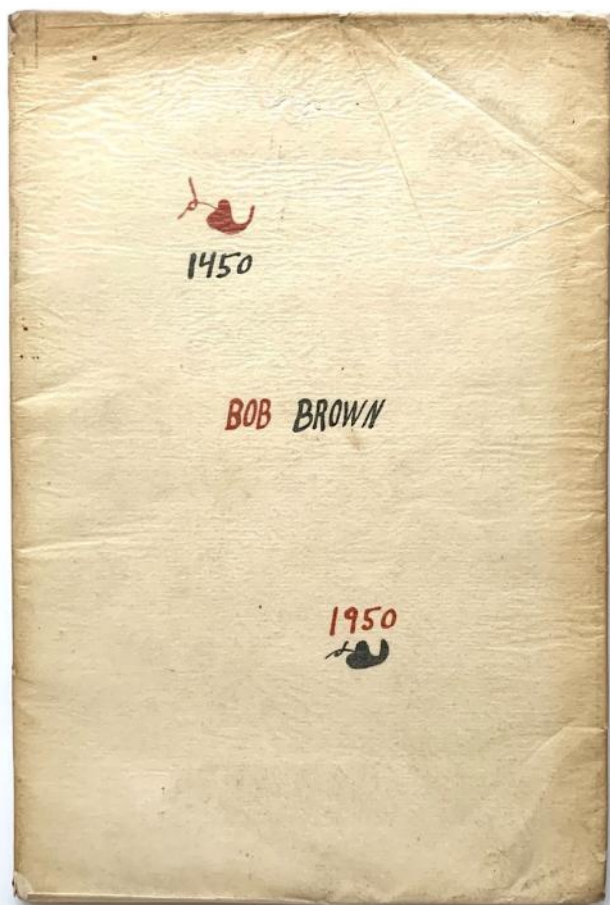
1 **ADNAN, Etel.** *From A to Z*. [Sausalito]: The Post-Apollo Press, 1982. First edition. [36] pp. Glossy stapled wrappers. Minor handling wear, slight sticker ghost to front cover, else about fine. Signed by Adnan on the front free endpaper. \$500

The first book published by The Post-Apollo Press, which Simone Fattal initially founded in order to publish her partner Adnan's work. *From A to Z* is a poem in twenty-six sections written while Adnan was in New York during the Three Mile Island accident. Adnan (1925–2021) moved fluidly between the disciplines of writing and art, "making work that traverses cultures and disciplines, drawing its inspiration from a deep engagement with the world." (White Cube) Uncommon in the trade, especially signed.



2 **BROOKS, Gwendolyn.** *A Street in Bronzeville*. New York: Harper & Brothers, 1945. First edition. 57 pp. Black cloth, blocked in orange and lettered in gilt, with the dust jacket. Gilt a little dulled, some toning to verso of jacket and rear panel, some extremely minor edgewear, overall near fine and rare thus. \$1600

Brooks' first collection of poetry, published when she was 28 years old. The poems are based on her own experiences and observations of daily life in the Bronzeville neighborhood on Chicago's South Side, where she spent most of her life. When Brooks submitted her poems to Harper, editor Elizabeth Lawrence asked Richard Wright to evaluate her work. (Harper had published Wright's first two works of fiction, *Uncle Tom's Children* and *Native Son*.) He said of them, "They are hard and real, right out of the central core of Black Belt Negro life in urban areas... Miss Brooks is real and so are her poems."

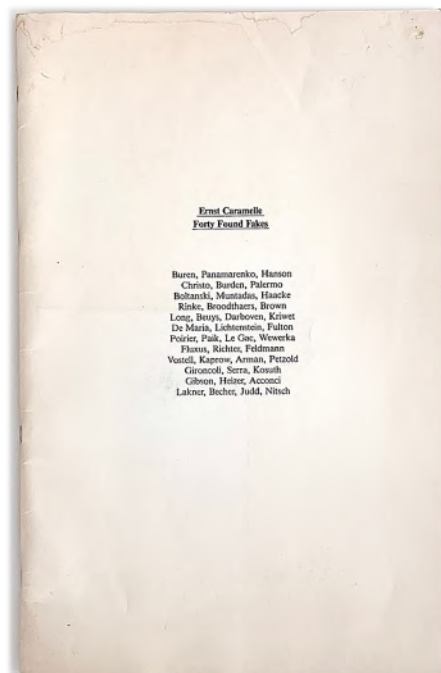


3 **BROWN, Bob.** *1450-1950*. Paris: Black Sun Press, 1929. First edition. [xii, 60] pp. Printed wrappers with fold-over flaps, with the possibly original glassine. Some browning to edges, mostly of the glassine only, with a small tape repair at the head of the spine, also to the glassine only, some minor internal spotting/foxing, likely due to paper stock used. Overall an excellent copy. \$8200

