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CALIFORNIA POETRY, LITERATURE AND FINE PRESS JUNE 2014

*I gazing at the boundaries of granite and spray, the established sea-marks, felt behind me
Mountain and plain, the immense breadth of the continent, before me the
mass and doubled stretch of water.*

Robinson Jeffers, Continent's End

All items subject to prior sale and are guaranteed as described. For any return, please contact us within 10 days of receipt. Libraries may be billed according to their needs, including delayed invoicing for the new fiscal year. Payment by check, wire transfer, PayPal, and credit cards accepted. California sales tax (if applicable) and shipping will be added. Further information or digital photographs of any item provided on request.

1. **ANGELO, Valenti.** *Valenti Angelo. Author, Illustrator, Printer: A Checklist of His Work from 1926 to 1970.* Bronxville, NY: [The Author], 1970. First edition, one of 55 copies printed. Blue paper boards over vellum-colored paper spine, lettered in red. With publisher's slipcase. Foreword by Robert Grabhorn. Includes "An Autobiographical Story" by Valenti Angelo, and "Valenti Angelo, Artist, Writer, Man" by Annis Duff, along with a section of decorations, illustrations, illuminations and devices. Handset, printed, decorated and bound by Angelo. Slight scuffing to slipcase, still a fine copy. Not to be confused with the 1976 Book Club of California publication of the same title, which had a much larger limitation. From the collection of Herman and Aveve Cohen of the Chiswick Book Shop, and inscribed to them by Angelo on the colophon. The Cohens have noted in pencil on the front endpaper, "We purchased most of the edition. This copy presented to us with proof of trial colophon and pages numbered in pencil of the VA autobiography. The regular edition was bound in red by Russell-Rutter and stamped in gold." Along with the trial colophon with a penciled note by Angelo to Herman Cohen, this copy includes the following laid in: an order form for the book from the Chiswick Book Shop; a copy of a typed letter from Herman Cohen to Angelo dated January 22, 1977, which touches on some matters related to this copy of the book; a printed copy of *The Prayer of St. Francis* with a pencil note by Valenti Angelo noting a printing error; a printed card inscribed from Angelo to the Cohens dated 1979; three original photographs, two of Angelo at his work desk and one of his work room; and a copy of the original prospectus for the book. \$1750

2. [ARMITAGE, Merle]. Picasso, Pablo. Merle Armitage, ed. *2 Statements.* Also a Comment by Merle Armitage. New York & Los Angeles: Merle Armitage, 1936. First

edition, one of 112 copies printed, this being number 101. 60, [3] pp. Yellow cloth lettered in red and black on the front board. Some handling wear, staining to front edge with corresponding small stains to first two leaves, a very good copy. Lithograph portrait frontispiece of Picasso pulled by hand by Lynton Kistler and signed in pencil by artist Giovanni Napolitano. The two statements comprising this book were previously published respectively in *The Arts*, May 1923 and *Creative Art*, June 1930. Designed by Armitage. Rare. \$500

3. [BENDER, Albert M.] Lewis, Oscar. *To Remember Albert M. (Micky) Bender*. Notes for a Biography. With an appreciation by Elise S. Haas. Grabhorn/Hoyem, 1973. One of 200 copies printed. 38 pp. Full linen cloth with printed paper label on spine. Frontispiece portrait of Bender by Ansel Adams. Fine copy. A nice tribute to the important San Francisco arts patron. \$125

4. BIERCE, Ambrose. *The Fiend's Delight*. By Dod Grile [pseudonym]. New York: A.L. Luyster, 1873. First American edition (bound from the English sheets with a title-page cancel). 197, [1] pp. Bierce's first book, a collection of short narratives and satirical sketches culled from his weekly journalism. Original purple-brown cloth ruled and stamped in blind, gilt titling to the spine and the figure of a satyr stamped in gilt on the front board and spine heel. Hinges expertly reinforced. Overall a bright, beautiful copy of a very scarce book which, when found, is often seen in poor condition. BAL 1097. Starrett 1. \$1200

5. [BOOKSELLING]. *The Southern California Chapter of the Antiquarian Booksellers Association of America. Bulletin Number One*, November 1956. Stapled wrappers. 8 pp. Contains an essay by Lawrence Clark Powell, "The Elements of Fruitfulness," along with several other articles on bookish matters and a chapter directory listing twenty-two members. Signed by Powell on the front cover above his contribution. Slight handling wear, overall near fine. \$50

6. BOWERS, Edgar. *The Form of Loss*. Denver: Alan Swallow, 1956. First edition. Correct first issue of Bowers' first book, with seventeen titles listed on rear panel of jacket. 48 pp. Yellow cloth lettered in green, with the dust jacket. The jacket has a couple of small scuff marks and a bit of browning to the spine, else a clean, tight copy of the first book by this important, undersung poet. \$200

7. BUKOWSKI, Charles. *Notes of a Dirty Old Man*. North Hollywood: Essex House, 1969. True first edition of one of Bukowski's more popular books, a collection of short pieces that originally appeared in *Open City*. Minor spotting on fore-edge and some extremely slight edgewear, but overall a remarkably well-preserved copy, seemingly unread and very fresh and bright. Krumhansl 29a. \$250

8. BURROUGHS, William, and Brion Gysin. *The Exterminator*. San Francisco: The Auerhahn Press, 1960. First edition. One of approximately 1000 copies printed. Original printed wrappers. Some toning and soiling to front and rear covers. Signed by Burroughs on the title-page. Maynard & Miles A4a. Johnston, Auerhahn, 8. An important Burroughs title, scarce signed. \$500

