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JULY 2024
NEW ACQUISITIONS AND SELECTIONS FROM STOCK
1 AMMONS, A.R. Ommateum, with Doxology. Philadelphia: Dorrance, 1955. First edition. 49 pp. Salmon cloth, lettered in gilt on the front board and the spine, with the dust jacket. Spine a little faded; the jacket is slightly chipped along the top edge with a closed tear at the spine crease and the head of the spine, some rubbing, and the date “1955” written on the front panel. $2950

Inscribed on the half-title, “Birthday greetings / on / his / 36th / for / Richard Howard / with admiration / A.R. Ammons / Oct. 9, 1965.” An excellent association; Howard wrote one of the first major considerations of Ammons’ work in Triquarterly in 1966, and he later pronounced “Ammons is our Lucretius, swerving and sideswiping his way into the nature of things.” The book itself is quite rare; it was published with a vanity press, and, as Ammons observed, “it was forgotten about while I was on a four-day business trip to Nashville.” Five years later a grand total of 16 copies had been sold. Now housed in a custom clamshell box.

2 [BERBER, Anita]. Charlotte Berend [Corinth]. Anita Berber. Acht Originallithographieen. Berlin: Fritz Gurlitt Verlag, 1919. Elephant folio. Title sheet, with eight lithographs, each mounted and matted and signed by the artist, housed in a portfolio of decorated paper over boards, quarter vellum gilt. Signed by Gurlitt on the colophon. Of a total of 80 sets, this is number XIII of only 40 sets with hand-painted watercolor highlights on four of the lithographs. Some of the mats show some foxing or light stains. The outer portfolio has some splits along some folds, with wear and some staining, the title sheet is edgeworn and foxed. The images themselves are overall bright and clean. $22,500

Anita Berber was an emblematic figure of the decadent period of the Weimar Republic. She combined aspects of the erotic and the expressionistic in her performances, cutting a wide and scandalous path through Berlin and other European cities. “Berber’s early exploits on stage and off drew the attention of the artist Charlotte Berend-Corinth (1880-1967), a student and later wife of the painter Lovis Corinth. The couple circulated in prominent Berlin artistic circles and high society. Though Berend-Corinth prioritized her family and domestic life over her art, she portrayed a number of celebrated dance, music and theater stars, including Berber, Valeska Gert, Fritzi Massary, and Max Pallenberg, in several print portfolios. Extant correspondence illuminates her friendships with Massary and Pallenberg, and it is possible that she and Berber knew each other socially before the sitting. Published by Gurlitt-Presse in 1919, Berend-Corinth’s set of eight lithographs shows Berber nude or partially nude, posing either seated in a chair or standing frontally. In each print Berber assumes a different character, with fanciful accessories and dramatic poses. Seated in her dressing room, Berber seductively eats while a bottle of champagne and a vase of oversized lilies stand on the vanity table. Legs spread, arm raised, her body leaning to expose her to the viewer, her position and over-the-top costume also imply that Berber is performing the role of vamp. In other words, her eroticism is staged. Berend-Corinth’s depictions of Berber are surprising in part because of the disparity between the reputations of subject and artist— one known for eroticism, the other for straight-laced domesticity. Berend-Corinth was apparently accustomed to nudity, as she modeled for several of her husband’s nude studies, and in photographs of her studio she is shown working from a seminude female model. A 1980 review of her art compares the Berber lithographs with Toulouse-Lautrec’s work, implying that such erotic depictions were commonplace in Modernism. Certainly, the lithographs demonstrate that by 1919
Berber had attained fame enough to draw the attention of an artist from the highest echelons of the Berlin art world.” (Funkenstein)

The Weimar and theatre scholar Mel Gordon writes, “The Gurlitt Gallery Press privately printed 80 luxurious sets of the ‘Anita Berber Portfolio’ in the summer of 1919. Berend hand-printed and signed 40 of the oversize lithographic parcels and assumed that because of their fantastic cost and tiny print run, the series would probably elude Berlin’s hard-pressed censoring boards. She was wrong. The entire Portfolio was labeled pornographic and quickly suppressed. Ten years later, the drawings reappeared in Viennese erotic encyclopedias and moral histories of the period. They would be among the most enduring images of Anita Berber between the time of her death and the beginning of Nazi rule.” OCLC locates two copies, National Library of Israel and Victoria and Albert Museum


$400

The uncommon fourth volume of Brainard’s series of remembrances.