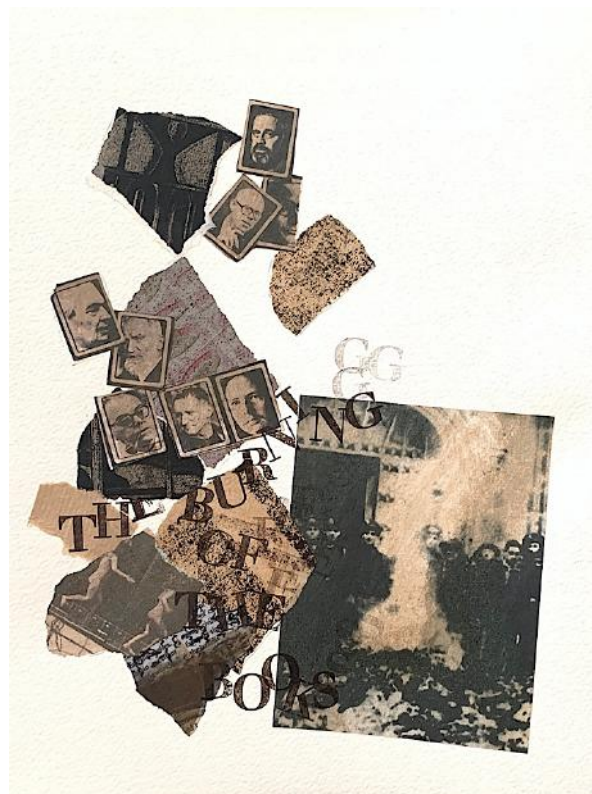
One of 150 copies privately printed for Brown at the Black Sun Press. This copy is inscribed to Nancy Cunard, "To Nancy Cunard / after reading her / answers in the / Little Review / Bob Brown / Paris / Oct 1929." Cunard, who published Brown's *Words* through her Hours Press in 1930, notes in *These Were the Hours* that "we must have got in touch when he sent me a copy of his 1450-1950 (the title refers to the evolution of printing) which was beautifully produced in 1929 by Caresse Crosby at her Black Sun Press in Paris." Brown indeed sent most of the copies to various publishers, friends, and influencers, sixty of whom are listed opposite the title-page for "free copies." His push worked; the 1959 Jargon edition listed blurbs from Gertrude Stein, Marcel Duchamp, Carl Van Vechten, William Carlos Williams, Carl Sandburg, Walter Lowenfels, James Johnson Sweeney, Gelett Burgess, Stuart Davis, and Caresse Crosby, who noted, "We show your book to everyone who comes to the house and they always find some page that so especially delights them that soon we will have to chain it down like an ancient missal." OCLC locates only a couple of dozen copies, far less than most Black Sun imprints in collections. A real rarity, with an excellent association. Minkoff A-25.

4 CARMELLE, Ernst. *Forty Found Fakes* 1976-1978. New York: Thomas Way & Company, 1979. First edition. [48] pp. Tall stapled wrappers. Some surface wear, minor old staining to top of front cover. Contents clean. One of 1000 numbered copies. \$750

A conceptual livre d'artiste, in which the artist reproduces forty found photographs and matches them with an artist who could have conceivably "created" that work (such as Christo, Haacke, Broodthaers, Darboven, De Maria, Vostell, Kaprow, Lichtenstein, Serra, Acconci, Becher, Judd, et. al.) He describes it in the colophon as "not a collection of imitations of artworks, but rather of reproductions which at first glance strike one as works by particular contemporary artists."



As Caramelle's gallerist Peter Freeman notes, "In contrast to what the title with its alluring alliteration might suggest, what is at issue here is not so much the question of forgery or faking but rather the question of the original. The possibility of mistakenly recognizing in the photographs of day-to-day situations the work of important artists makes conversely clear that their 'authentic' works must be seen as originals attributed to them personally. This is noteworthy inasmuch as each of the works invoked draws on Marcel Duchamp's aesthetics of the ready-made, i.e., the radical questioning of artistic originality. Ernst Caramelle's ability to see in all possible things a reflection of artistic originality makes clear to what extent the young artist was able to perceive in the outstanding art of his time a return to the cult of the original."

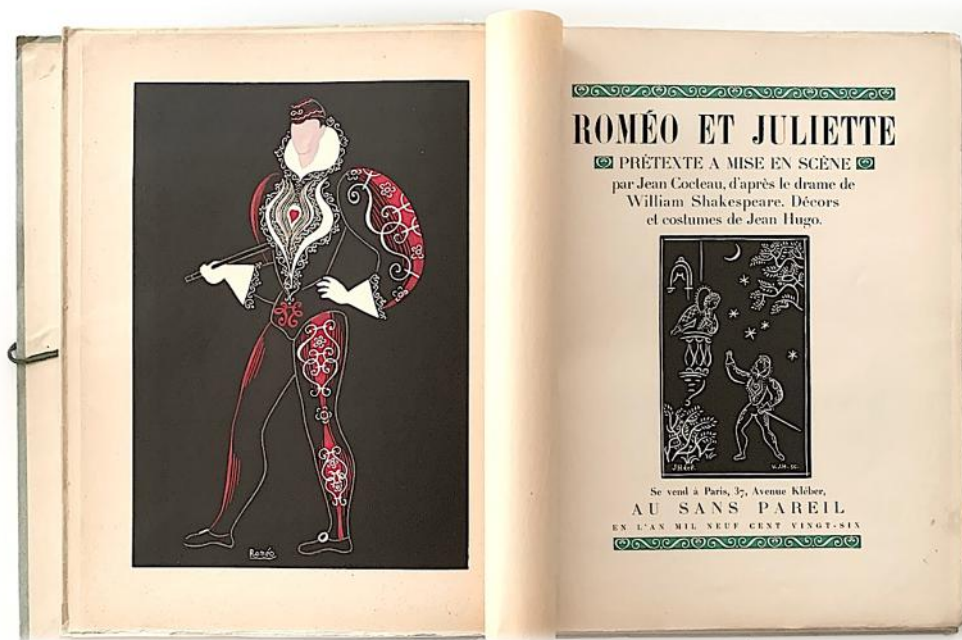


5 [CIRCLE PRESS]. Szirtes, George. *The Burning of the Books*. A poem sequence based on Elias Canetti's novel *Auto da Fé*; illustrated by Ron King. London: Circle Press, 2008. One of thirty numbered copies printed, of a total edition of thirty-five, signed by the poet and artist. Eighteen sheets, folded, housed in a paper portfolio with a collage image on the front and flap, with a gray cord closure. The whole contained in a custom clamshell box embossed on the front board and spine. Some minor sunning to the box; contents fine. \$7500

A major work of the press and a high point of Ronald King's long career as a pre-eminent book artist. King had been long fascinated by Elias Canetti's novel *Auto da Fé*, and commissioned the Hungarian-born British poet George Szirtes to respond to Canetti's work with a text to accompany the etchings on which King had been working. From Szirtes' introduction: "The sequence is titled 'The Burning of the Books' since that is what happens at the end of *Auto da Fé*. The scholar's library burns in

anticipation of the Nazi book-burnings to come. The poems are fuel for King's visual symbiotic-organisms, joining them in a mutual homage-cum-conflagration." King's photo-collages, reproduced in gorgeous letterpress, are a stunningly visual indictment of twentieth-century atrocities, in some cases deliberately reminiscent of Picasso's *Guernica*.

