



item 24

# TRIOLET RARE BOOKS, ABAA

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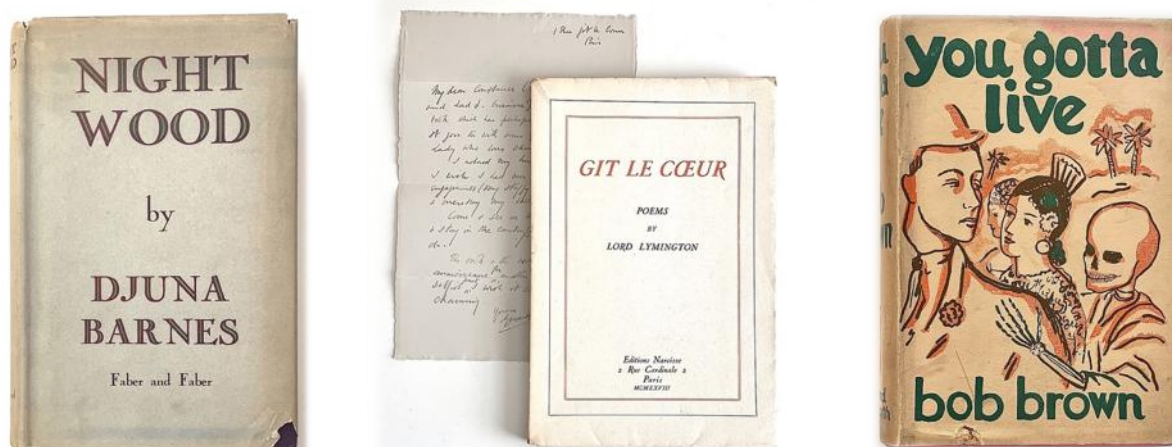
## THIRTY-THREE NEW ACQUISITIONS JANUARY 2024



1 **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.



2 **[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 Coeur. 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.

3 **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.

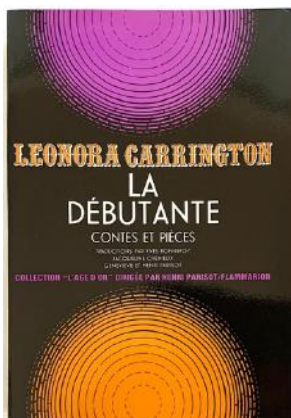
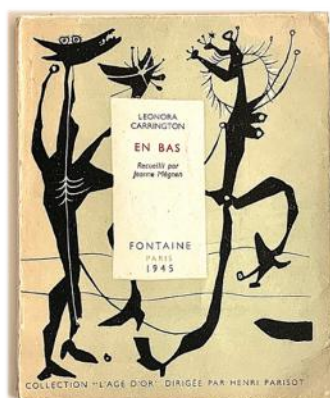
\$3750

*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.

4 **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).



5 **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.

6 CARRINGTON, Leonora. *La Débutante*. (Contes et Pièces). Paris: Flammarion (Collection "L'Age d'Or"), 1978. First edition thus. 324 pp. Original printed wrappers. Fine copy, pages uncut.