$2850

One of 750 numbered copies, of a total edition of 905 copies. 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.”

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$3500

Prior to the publication in October 1924 of Breton’s manifesto, many skirmishes and quarrels had taken place around the use and meaning of the word “surrealism.” Various factions had laid claim to the word and definition of the movement. Several weeks earlier Yvan Goll had published his own “manifeste du surréalisme” in the single issue of his journal *Surréalisme* [see item 17]. But ultimately it was Breton’s that became the definitive statement. Originally conceived of as a theoretical introduction to his collection of automatic writings *Poisson Soluble*, the manifesto “quickly acquired the status of an
independent text, delineating the goals and challenges of surrealism, even if its insistence on the
supremacy of the poetic image was due to its originally intended application.” Inscribed by Breton on
the front flyleaf. Bookplate of Guido van Suchtelen, Spinoza scholar and active member of the Dutch
Resistance, on the verso of the front flyleaf.


6  BUÑUEL, Luis; Salvador Dalí; Nancy Cunard, et. al. A collection of printed material
related to the film *L’Âge d’Or*. Various places: c. 1930-1932.

$3500/the lot

Five items related to presentations of the archetypal Surrealist film, which was officially suppressed for
decades following its tumultuous screening at Studio 28 in Montmartre in December 1930. Religious
leaders, the media and politicians fervently protested the film. Screening it was banned and it would
remain censored for 51 years. All are housed loose in a custom bound volume with each item laid in
separately with a protective tissue guard, housed in a slipcase. Included are the following items:

Two broadsides advertising a single screening presented by Les Spectateurs de l’Avant-Garde on 27
Avril [1932]. Each app. 8 ¼ x 10 ½ inches. The broadsides each present a different image from the film
but are otherwise identical in text. The film was shown at La Bellevilloise, a workers’ cooperative
theatre, and a second screening was added April 30. The private screenings were described as low-key
affairs, advertised only in a few Paris bookshops. “No protests,” Buñuel remarked. Despite the modest
reaction, one of the viewers was the great filmmaker Jean Vigo.

Two items related to the screening at Le Club de L’Ecran in Brussels, May 10, 1932. A newsprint
broadside, printed on both sides, with articles on the recto related to the film club’s activities, and the
verso completely given over to texts about *L’Âge d’Or*, with several illustrations. Also, a printed ticket
for the screening, at the Cine-Casino St-Josse, with an introduction by Paul-Gustave Van Hecke.

sheet printed on recto and verso. Published by Nancy Cunard on the occasion of her private screening
of the film in London in January 1931. A statement describing the film’s riotous initial reception, with
press extracts and a questionnaire, attesting to the film’s serious intentions and artistic importance, signed by Aragon, Breton, Crevel, Eliard, Tzara, and others.


$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.


$1850
Five brief stories by Carrington: “La Dame ovale,” “La débutante,” “L’ordre royal,” “L’amoureux,” and “L’oncle Sam Carrington,” with eight collages by Ernst, including the frontispiece. Her second book, published shortly before her idyllic life with Max Ernst in Saint-Martin d’Ardèche was abruptly ended.


Of a total edition of 550 copies, this is one of the edition de tête of fifty copies on Marais Crevecœur, numbered in pencil (no. 12) with an original linoleum cut by Hans Arp laid in. The print is numbered “12/50” in pencil and the colophon is signed by Arp. A surrealist drama written by Carrington in Mexico in 1945, translated into French by Yves Bonnefoy, with an introduction by Henri Parisot.

$6000

Of a total edition of 625 copies, this is one of 100 copies on Madagascar, with an original drawing by Cocteau bound in with annotated title (“avec dessin ou annotation de l’auteur sur page de garde”). The drawing is of a terrier with a bow on its collar, initialed and annotated by the artist, “Chien fait par Picasso dans un seul bout de carton.”