Circle Press was formed by Ron King in 1967, and has had a profound effect, directly and indirectly, on other book artists and fine presses. *The Burning of the Books* serves as a culmination of decades of work. Marking its importance, a trade edition was published the following year, a copy of which is included with this lot. OCLC locates nineteen copies, over half the edition now institutionalized.



6 COCTEAU, Jean. *Roméo et Juliette*. Prétexte à mise en scène par Jean Cocteau, d'après le drame de William Shakespeare. Décors et costumes de Jean Hugo. Paris: Au Sans Pareil, 1926. First edition. 100, [4] pp. Printed wrappers with French flaps, glassine, housed in a printed chemise with string ties. Chemise rubbed at edges, spine darkened. Volume shows some minor age-toning but overall very clean, the plates bright and fresh, tissue guards laid in. One of 350 numbered copies on vélin, of a total edition of 420 copies. \$650

A gorgeous livre d'artiste produced to commemorate a production directed by Etienne de Beaumont in 1924, as part of the "Soirées des Paris" series designed to support the dancer and choreographer Léonide Massine. Steegmuller notes that the text of Cocteau's adaptation was bare; the richness and poetry of the production were chiefly visual, provided by various staging devices of Cocteau's invention and, especially, by Jean Hugo, as can be seen in an edition of Cocteau's text illustrated by Hugo's designs." Cocteau played Mercutio in the production. The lush images are hand-colored, under Hugo's supervision.

7 **CREELEY, Robert.** *If You*. Poems and Pictures: Number Eight. Illustrations by Fielding Dawson. San Francisco: The Porpoise Bookshop, 1956. First edition. Fourteen leaves, printed on rectos only, unbound as issued, housed in a printed paper folder. Slight rubbing to upper edge of wrapper, leaves fine. \$300

One of 200 copies printed by Henry Evans at the Peregrine Press, with six block prints by Dawson. A fairly early Creeley publication, attractively printed by Henry Evans in San Francisco. As John Crichton notes in his monograph on Evans, he and his wife had consolidated their press and business “under the name the Porpoise Bookshop, which became a multifaceted, unique business, unlike any bookstore San Francisco had previously seen: under one roof and banner it housed an antiquarian and secondhand bookstore, an art gallery, a letterpress printer, publisher and fine printmakers.” Although not called for, signed by Dawson on the colophon. Novik 7.



8 **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 / Elément: La Boue. Exemple: Le Lion de Belfort. **Deuxième Cahier:** Lundi / Elément: L'Eau. Exemple: L'Eau. **Troisième Cahier:** Mardi / Elément: Le Feu. Exemple: La Cour du Dragon. **Quatrième Cahier:** Mercredi / Elément: Le Sang. Exemple: Oedipe. **Dernier Cahier:** Jeudi, Vendredi, Samedi / Eléments: Le Noir; La Vue; Inconnu. Exemples: Le Rire du Coq, L'Ile de Paques; L'Interieur de la Vue; La Cle des Chants. 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.

9 FINLAY, Ian Hamilton. *Rapel. 10 Fauve and Suprematist Poems*. Edinburgh: The Wild Hawthorn Press, 1963. First edition. Eleven sheets of white paper cardstock, printed in multiple colors, laid into printed folder, unbound as issued. Folder with spotting and wear to edges; leaves show some toning to extremities and occasional minor spotting as well. A very good copy. \$3500

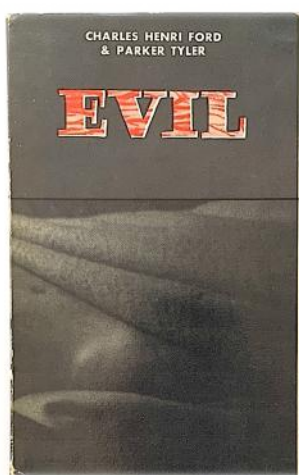
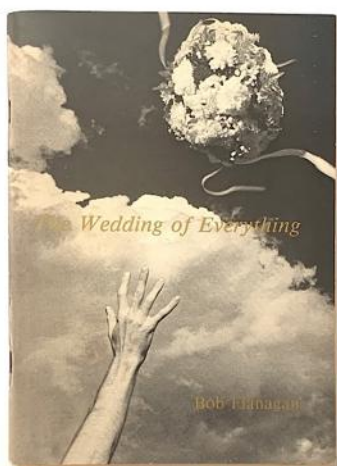
Finlay's first collection of concrete poetry, and extremely important as such. In late 1962 Finlay became acquainted with the work of contemporary Brazilian concrete poets, and discovered a new poetic language. In an interview he recalled, "It was never for me an academic question. I just had this curious experience that I couldn't any longer continue with the way I had been writing. I felt great problems about how to put words together in the simplest way.... I really wanted to write concrete poetry but I didn't know what it was- I had never heard of it. Later when I saw an anthology of Brazilian concrete poetry I was very surprised because it was just what I had been talking about- and there it was. This was a confirming experience. At that time I was completely engrossed in concrete poetry, and I suppose I didn't approve of people writing poetry that was not concrete. But of course concrete poetry was much disapproved of- you were much criticised for doing it. Also many people thought they were writing concrete poetry when they weren't really writing concrete poetry. Concrete poetry came out of a particular kind of experience, which in some way was being shared by different individuals all over the world- one of those inexplicable things. However, it was somehow spoilt a bit by becoming fashionable, though it was never accepted. In a way, becoming fashionable spoilt it for me, I think. The point is that I felt that the way I had written, I couldn't continue with any more. It was a big mystery for me- why I felt I couldn't put the words together the way I was used to- but I felt there must be some other way of putting the words together, and this for me was concrete poetry- I didn't want to do anything else and couldn't imagine doing anything else. But it was never an intellectual academic question for me- it was like an intuition; a deep feeling which was quite strange. I didn't know where it came from, or what it was- it was a longing of some sort." Uncommon in the trade, and while well-represented institutionally, still lacking in many major collections. Although not noted, from the collection of Scottish poet George Mackay Brown. Murray 3.5.