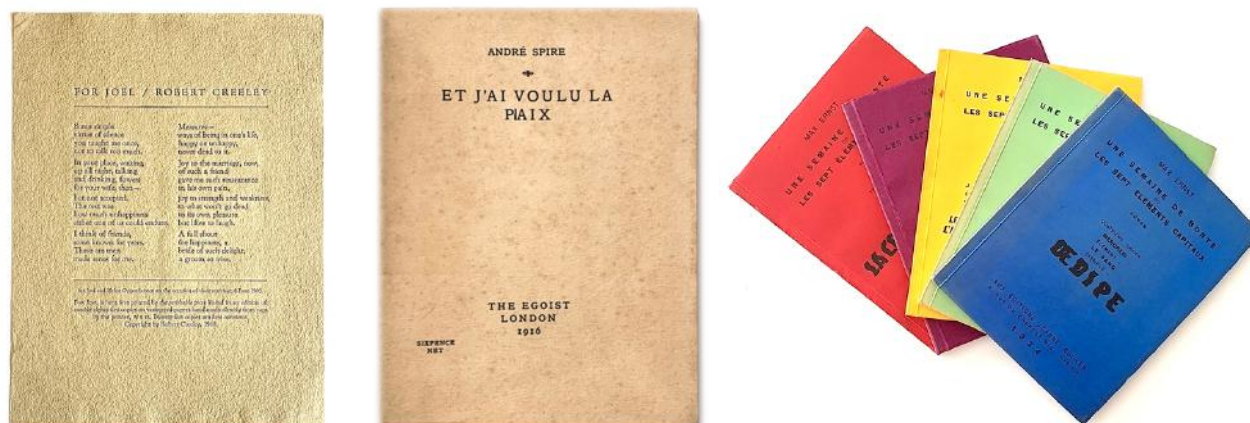
\$600

One of twenty numbered copies of the edition du tête on vélin alfa. First collected edition of these stories and plays, including translations into French by Yves Bonnefoy, Jacqueline Chénieux, Geneviève and Henri Parisot.

7 CREELEY, Robert. *For Joel*. [Mt. Horeb]: The Perishable Press, 1966. Broadside. 8 ¼ x 11 inches. Slight softening to upper left corner, else fine.

\$250

One of eighty-five copies, printed on variegated papers handmade from rags by Walter Hamady for Joel and Helen Oppenheimer on the occasion of their marriage, 6 June 1966. Novik 24.



8 [EGOIST PRESS]. Spire, André. *Et J'ai Voulu la Paix*. London: The Egoist, 1916. First edition. [6], 7-19, [3] pp. Printed wrappers, single staple. Minor foxing, staple rusted.

\$750

A scarce collection of pacifist poetry. OCLC locates six copies in the US.

9 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.



10 **FINI, Leonor.** *Jeu de Cartes*. Paris: Acanthe, [n.d., c. 1950]. Full set of playing cards (four of each suit 2-A with one joker). With Fini's figural designs to the jack, queen, king and joker cards. Deep red patterned design to versos, all edges gilt, housed in original sliding case with printed paper label. Some rubbing and wear to box, cards evenly toned but fine.

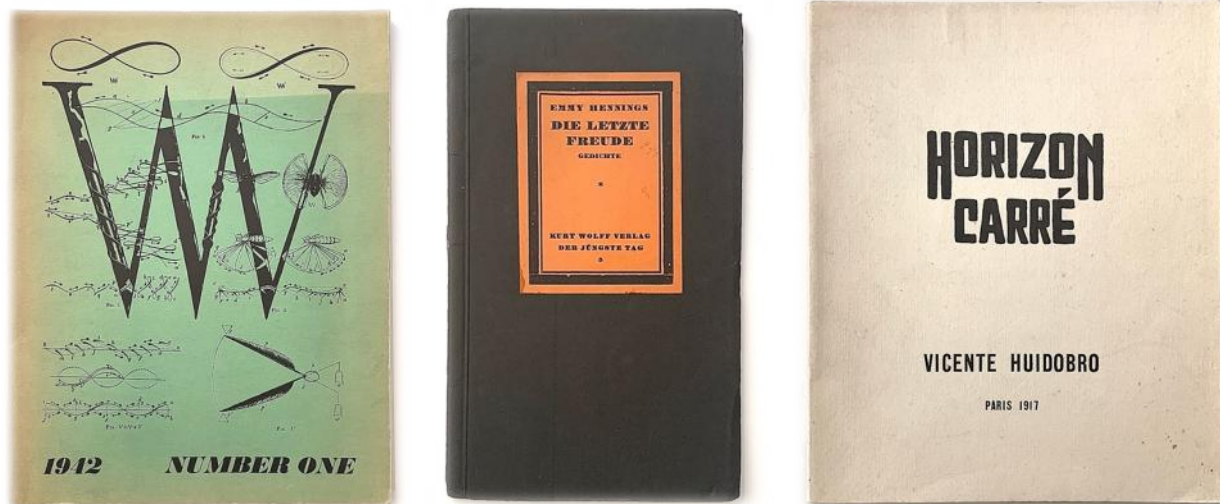
\$950

Fini's career spanned painting, graphic design, book illustration, product design, set and costume design for theatre, ballet, opera, and film. Like other women associated with the Surrealist movement she has only in later years received wider consideration and acclaim. This set of playing cards speaks to her wide-ranging interests. A reproduction set was produced by the Galerie Dionne in 1992. OCLC locates two holdings, Beinecke and BNF.

11 **HARE, David, ed.** *VVV*. Number One, June 1942. New York: VVV, 1942. First edition. 72 pp. Printed wrappers. Some offsetting and sunning to wraps, spine a little rubbed.