A beautiful, fairly early collection of Cocteau’s drawings, printed on rectos only and presented without text in some thematic sections (including “Le mauvais lieu,” which includes scenes of bars populated by cross-dressers, same-sex couples, and others), and many portraits, including Satie, Radiguet, Bakst, and Picasso, to whom the book is dedicated. Housed in a custom clamshell box.


$250

Of a total edition of 350 copies, 200 were numbered and offered for sale, the first 1-100 being signed. The remaining 150 copies were reserved for the poet and the artist, and numbered with either a P or an A. This is an A numbered copy, signed by both Creeley and Brainard at the colophon and correspondingly numbered on the envelope.

12  DUCHAMP, Marcel, and André Breton. First Papers of Surrealism. New York: Coordinating Council of French Relief Societies, 1942. First edition. [49] pp. Stapled wrappers designed by Duchamp, cover punched with five holes, as issued. A touch of rubbing to the spine, else a fine copy, and rare thus.

$1500

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

$1500

One of 200 copies on paper, from a total edition of 210. Laid in are the original order form for the book and a list of the previous eight books published at the Press. A charming and exquisite production from Lucien and Esther Pissarro’s Eragny Press. Housed in a custom clamshell box.


14 FINI, Leonor. *Jeux de cartes*. Paris: Acanthe, [n.d., c. 1950]. Two full sets of playing cards (four of each suit 2-A with one joker, each). With Fini’s figural designs to the jack, queen, king and joker cards. Deep purple and green patterned design to versos, respectively, all edges gilt, housed in original sliding case with printed paper label. Some rubbing and wear to box, cards evenly toned but fine.

$950

Reissued several times, the original edition of Fini’s set of playing cards is rare. The set was issued in both a single deck format (Jeux de Cartes) and as here (Jeux de Cartes), a double deck set.

slightly sunned; Japon paper folder splitting at front fold, else fine. Original tissue guards laid in.

$5000

One of 90 copies for members of the society, from a total edition of 105. “35 eaux-fortes en noir, in et hors-texte dont la couverture et la page de titre.” Ten full-page etchings of witches with twenty-four smaller prints of demons, ghosts, skulls, etc. Laid in is a printed menu for the dinner hosted by the Société in December 1958, which contains a color lithograph by Fini, signed by her [see front page]. OCLC locates four copies, Beinecke, UVa, BnF, Médiathèque centrale Émile Zola (Montpellier).


$450


$3500

The rare only issue of the journal, published by Goll only a couple of weeks before Breton’s manifesto. Contributors included Guillaume Apollinaire (who was the first to coin the word “surrealism”), Marcel Arland, P. Albert-Birot, René Crevel, Joseph Delteil, Robert Delaunay, Paul Dermée, Jean Painlevé,
and Pierre Reverdy. Cover drawing by Robert Delaunay. Durozois says, “The scope of the surrealist agenda—nothing less than altering one’s conception of humankind and of thought—was such that the publication of the manifesto sufficed for Goll and Dermée’s endeavors to seem like simple literary replastering, and they immediately suffered the consequences: from October 1924, both the press and the public considered that “surrealism” referred to the movement led by Breton alone, even if some people... continued to believe that Breton was making too much use of a term that belonged to Apollinaire.” And Polizzotti notes, “Quite simply, Breton had outmaneuvered his predecessors: though his language and tone fully befitted his esoteric message, he nonetheless retained a patina of discursive, almost scientific objectivity that made the Manifesto accessible to a broader audience...”


“During the 1920s, a number of Russian artists living and working in Paris formed the L’Union des Artistes Russes. To help raise funds they held several spectacular charity balls, organized primarily by Natalie Goncharova (1881-1962) and her husband Mikhail Larionov. These included the Grand Bal des Artistes in 1923; the Bal Banal in 1924; the Bal Olympique, also in 1924; and the Grand Ourse Bal in 1925.” (Princeton University, Graphic Arts Collection blog, 2012) The guest list included Braque, Brancusi, Cocteau, Diaghilev, Juan Gris, Mayakovsky, Picasso, Picabia, and many others. The ticket is perforated at the bottom edge and untorn, numbered 524, with the Union’s stamp. Alexey Brodovitch designed an award-winning poster for the event; Picasso’s design came in second.