10 **FLANAGAN, Bob.** *The Wedding of Everything*. Los Angeles: Sherwood Press, 1983. First edition. [32] pp. Stapled wrappers (cover photos by Sheree Levin). Staples a little rusty, top edge a bit foxed. \$250

Flanagan's second collection of poems, published by the poet David Trinidad's Sherwood Press. Inscribed by Flanagan on the title-page, "these things are not metaphors." Laid in are the elaborate invitation to the book's publication party at Beyond Baroque, and two photocopied poems, both titled "Fuck Sonnet," though different poems, each inscribed by Flanagan and dated 2-6-84.

"Bob Flanagan (1952-1996) was most known for his intensive bodily performances (along with his partner Sheree Rose) that explored love, sex, pleasure, sadism, masochism, and Flanagan's long-term battle with cystic fibrosis." (ONE Archives, USC)



11 **FORD, Charles Henri, and Parker Tyler.** *The Young and Evil*. Paris: The Olympia Press, 1960. First edition thus. 186 pp. Green printed wrappers, with the dust jacket. Jacket a bit rubbed at the extremities. \$350

First edition thus of this classic gay novel, originally published in 1933 by the Obelisk Press. Neil Pearson said of it, "Underground pornography aside, gay literature was a genre that barely existed in 1932; that which did was either cryptic to the point of invisibility or relentlessly self-loathing. But Ford was perfectly well adjusted to himself and saw no reason for either secrecy or shame. He saw no reason for proselytising, either, with the refreshing result that *The Young and Evil* is neither a plea for understanding, nor a cry for help, nor a call to arms.... In *The Young and Evil* [Ford] and Parker Tyler can lay strong claim to have created a new literary genre: a gay literature, stripped of moralising and miserabilism, which proved to be more than thirty years ahead of its time." Kearney 5.80.1.

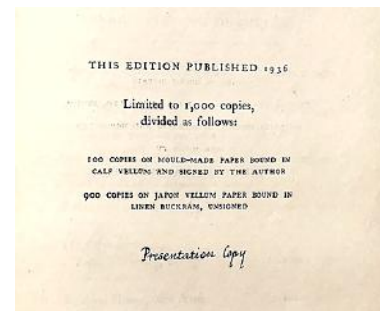
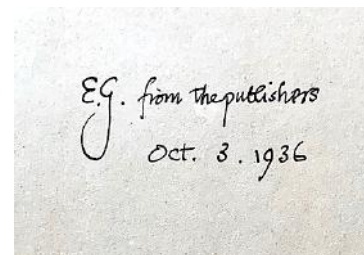
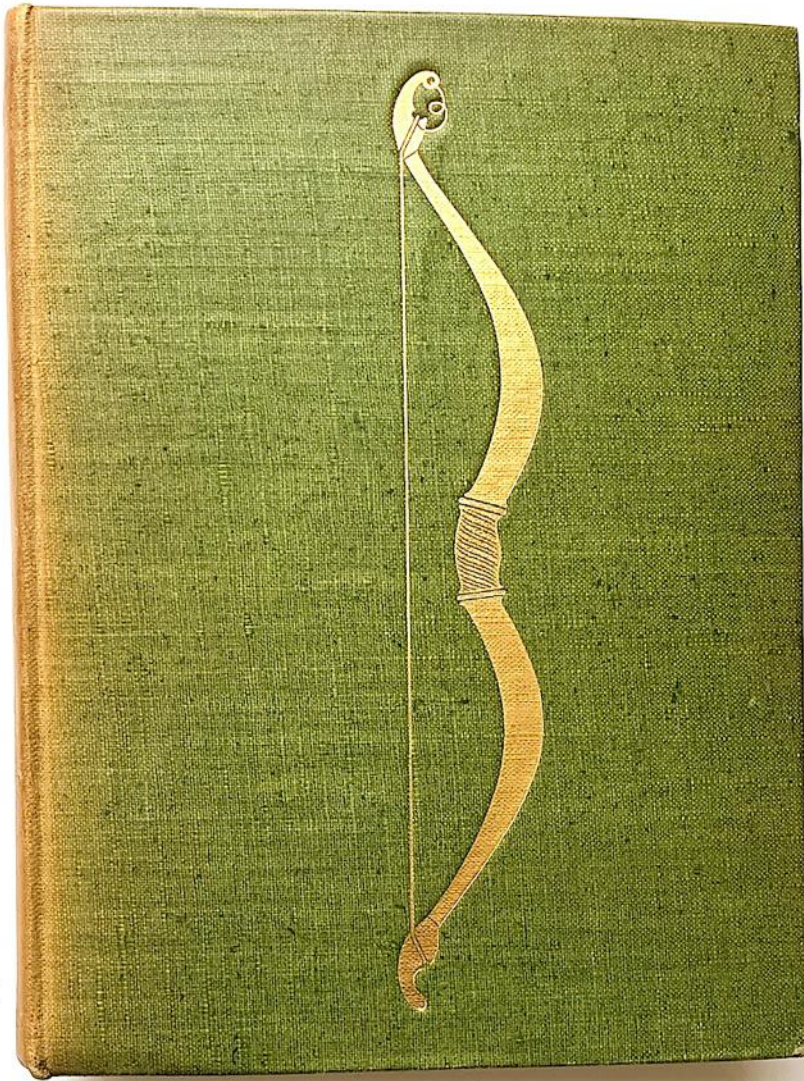
12 **[HAND PRESS].** Antonucci, Emil, ill. William Shakespeare. *Selections From William Shakespeare's King Lear*. New York: The Hand Press, 1957. First edition. [24] pp. Paper boards, no dust jacket, presumably as issued. Spine sunned with some uneven sunning to the top of the front and rear board, some scuffs from erasure to first leaf, flattened crease to upper corner of last two leaves. \$250

One of 25 numbered copies printed. Nine wood engravings paired with short texts. Antonucci is perhaps best known for his many collaborations with the poet Robert Lax, and several of Lax's earliest works were published by Antonucci's Hand Press around the same time as this publication. OCLC locates one copy only.