\$950

The first issue, of four total, of this important surrealist journal, published in New York while many of the main proponents of the movement were in exile. Editorial advisers were Max Ernst and André Breton; contributors included a who's-who of the scene, internationally and domestically: Leonora Carrington, Valentine Penrose, Charles Henri Ford, Aimé Césaire, André Masson, Breton, and Ernst. Cover by Ernst.



12 **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.

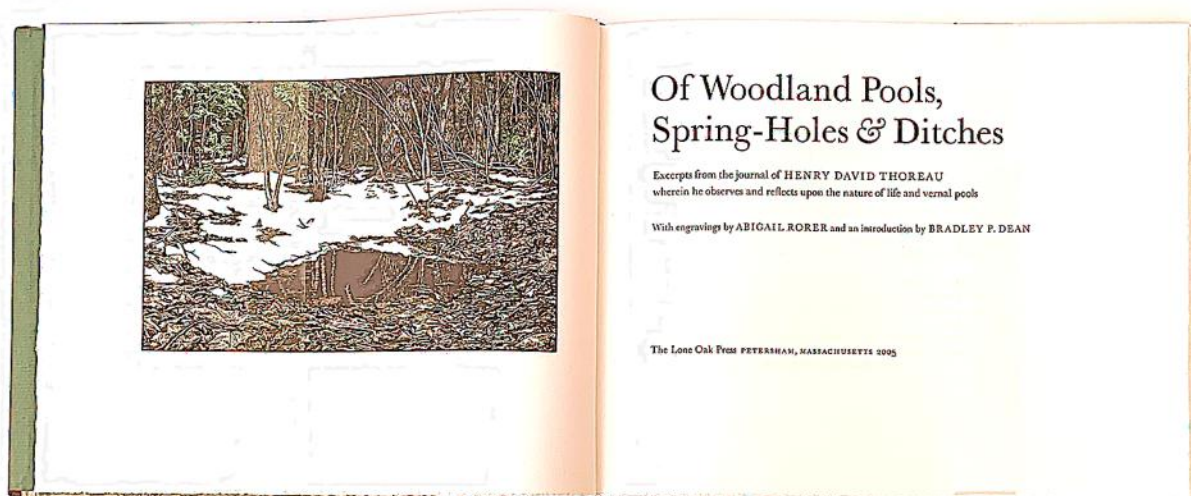
13 **HUIDOBRO, Vicente.** *Horizon Carré*. Paris: [Paul Birault], 1917. First edition. [76] pp. Printed wrappers. Some minor spotting to covers, small strip of discoloration to top of rear panel. else a fine copy.

\$4500

One of 250 unnumbered copies on Simili-Japon, of a total edition of 269 copies. The first book in French by the Chilean poet Vicente Huidobro, who had arrived in France the previous year. His friend Juan Gris helped him translate the poems in this collection, which include dedications to Max Jacob, Blaise Cendrars, Jean Cocteau, and Pablo Picasso, among others. Huidobro was very much in the mix in Dada and surrealist circles in Paris, and was responsible for the literary movement of Creationism, which posits that a created poem is equivalent to a new fact, independent of the outside world. Explaining the title of his work, he remarked that "while others made oval skylights, I made square horizons. And there you have the difference explained in two words." He also noted, "here something vast, enormous, like the horizon becomes humanized, becomes intimate, filial, thanks to the adjective SQUARE." A rare book. OCLC locates three copies in the US (Getty, Boston University, Ransom Center).

14 **LAWRENCE, Jacob, ill.** John Henrik Clarke. *The Middle Passage: Our Holocaust!* Detroit: Dr. Walter O. Evans, 1991. First edition. [4], 16, [4] pp. String-tied printed wrappers. Fine copy. \$1250

One of 150 copies, signed by the author and illustrator. Frontispiece illustration by Jacob Lawrence. Text of an address given by John Henrik Clarke on February 8, 1987 at the Annual Banquet of the Association for the Study of African-American Life and History held at The Westin Hotel in Detroit. Introductory address by Walter O. Evans. Laid in is an invitation to the New York premiere of the film John Henrik Clarke: A Great and Mighty Walk, June 1, 1997. OCLC locates four copies.