$750

A collection of poems informed by the First World War, in which Graves served as a VAD nurse in London and later in France. After the war she trained as a doctor, later becoming a GP in Devon. Her brother Robert Graves was also a war poet. OCLC locates three copies in America.


$1500

First edition of the autobiography of linguist and classical scholar Jane Harrison, “the first woman in England to become an academic, in the fully professional sense—an ambitious, full-time, salaried, university researcher and lecturer.” (Mary Beard) Her groundbreaking work help shape a generation of modernists, including Virginia Woolf, who was particularly influenced to write *A Room of One’s Own* by some of Harrison’s work. In *Square Haunting*, Francesca Wade notes, “After leaving university, the academic posts she applied for went first to her male peers, then to the male students of her male peers; it was not until she returned to Newnham College, at the age of almost fifty, that she found an all-female community which gave her the validation, time and money she needed to produce the works which made her name—and which paved the way for female writers and public thinkers, such as Woolf, Power, Sayers, and H.D.” Uncommon in the trade, and rare in jacket.


$4500

*Non Vouloir.* 1940. Engraving (likely zincograph) by Míro. Text and image printed in ochre. One of 20 copies stated; likely 200 copies.

*Pablo Picasso.* 1941. Six zincographs, three reworked by the artist. Text printed in brown, images printed in black. One of 200 copies.


Cramer notes that these four pamphlets, published during the occupation of Paris while Hugnet had joined the Resistance, “seem to have been distributed clandestinely among friends.” The set is very rare.


$500

A poet, photographer, and astrologer, Tarlow was heavily involved in both the Northern and Southern California poetry and art scenes, especially the circle around Wallace Berman and the Ferus Gallery. One of 500 copies, and one of only three volumes published by Robert Alexander’s Press Baza. Warmly inscribed by the author on the front cover verso, with an inscribed printed broadside laid in.


$500

One of 300 copies published by George Herms’ Love Press, with a cover illustration by him. Warmly inscribed by the author on the dedication page.


$500

A full run of Tarlow’s feminist literary magazine, including contributions from Cameron, Elsa Gidlow, Anais Nin, Daisy Aldan, Jack Hirschman, David Meltzer, George Herms, Diane Di Prima, and many others. “vol. I was the emergence of the female/male spirit / vol. II was about the human female and her works / vol. III is about the initiated female soul... the bloom, still with the memory of the blossom, still carrying the bud”

and tail of the spine. First leaf toned from old newspaper clipping laid in (listing Jarry’s bibliography). A near fine copy of a fragile book.

Jarry’s very rare second book. One of 197 copies on carré vergé à la cuve, of a total edition of 206 copies. Woodcut illustrations by Jarry printed in orange and black. The astonishingly modern cryptogrammatic typography of the title and dedication pages, designed by Jarry, anticipate the experiments of the Italian Futurists and Russian Constructivists, not to mention the Dadaists. “Using a stupefying mixture of symbols from personal, mathematical, iconographic, and religious sources, Jarry constructed a universe of meanings that led: where eventually?” (Brotchie) And Roger Shattuck writes, “Aptly enough, Jarry constructed his two earliest books on a cyclic scheme: they contain all his styles. ‘Minutes de sable mémorial’ begins and ends with the refinements of symbolism, yet it holds some of Ubu’s coarsest escapades. Even more patently, the four acts of ‘César-Antéchrist,’ Jarry’s second volume, display a circular development. The drama recounts the collapse of the divine realm (‘God is sleepy’) into the second ‘Heraldic Act,’ during which Antichrist rules, descends further into the third ‘Terrestrial Act,’ where Père Ubu, the ubiquitous, dominates the scene with his oaths and his outrages, and then rises again in final judgment of it all. In this short play, Jarry carries us literally from the sublime to the ridiculous. Better than any statement of values or elaborate cosmology, it expresses his concept of how the universe is arranged. He presents Ubu as the representative of primitive earthly conduct, unrelieved by any insight into his own monstrosity, uncontrollable as an elephant on the rampage, earnest in his blundering.... Creating in Ubu a one-man demolition squad twenty years before Dada, he incorporated this figure into works that go on to broach transcendental values.” OCLC locates thirteen copies in America.