13 [JANUS PRESS]. Margaret Kaufman. *Aunt Sallie's Lament*. [together with]: *Aunt Sallie's Lament (Altered)*. West Burke/Newark, VT: The Janus Press, 1988/2004. First editions. [26]; [28] pp. Bound concertina-style without the use of adhesives, printed letterpress and offset on various papers, laid into a diamond traycase within a clamshell box. Each book printed in an edition of 150 and 120 copies, respectively, the first volume signed by Kaufman and Van Vliet, the second by Van Vliet and the designers and binders. Fine copies. \$4500/the lot

Aunt Sallie's Lament is a high point in the fifty-year career of Claire Van Vliet and the Janus Press. The binding structure was inspired by the author Margaret Kaufman's "poem that is the autobiography of a spinster quilter stitched with mutterings that accumulate as the cut pages are turned becoming a diamond quilt shape," and the process by discussions with conservator and binder Hedi Kyle. As Ruth Fine notes, the "structure controls the reading as the reading inspired the structure. The text becomes additive: as one turns the pages, selected lines remain in view, layering their use and meanings.... Each opening presents a new color, shape, texture experience, literally unfolding as the lament is revealed..." A trade edition was published by Chronicle Books in 1993. "In her usual 'waste-not want-not' way, Van Vliet purchased a large number of the Chronicle Books edition and arrived at ways to convert *Aunt Sallie* to the (*Altered*) version, incorporating construction methods she had developed in subsequent quilt books." She cut different shapes into the interior structures, folded back cut shapes, added patterned papers, "using collage and weaving techniques to create a colorful and complicated format in great contrast to the spare and delicate original *Aunt Sallie's Lament*." Fine, *The Janus Press 1981-90*, pp. 41-42; *The Janus Press- Fifty Years*, pp. 59-60.





ERIC GILL'S COPY OF ULYSSES, WITH HIS ICONIC COVER DESIGN

14 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 in Gill's hand, "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). The dust jacket is not present, but as this was a pre-publication copy it's possible it was not sent to Gill with one.

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.

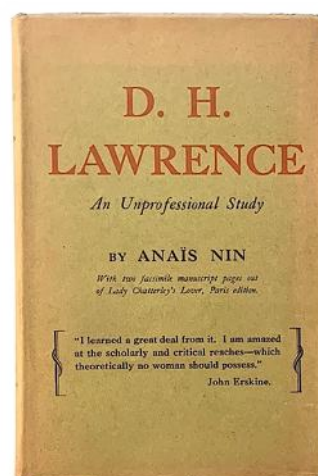
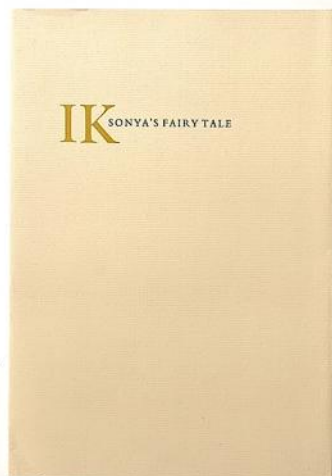
In July 1934 Lane's printers refused to print parts of the book, and Bodley Head had to set up its own printing company, Western Printing Services, to print it. Joyce, impatient with the slow pace of progress, threatened to withdraw, but Lane insisted he was going ahead. By then publication was scheduled 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).

15 KAMINSKY, Ilya. *Sonya's Fairy Tale*. From *Deaf Republic*. Banholt: Bonnefant Press, 2011. First edition. [21] pp. One of 12 copies on handmade Fabriano Perusia, handmade paper wrappers with interwoven vellum ties, front cover and spine lettered in brown, with the publisher's monogrammed cardboard slipcase. Printed by John Cornelisse and Hans van Eijk. Fine copy. \$500

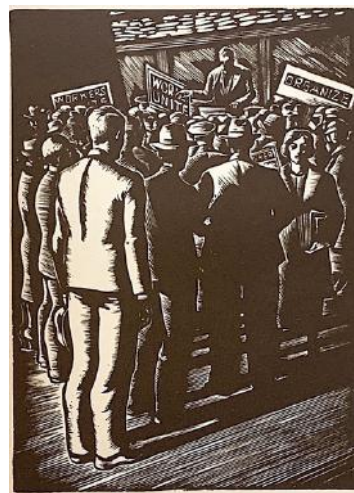
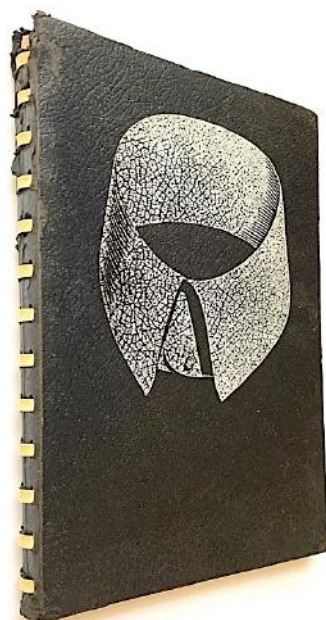
A beautiful press book by an important young Ukrainian-American poet. The poems contained within do not seem to be published in the later collection *Deaf Republic*, despite the sub-title. An additional 63 copies were printed on Magnani in yellow wrappers (see item 16 below). OCLC locates no copies of this edition, and one copy in the U.S. of the edition of 63 copies.

16 KAMINSKY, Ilya. *Sonya's Fairy Tale*. From *Deaf Republic*. Banholt: Bonnefant Press, 2011. First edition. [21] pp. One of 63 copies on mouldmade Magnani, printed paper wrappers, front cover and spine lettered in black and brown. Printed by John Cornelisse and Hans van Eijk. Fine copy. \$350



17 NIN, Anaïs. *D.H. Lawrence: An Unprofessional Study*. Paris: Edward W. Titus, at the Sign of the Black Manikin, 1932. First edition. 146 pp. Deep blue buckram, spine and front board lettered in gilt, with the dust jacket. The jacket shows some edgewear with some very minor chipping, lower corners very slightly bumped, but overall a very clean and fresh copy, unopened. \$500

Nin's first book. 550 copies were printed; this is marked "complimentary copy" in holograph. The book was the last title Titus issued under his imprint; Nin wrote it in only sixteen days.