15 **[LONE OAK PRESS].** Thoreau, Henry David. Abigail Rorer, ill. *Of Woodland Pools, Spring-Holes & Ditches*. Excerpts from the journal of Henry David Thoreau wherein he observes and reflects upon the nature of life and vernal pools. Petersham: The Lone Oak Press, 2005. 89, [1] pp. Half morocco over marbled paper boards; spine lettered in gold on gray leather label, in a custom clamshell box. Touch of sunning to box spine, else fine. Original prospectus laid in. \$3500

One of seventy signed and numbered copies. Designed and printed by Michael Russem at Kat Ran Press. Type set by Michael and Winifred Bixler. Engravings printed and hand-colored by Abigail Rorer. Bound by Barbara B. Blumenthal. Introduction by Bradley P. Dean. Quiet and understated, an elegant and major work of twenty-first century fine printing in the classical tradition, long sold out. Kat Ran Checklist B14.

16 **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.

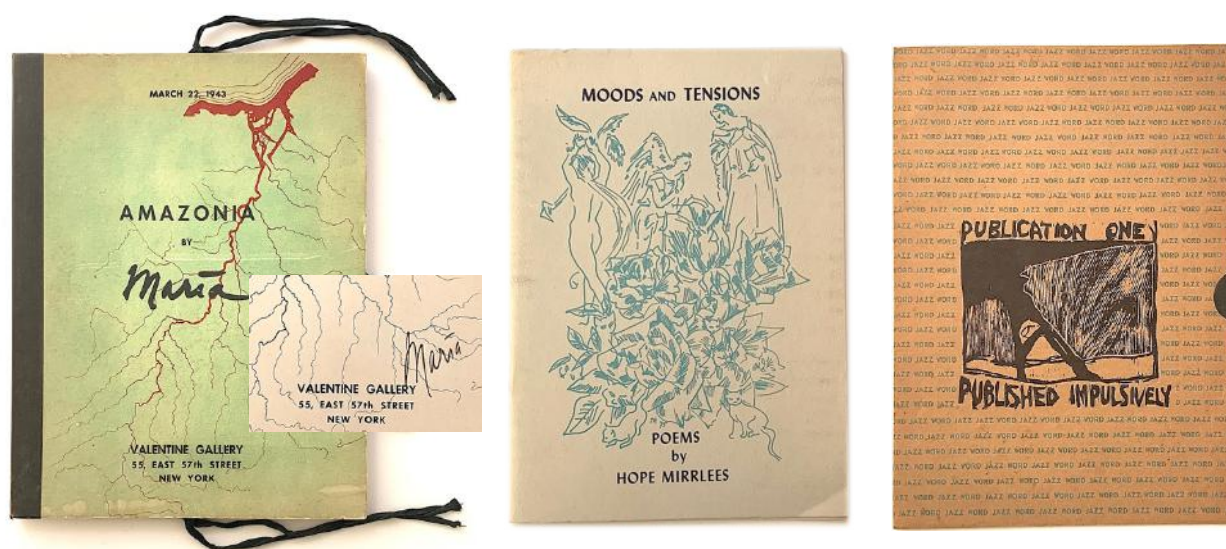
\$1250

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.



17 **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.

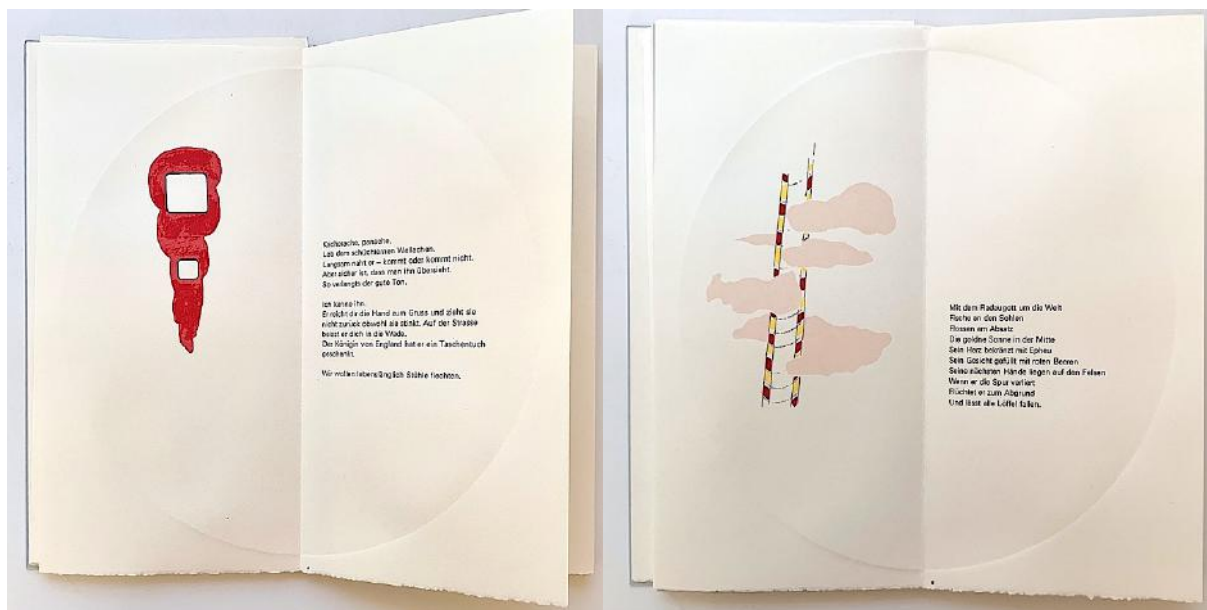
18 **NORDINE, Ken.** *Publication One, Published Impulsively*. [Chicago]: Ken Nordine, 1956. Single sheet, printed on recto and verso and folded four times to create sixteen panels. Old soft crease, some rubbing to central corners, else fine.