$3950

One of 30 copies printed by the Grabhorn Press for private distribution, “Hungerfield” was Jeffers’ last great narrative poem, written in the wake of his grieving over his wife Una’s death in September 1950. Not published by Random House in a trade edition until two years later. Foreword by Frederick Mortimer Clapp. First state as per Broomfield, no cancel leaf at pp. 9-10. A Jeffers and Grabhorn rarity.

References: Magee, Grabhorn Bibliography, 529. Broomfield A38a1.


$1250

One of one thousand numbered copies, of a total edition of 1029 copies. Illuminated initial, tailpiece and cover designs by Lucia Joyce. With the Servire Press imprint only on the title-page. Slocum & Cahoon A43.

28 KAVAN, Anna. *The House of Sleep*. Garden City: Doubleday, 1947. First edition. 223 pp. Gray cloth, lettered in gilt and decorated in black and blind, with the dust jacket. Some minor browning to rear jacket panel, tiny chip to head of jacket at rear panel spine, but overall a very sharp and clean example, rare in a decent jacket of any kind.

$500

A semi-autobiographical novel of unhappy childhood and night shadows, by one of the more unsung modernist writers of the twentieth century. Published in England the following year as *Sleep Has His House*, the title by which it is still in print.
29  **KAVAN, Anna. Mercury.** London: Peter Owen, 1994. First edition. 136 pp. Black boards, spine lettered in silver, with the dust jacket. Edges and endpapers foxed, as is the verso of the jacket, which also has a stain at the lower edge of the front panel, not visible on the front of the jacket.

The very uncommon hardcover edition of this posthumously published novel.


One of 300 copies on Hollande, of a total edition of 335 copies. Ten engravings by Laurencin, accompanying poems by Roger Allard, André Breton, Francis Carco, Maurice Chevrier, Max Jacob, Valery Larbaud, André Salmon, and others. Strachan notes, “In 1922 the N.R.F.... issued Eventail, poems from various hands, illustrated with ten etchings of characteristic charm by Marie Laurencin.” Attractively printed, with a color title-page.


According to Jonathan Williams, from whose collection this copy came, one of fifteen copies bound in boards, signed by Meatyard on the half-title and by Wendell Berry at his introductory note. The first monograph on this major photographer, published only two years before his untimely death.

$950

One of one hundred copies printed (none of which were for sale). Inscribed by Merrill on the title-page to Richard Howard. Hagstrom and Morgan A64.

$850

Miller’s essay on the Greek poet Angelos Sikelianos. It was published in the Chicago journal *Athene* in June 1943, and later appeared in *Sunday After the War* (1944) and E.W. Martin’s *The New Spirit* (1946) under the title “Anghelos Sikelianos.” This little pamphlet is unrecorded in Shifreen & Jackson and all other Miller bibliographies. Copies located at the British Library, Beinecke, and Universite de Geneve. See Shifreen & Jackson A35, B41, C110.


$18,500

One of 75 numbered copies, signed by Paalen at the colophon, with a signed and numbered frontispiece by Miró, printed in red chine-colle style on yellow paper mounted on the text paper. 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.”


One of 111 numbered copies initialed by the publisher Pierre-André Benoît. Illustration by Elie Lascaux. Inscribed on the front free endpaper by Lascaux to bibliographer, curator, and collector Donald Gallup. Laid in a fragment of the envelope sending the book from Lascaux to Gallup.


One of 300 numbered copies, of an edition of 305 copies, printed on orange paper, with two illustrations. The second book by the Belgian Dadaist, distinguished by its attractive presentation and typography. OCLC locates seven copies in America.


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 vertical 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.

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38 **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. $40,000

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.”


$650

Vivid color illustrations, with manuscript captions. A somber tale of childhood abuse.