18 PATRI, Giacomo. *White Collar*. [San Francisco]: n.d. [c. 1940]. First edition. Spiral-bound in black leatherette wrappers. Small chip to the head of the spine with a bit of rubbing to the rest of the spine. First several leaves coming loose from the lower two spirals. Overall a very nice and well-preserved copy of a fragile and rare book. \$4500

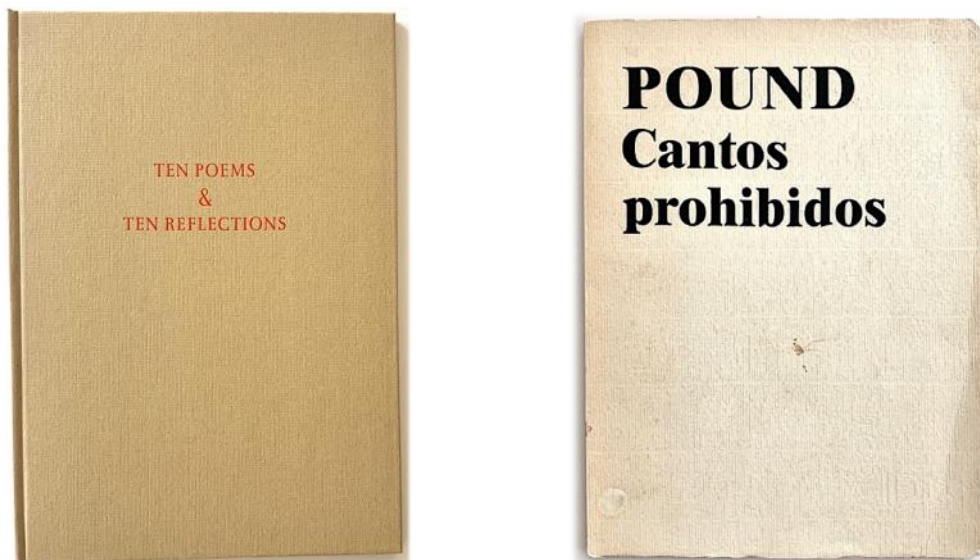
The culmination of a decade of work, this novel in linocuts is a classic in its genre and a stirring call to organize. This is the true first edition, numbered "Book 9" and signed by the author. According to John

Ott, 160 copies of this first edition were created- “personally engraved, printed, bound, and distributed over three years by Patri and his wife, Stella.” A second edition the following year was similarly done in an edition of 300 copies, but Patri wanted to get his message out as widely as possible (“what *White Collar* gained as a handcrafted, artisanal collectible, it lost as effective propaganda for a larger audience”), so the third edition of 1941 was printed on cheaper paper, with an introduction by Rockwell Kent and an afterword by CIO leader John Lewis, in a run of 1000 copies. All three editions are uncommon, but this first, owing to its shorter print run, is rare.

reference: John Ott. “Graphic Consciousness: The Visual Cultures of Integrated Industrial Unions at Midcentury.” *American Quarterly*, Vol. 66, No. 4 (December 2014).

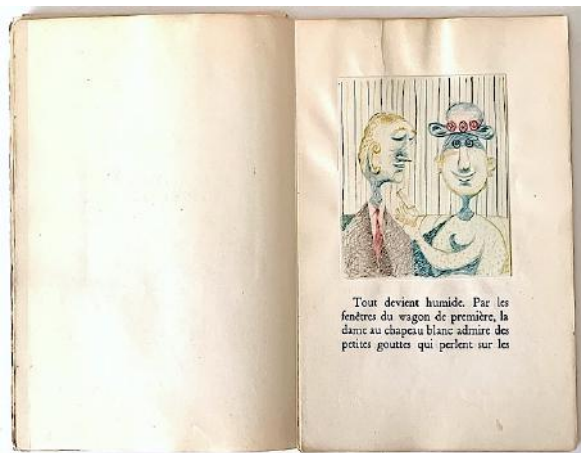
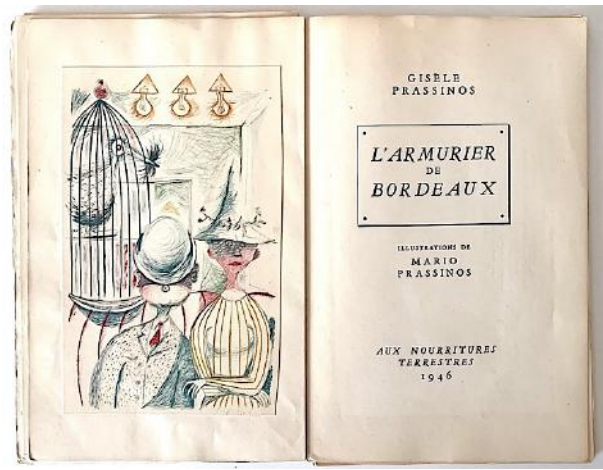
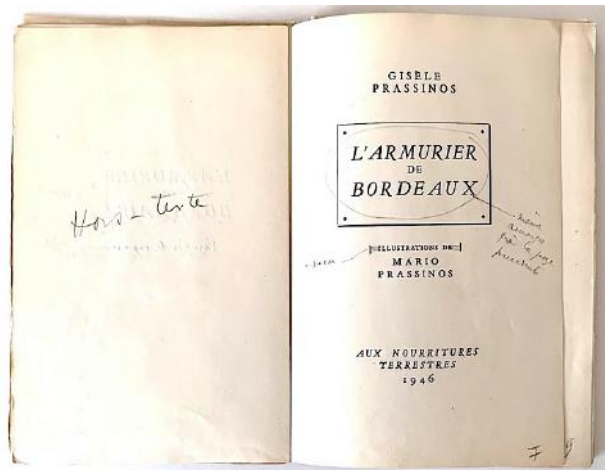
19 [PLAIN WRAPPER PRESS]. D’Arpini, Max, and Bruno Corridori. *Ten Poems & Ten Reflections*. Verona: Privately Printed by Gabriel Rummonds, 1971. First edition. Tan paper boards, lettered in red on the front board, publisher’s cardboard slipcase. Slipcase shows some minor handling wear, book fine. \$250

One of 80 numbered copies, signed by the authors. Ten poems in Italian, French, English, and Latin by Max [Paolo] D’Arpini and ten aphorisms in Italian by Bruno Corridori. With a linocut by Ger van Dijck and a woodcut by Mirek [Miroslav Zahradka]. A very early Rummonds/Plain Wrapper publication.