\$750

Ken Nordine is best known for his “word jazz” recordings, first issued on Dot Records in 1957. A prolific voice-over artist whose career spanned decades, one critic noted that “Ken Nordine can pontificate on



any small object and make it resonate with the profundity of consciousness and the euphony of a beautiful piece of music.” This rare publication precedes the recordings; the printed background of the cover repeats the phrase “word jazz” throughout. Nordine writes in the contents (in which “the intent of the contents is to make myself naked with my clothes on”) that he is “on words,” whereas “Dick Tyler is on xylography.” The design of the object precedes the work that Tyler would soon be producing under the auspices of the Uranian Press in New York, an imprint of his Uranian Phalanstery, which produced many chapbooks, broadsides and limited art editions. No copies in OCLC.



19 **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).



20 **[PENNYROYAL PRESS].** S.G. Goodrich. Anne O'Connor, ill. *Beings of Fancy*. [Easthampton]: Pennyroyal Press, 1975. First edition. [36] leaves, unbound as issued, laid into a chemise housed in a clamshell box. A couple of small minor scuffs to box, contents fine.

\$1850

One of forty copies printed. Six wood engravings by Anne O'Connor with texts “freely edited from the 1871 edition of Johnson’s Natural History.” With an additional suite of the wood engravings printed on Moriki, as issued. Composition, printing, and wood engravings by Anne O'Connor. This copy signed by O'Connor and inscribed “for Gray,” likely Gray Parrot. Pennyroyal 10. Moser notes, “Annie O'Connor was so precocious at printing, I allowed her to use the Pennyroyal imprint on this handsome little book

she did as a senior project at Williston Academy.” O’Connor also composed the text for the Pennyroyal books *Eve, Singing* and *Carnal Lent*. Although assigned an OCLC number (4675563), no copies located.



21 **PÉRET, Benjamin.** Max Ernst, ill. *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.

22 **ROMNEY, Hugh.** *Song of Alive*. n.p. [New York?]: n.d. [1962]. First edition. [32] pp. Stapled printed wrappers. Some toning and handling wear.

\$500

A rare collection of poems by the man later known as Wavy Gravy, here in an earlier incarnation as a Village beatnik. In a KPFA radio interview in 1988, Mr. Gravy reminisced, “I began to make the MacDougal Street coffeehouse scene, listening to the big-time heavies like Ginsberg, Corso and

Kerouac, who once shared with me a jug of red wine... I was Hugh Romney in those days and very intense... reading my pile of poems all over Greenwich Village, and eventually landing the plum job of poetry director at the Gaslight Cafe. It was my dubious honor to select who, among the many, would get to hold forth at the Gaslight on any given night. Madison Avenue (those sons of bitches in their Brooks Brothers suits) had done a job selling 'beatnik' as a buzz word and commodity, and lines four deep snaked around the block to catch a peek. No poet was ever paid a salary, but we would pass a basket which would overflow with grinning green photos of our founding fathers. This went on for years. I published two slim volumes of verse, *Kaleidoscope* (1958) and *Song of Alive* (1962), and every night I would emote this stuff 'til it began to make me nutty.... These were wondrous times and the Gaslight was Mecca. Artists would come from all over the city after their pay gigs to play for each other for free and for the glory of wallowing in the juices of co-creation- similar to the window of wonder and trust between Woodstock and Altamont... but that's another incarnation." Back cover photograph of the author by scene chronicler Fred McDarrah. Although assigned an OCLC number, no copies listed.