$7500

One of 100 numbered copies signed by Stein, out of a total edition of 120 copies (eighteen were identical roman-numeraled author’s copies, with two for the French government copyright). Printed by Durand of Chartres. This was the third of the Plain Edition books published by Stein and Alice B. Toklas. The partners had founded the press the year before (funded by the sale of one of their beloved Picassos) in order to publish Stein’s work exactly as she wished it, without regard to publishers’ demands or expectations. The other books were printed in editions of 1000 or 500 copies; this very limited handmade production sold out immediately. The work was Stein’s “translation” of Georges Hugnet’s *Enfances.* Her translation was, as she described, “a mirroring of [Hugnet’s work] rather than anything else, a reflection of each little poem.” Hugnet was initially pleased with it: “I more than like this reflection, I dream of it and admire it.” But the two ultimately fell out as Hugnet prepared to publish the work under his own imprint. Stein refused to have her work presented as a translation of Hugnet’s work and that it should be put forth as a collaboration, with both names in equal size type, and the project came to an impasse. Stein’s later summation in *The Autobiography of Alice B. Toklas:* “In the meantime, Georges Hugnet wrote a poem called ‘Enfance.’ Gertrude Stein offered to translate it for him, but instead wrote a poem about it. This at first pleased Georges Hugnet too much and then did not please him at all. Gertrude Stein then called the poem ‘Before the Flowers of Friendship Faded Friendship Faded.’” A beautiful and rare Stein publication. Wilson 16a.


$3000

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. Offered together with a (presumed to be the original) typescript for the edition. The typescript is inscribed to Stein scholar Leon Katz by Stein collector and early bibliographer Julian Sawyer. 9 pp. brad-bound, folded twice, on brittle paper. The texts appear to be the same in both typescript and printed versions.


$1500

The edition de tête, one of 50 numbered copies on Japon. One of three volumes of posthumous verse, published the year after Vivien’s death in November 1909 at age 32.


$1500

The edition de tête, one of 50 numbered copies on Japon. One of three volumes of posthumous verse, published the year after Vivien’s death in November 1909 at age 32.


$1500

The edition de tête, one of 50 numbered copies on Japon. One of three volumes of posthumous verse, published the year after Vivien’s death in November 1909 at age 32.


$3500
One of fourteen hors commerce copies, of a total edition of 140 copies. Twenty photographic reproductions mounted, as issued. A chronicle of the summer of 1900 the three women spent in Bar Harbor, Maine, including various unpublished poems, correspondence, and heretofore unseen photographs. Eva Palmer later moved to Greece, where she married the poet Angelos Sikelianos (see item 33).

46  WILLIAMS, Jonathan. Red/Gray. Black Mountain, NC: Sad Devil Press/Jargon, 1952. First edition. Single folio sheet folded into sixths. As usually seen, the poor adhesive has meant that the plates have come loose from the paper, with some discoloration from the glue marks.

$950

One of one hundred copies in wrappers. Printed by Joel Oppenheimer at Black Mountain College, with four tipped-in plates of drawings by Paul Ellsworth tipped in. Although not called, for, signed by Williams on the cover. Published as Jargon 3. The original announcement prospectus is laid in.


$1250

Pencil inscription on the last leaf, “XII Royal Lancers somewhere in the Flanders, from JH Crawford to Herb Winstanley Aug 18 1915.” A rare war alphabet in verse with illustrations. “Ypres is in Belgium, and was the setting for five long battles between the Germans and the Allied Forces during the First World War. 2nd Lieutenant Major J. Leslie and Major Lieutenant Colonel C.M. Truman both joined the 12th Royal Lancers cavalry regiment in 1914, the first year of the war. Both men were decorated for merit and held Distinguished Service Orders, and Leslie had also been awarded the Military Cross. The Ypres Alphabet was written between 1915 and 1917 [sic], and had a small print run; it is a very rare book today.
It was published using cyclostyling, a method for duplicating hand-drawn content with a small toothed wheel to make a stencil.” -Irish National War Memorial Gardens, website. OCLC locates one copy, University of Birmingham, with two other copies found at the location above and the Imperial War Museums.

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