20 POUND, Ezra. *Cantos Prohibidos y Excluidos*. Mexico City: Bibliofilia Mexicana, 1993. First edition thus. 80 pp. Printed paper wrappers. Covers toned with some minor staining, text clean. \$250

“Edición Exclusiva para el Círculo Ezra Pound.” Translations by Guillermo Rousset Banda, afterword by José Luis Ontiveros. Introduction by T.S. Eliot (in Spanish). Spanish translations of Pound’s Cantos LXXII, LXXIII and LXXXIV. One of 900 copies, according to the colophon, although its scarcity suggests fewer were circulated. OCLC locates no copies.



Tout devient humide. Par les
fenêtres du wagon de première, la
dame au chapeau blanc admire des
petites gouttes qui perlent sur les



On accédait au wagon-restaurant
par une passerelle à garde-fou. A
cette heure, les voyageurs qui avaient
faim se pressaient en se bousculant

21 PRASSINOS, Gisèle. Mario Prassinos, ill. *L'Armurier de Bordeaux*. [Paris]: Aux Nourritures Terrestres, 1946. The original maquette for Gisèle Prassinos' unpublished volume, with illustrations by her brother Mario. Unbound sheets in original paper wrapper with handmade collage title on front cover. Front cover detached from rear wrapper at spine, the whole in a glassine wrapper, housed in a brown paper envelope with title in manuscript. \$7500

Two sets of the printed text, both with extensive annotations in pencil, along with Mario's original illustrations tipped-in to the second set. Additional collage title reproducing the collage from the front cover.

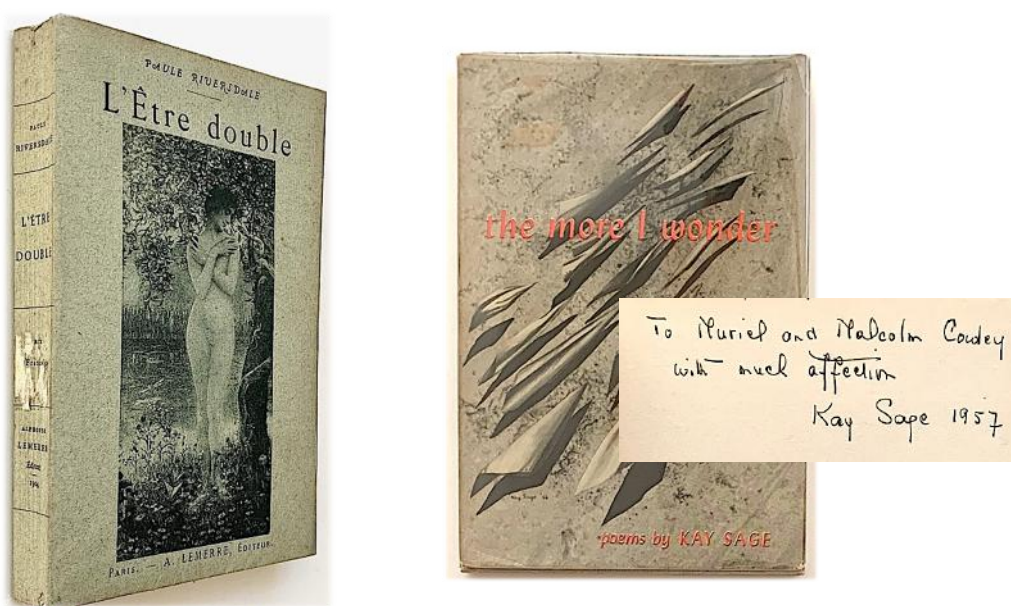
Gisèle Prassinos' text was published in the periodical *Les Quatre Vents* the year prior (no 3, November 1945), but it is unclear why this publication, in its advanced state, was never realized- perhaps the most likely reason is the upheaval and uncertainty of the years 1945 and 1946 in France. Mario's illustrations in the second set of proofs appear to be original drawings. The short tale relates a rail journey to Bordeaux and the dreams of the various passengers as they travel through the night.

Both of the Prassinos siblings were prodigies; Mario introduced Gisèle to Breton and Eluard, and she was published in *Minotaure* at age fourteen; her first collection, *La Sauterelle Arthritique*, was published

the following year, in 1935. Mario had a long career as an artist, sometimes but not always associated with Surrealism.

22 **RIVERSDALE, Paule.** [Renée Vivien and Hélène van Zuylen]. Paule Riversdale. *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

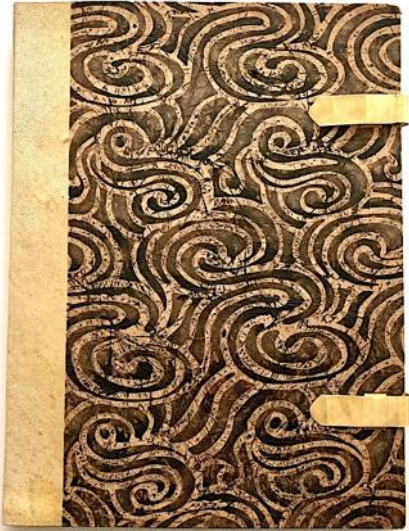
Riversdale was the pseudonym adopted by Renée Vivien (born Pauline Mary Tarn) and Baroness Hélène de Zuylen for several publications that they collaborated on during their six-year love affair (although some scholars have speculated that they were written solely by Vivien). *L'Être Double* is one of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



23 **SAGE, Kay.** *The More I Wonder*. New York: Bookman Associates, 1957. First edition. 64 pp. Coarse gray cloth, lettered in brown on the front board and the spine, with the dust jacket. Very slight sunning to top edge of boards; the jacket shows some uneven foxing on the rear panel and a small closed tear at the upper corner of the front panel. \$500

A collection of deceptively light verse by the American-born surrealist. Although far better known as a painter, Sage published several collections of poems in French, Italian and English. Like her artwork, her poems are a particularly distinctive expression of surrealism. As she wrote, “I am, primarily, a painter. I paint serious pictures. When I am not quite so serious, or in a different mood, I write down certain impressions, observations, and sudden, imperative thoughts which come to me. There is absolutely no conflict between these two forms of expression, nor do they have any connection. They simply replace each other. I have always painted and I have always written but never at the same time.”