23 **RUSCHA, Ed.** *Nine Swimming Pools and a Broken Glass*. [Los Angeles]: Edward Ruscha, 1968. First edition. [64] pp. Printed wrappers with original glassine. Glassine a little toned with small chip at the head of the spine; book fine.

\$950

2400 copies were printed of this first edition; a second edition was published in 1976. Phillpot notes, "Nine Swimming Pools is one of Ruscha's strangest in terms of one's expectations of a book. Most of the pages are blank. And then there is the punch line, the broken drinking glass. This surprising non sequitur drags one into the depths of these true blue pools, which were mostly photographed around Las Vegas, to question the apparently idyllic scenes." Engberg & Phillpot B8.

24 **[SKIRA, Albert].** *Vingt ans d'activité*. Genève: Skira, 1948. First edition. 84, [4] pp. Original printed wrappers. Cover design by Matisse. Some browning to covers, lower spine slightly bumped, else fine.

\$1500

One of 1500 numbered copies. Introduction by Eluard in holograph facsimile. An overview of the first twenty years of Skira's publications, including contributors such as Picasso, Dali, Malraux, Masson,



Rouault, and many others. Fully illustrated, some color plates mounted. Printed on various sizes of paper. Warmly inscribed by Skira on the half-title, and rare thus.

25 **SMITH, Mary Byers.** *Minor Parts*. Boston: Privately Printed [Merrymount Press], 1923. First edition. [4], 5-II, [I] pp. String-sewn printed wrappers. Some handling wear, spine beginning to split slightly at head and tail.

\$600

One of one hundred copies printed by D.B. Updike. Mary Byers Smith was the co-founder of the Hampshire Bookshop in Northampton, Massachusetts, and a graduate of the Smith College Class of 1908. Her poetry is modern and reminiscent of Frost and Dickinson. Inscribed by the author "M.B.S." on the title-page and dated May 1924. OCLC locates seven copies.

Another copy is available, in better condition, unsigned, priced \$500.

26 **STEIN, Gertrude.** *Descriptions of Literature*. Englewood, NJ: The As Stable Pamphlets, 1926. First edition. Single sheet, folded twice to form [8] pages. Some toning, upper corner a little rubbed. With the original envelope, which has a geometrical image printed on the front. The envelope is heavily worn and lacking the rear flap, detached at the side edges but held together at the lower edge.

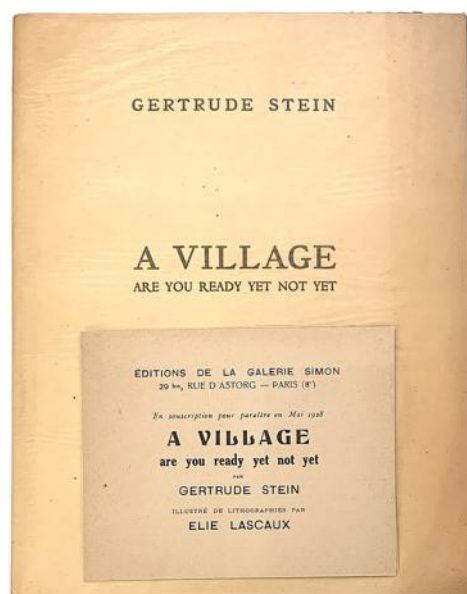
sold

One of 200 numbered copies printed. Cover illustration by Pavel Tchelitchew. Published by the teenage George Platt Lynes and his friend Adlai Harbeck, the As Stable Pamphlets also published work by Rene Crevel and Ernest Hemingway. Lynes had met Stein in Paris the previous year. One of Stein's rarest A items. Wilson A7.

27 **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. [I-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.





28 **STEIN, Gertrude.** *Chicago Inscriptions*. [Chicago]: Bobsy Goodspeed, printed by the Lakeside Press, 1934. First edition. [16] pp. Stapled wrappers. Some toning, slightly musty. With the original envelope, which is heavily worn.

sold

Issued privately as the Christmas card of Mrs. Charles B. Goodspeed. Transcriptions of Gertrude Stein's inscriptions written in copies of her publications that were given as Christmas gifts by Elizabeth Fuller (Mrs. Charles B. or "Bobsy") Goodspeed in December 1934. Wilson notes less than 50 copies distributed. No copies seen at auction since 1978. Wilson A23.

29 **STEIN, Gertrude.** *Literally True*. From *To Do*, a book of Alphabets and Birthdays for Children Everywhere. Tujunga, California: Peter Holland, Christopher, Louise and Robert Haas, 1947. First edition. Single sheet, folded twice to form [4] pages, printed in black and red. Slight handling wear, slightly musty, near fine.

\$750

One of about 100 copies distributed to friends by Robert and Louise Haas. A previously unpublished extract from *Alphabets and Birthdays*, eventually issued in 1957 as part of the Yale edition of the *Unpublished Works of Gertrude Stein*. This extract, concerning the delay of the Haas' wedding due to measles, was sent from France by Alice B. Toklas after Stein's death and was then issued privately as a Christmas remembrance of Stein. (Stein's *Prothalamium* was published in 1939 to celebrate the Haas' wedding, see Wilson A33.) Wilson A45.



30 **STEIN, Gertrude.** *Lucretia Borgia*. A Play. New York: Albondocani Press, 1968. First edition. [8] leaves, double folded, sewn into Florentine decorated paper wrappers, printed paper label on front cover. Fine copy.

\$200

One of 150 numbered copies in wrappers, this is number 1. The play is here printed from Stein's original manuscript in the Beinecke Library at Yale University. "Editorial liberties were taken" with an earlier 1939 publication in a periodical. Wilson A65.

31 **STEIN, Gertrude.** Autograph Note Signed, to Allen Tanner and Pavel Tchelitchev. Paris: n.d. [circa 1926-1931] A brief note, on Stein's embossed Rue de Fleurus stationery, with original hand-addressed mailing envelope. The postmark was unfortunately not stamped fully enough to see the date.

\$1500

The text reads: "my dear Allen and Pavlik, Thanks so much for the charming little gift[?] and its [?] it gave us an enormous amount of pleasure [?] but why oh why Allen [?] [?], I hope all of you are better and that the news is good, always, Gtude" For several years in the late 1920s the pianist Tanner and painter Tchelitchev were very close to Stein and her circle. Tchelitchev later met Charles Henri Ford and they were partners until his death in 1957.

32 **[THOMAS, Dylan].** J. Stevens Cox, ed. *Judgment in an action by Mrs. Caitlin Thomas to recover from the Times Book Co. Ltd. the manuscript of Under Milk Wood*. Guernsey: The Toucan Press, 1967. First edition. 8 pp. Printed stapled wrappers. Minor toning, staples slightly rusty.

\$350

One of one hundred copies printed. Transcript of the fascinating case Mrs Thomas brought (and lost) regarding her husband's manuscript, heard in the Supreme Court of Judicature, Chancery Court V, 8-12 March, 1966.



33 **ZÜRN, Unica.** *Hexentexte*. Zehn Zeichnungen und Zehn Anagramm-Texte. Mit Einem Nachwort von Hans Bellmer. Berlin: Galerie Springer, [1954]. First edition. Staple-bound black wrappers, printed label on front cover. The regular edition being a total edition of 140 copies, this is an odd variant, bound without the colophon page and introduction by Bellmer. It otherwise collates complete. Normally seen string-tied, this copy is stapled, leading one to consider it is perhaps a later binding; the rusting of the staples indicate that it was likely created not long or concurrent with the original edition.

\$950

The extremely rare first book by this noted Surrealist writer and artist. Unica Zürn (1916-1970) is best known for her novels and drawings, and is inevitably associated with her partner Hans Bellmer, with whom she lived a life of poverty, mental torment, and amour fou, intertwining artistic creation and a role as artistic subject, as Bellmer used her as a living model progressing from his doll images. Zürn endured schizophrenic episodes, long spells in mental hospitals, and finally committed suicide by throwing herself from her sixth-floor window in Paris in 1970. After their meeting in 1953, Bellmer suggested she experiment with automatic drawings and anagrams. In 1954, she published this small, mysterious book of "Witches' Writings" reproducing ten drawings and anagrams, with a short postscript on anagrams by Bellmer. The work harks to the Surrealists and "outsider art," but also forward to concrete poetry and the Oulipo in its restrictive use of language and words. A rare and beautiful work, priced reflecting its variance.