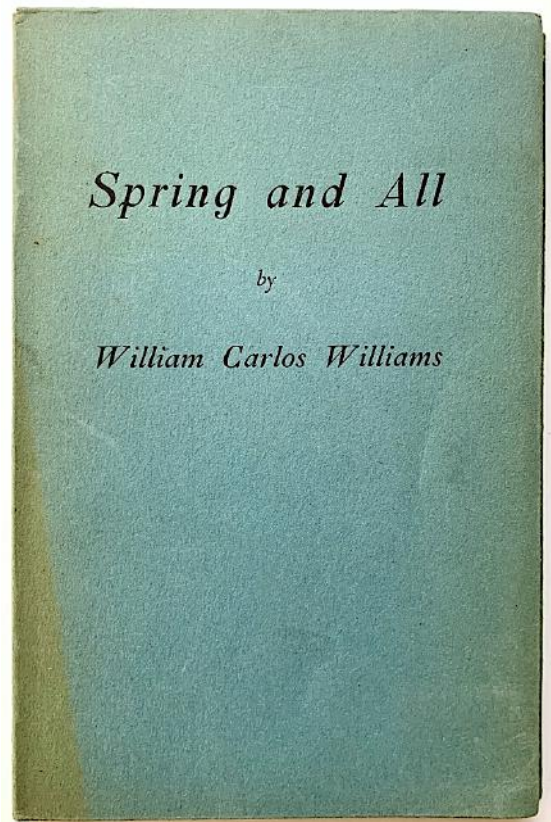
Inscribed by Sage, “For Muriel and Malcolm Cowley with much affection. Kay Sage. 1957.” The Cowleys lived in Sherman, Connecticut, not far from where Sage and her husband Yves Tanguy lived in Woodbury.



24 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. \$22,500

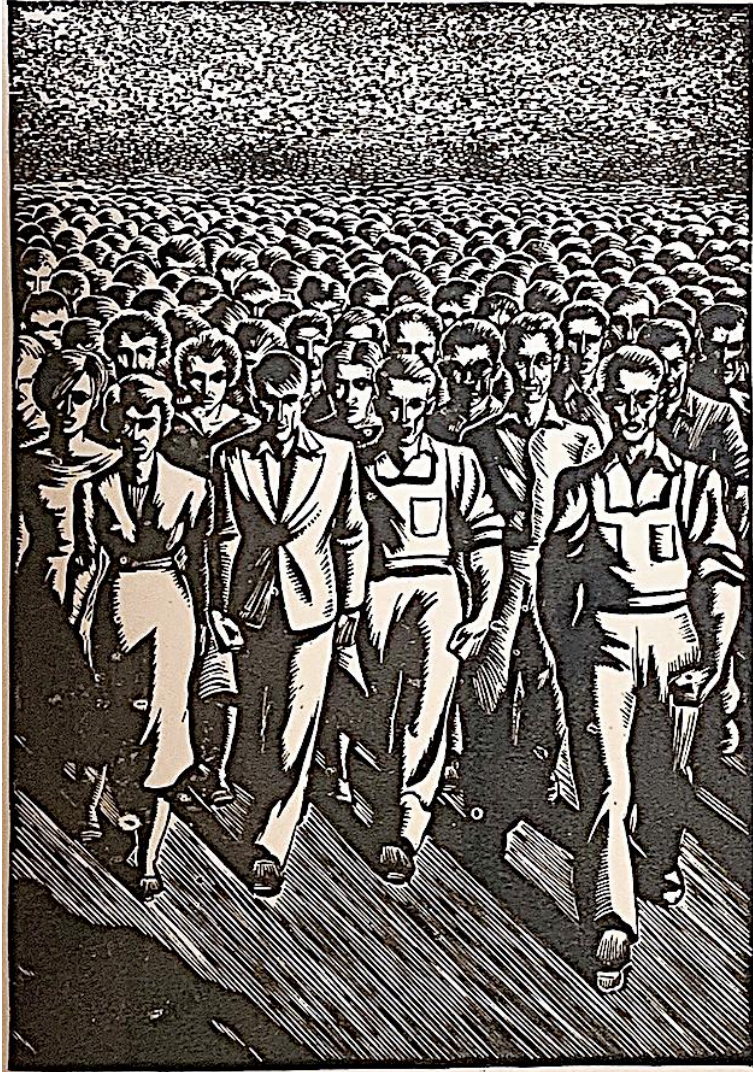


Eddy Smith (1895-1957) was active during the Weimar era and associated with the Neue Sachlichkeit movement. Known as a painter, illustrator (of Baudelaire, Villon, and others), and printmaker, this portfolio and *Die Schwarze Mappe* (1924) represent the height of his artistry. While *Die Schwarze Mappe* 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.



25 WILLIAMS, William Carlos. *Spring and All*. Paris: Contact Publishing Company, 1923. First edition. 93 pp. Original printed wrappers. Printed in Dijon by Maurice Darantiere. Slight toning to spine, very slight foxing to the free front endpaper, but overall a really superior copy of a fragile and rare book. \$7800

About 300 copies printed, "but many of these may not have been distributed," according to the bibliographer. Williams later wrote, "Nobody ever saw it- it had no circulation at all- but I had a lot of fun with it. It consists of poems interspersed with prose... Chapter headings are printed upside down on purpose, the chapters are numbered all out of order, sometimes with a Roman numeral, sometimes with an Arabic, anything that came in handy... But the Poems were kept pure- no typographical tricks when they appear." In his biography of Williams, Paul Mariani wrote, "most of the copies that were sent to America were simply confiscated by American customs officials as foreign stuff and therefore probably salacious and destructive of American morals. In effect, *Spring and All* all but disappeared as a cohesive text until its republication nearly ten years later after Williams' death." One of Williams' most important books, and one of his scarcest books. It includes such iconic poems, here untitled, as "By the road to the contagious hospital;" "The pure products of America go crazy;" and "So much depends upon a red wheelbarrow." Wallace A7.



fin