9. **DUNCAN, Robert.** *Heavenly City, Earthly City.* Berkeley: Bern Porter, 1947. Illustrations by Mary Fabilli. First edition of Duncan's first book. Of a total edition of 350 copies this is one of 250 copies in white boards. Some darkening to board edges and slight offsetting to endpapers from glue used (as common with this book). With the rare original dust jacket, which has some professional restoration and tape removal to the verso. Although not called for, signed by Duncan on the free front endpaper and dated 1947. Bertholf A1.a. \$750

10. **DUNCAN, Robert.** *A Book of Resemblances.* Henry Wenning, 1966. First edition, one of 203 copies printed. 91 pp. Black cloth, decorated in gilt. Reproduced from Duncan's holograph manuscript with drawings by Jess, printed by offset lithography at the Meriden Gravure Company. Small abrasion on rear pastedown, affecting last several pages of text (but not the outer board), else a fine copy. Not signed by Duncan and Jess as called for; designated Printer's Copy with the bookplate of Harold Hugo, president of Meriden Gravure. Bertholf A22. Bertholf notes that one printer's copy was retained by Meriden Gravure, undoubtedly this copy. \$350

11. **EVERSON, William.** *A Privacy of Speech.* Berkeley: The Equinox Press, 1949. First edition. Quarter vellum and decorated paper over boards, spine lettered in gilt. Vellum a bit stiff and slightly rubbed at the base of the spine, corners very slightly rubbed. One of 100 copies printed, set in Centaur and Arrighi types and printed by hand on Tovil handmade paper, and signed by Everson on the colophon. Everson's first major effort at hand-printing, with illustrations by his then wife Mary Fabilli (who had earlier illustrated Robert Duncan's first book). With an ALS in Everson's hand on Equinox Press letterhead, January 12, 1950, addressed to Frank Schwabacher, San Francisco businessman and collector. A beautiful copy of a scarce and important book. Bartlett & Campo A10. \$3000

12. **EVERSON, William** [Brother Antoninus]. *The Poet is Dead.* Auerhahn Press, 1964. First edition, one of 200 copies signed by the author (of a total edition of 205). Cream paper-covered boards over purple leather backstrip, with gilt-lettered paper spine label. Original unprinted dust jacket. Spine a bit faded and slightly chipped at head, jacket darkened at spine and chipped at the head and tail. Everson's tribute to Robinson Jeffers, his acknowledged master. Bartlett & Campo A20. Johnston, Auerhahn, 24. \$650

13. **EVERSON, William.** *Blame It on the Jet Stream!* Ode: The First Commencement, June 17, 1973, Kresge College, The University of California at Santa Cruz. Santa Cruz: The Lime Kiln Press, 1978. First edition, one of 150 copies printed. Signed by Everson on the colophon page. Quarter blue morocco over linen, spine lettered in gilt. Inscribed by Everson on the half-title page: "for Lee Milazzo / Archivist of Southern Methodist University / on the occasion of the 1980 Literary Festival / in appreciation of his most considerate hospitality / and the token of a keepsake featuring conjugate / pages of the Bishop's Bible of 1568 / William Everson / Nov 13, 1980." Prospectus and invitation to a publication party laid in. Lee Milazzo (d. 2004) was the University Archivist at Southern Methodist University in Dallas and frequent book reviewer for Southwest Review and the Dallas Morning News. Fine copy. \$400

14. **EVERSON, William.** *Sixty-five*. Boston: Anne & David Bromer, 1980. Broadside. 46 x 36 cm. One of 100 copies on paper, of a total edition of 126. Signed by Everson. Illustrated in three colors by Maureen Carey. Fine. \$75

15. **EVERSON, William,** and Leigh Wiener. *The High Embrace*. Los Angeles: Dawson's Book Shop, 1986. Five mounted photographs of Everson by Leigh Wiener. Text and photographs unbound in folding cloth chemise with printed labels on the front board and spine. Very slight wear to the extremities of the exterior case, contents fine. One of 100 copies printed on Arches heavyweight paper by Patrick Reagh. Signed by Everson, Wiener, and Reagh on the colophon, and signed by Wiener in pencil on the photograph mounts. "Photographs of the poet by Leigh Wiener; the poem & a note by the poet together with a commentary by the photographer." \$500

16. **EVERSON, William.** *The Poet is Dead*. A Memorial for Robinson Jeffers. Santa Cruz: The Good Book Press, 1987. One of 140 signed and numbered copies printed. Full deep brown leather, lettered in blind on the front board and spine, in publisher's printed slipcase. A fine copy. Illustrations cut in linoleum by Tom Killion. Published for the one hundredth anniversary of Robinson Jeffers's birth, restoring a strophe left out of the poem's appearance in *The Veritable Years*. Foreword and afterword by Everson. Laid in are the following: two proof pages (of the first strophe only, "In the evening the dusk") with text in Uncial type; a prospectus proof; the prospectus and order form; and a note from Peter Thomas (proprietor, along with his wife Donna, of the Good Book Press, and a student of Everson's at UC Santa Cruz) to Lee Milazzo regarding his order. Lee Milazzo (d. 2004) was the University Archivist at Southern Methodist University in Dallas and frequent book reviewer for *Southwest Review* and the *Dallas Morning News*. \$850

17. **EVERSON, William.** *On Printing*. San Francisco: The Book Club of California, 1992. First edition. One of 400 copies printed (although many copies were lost in shipment). xviii, 113 pp. Red cloth, printed spine label. Edited, designed and printed by Peter Rutledge Koch. A collection of essays written by Everson on the topic of printing. Facsimile of the Equinox Press announcement broadside tipped onto the rear pastedown. A fine copy with original erratum slip and printer's apology in original printed envelope laid in. \$225

18. **FERLINGHETTI, Lawrence.** *An Elegy to Dispel Gloom* [After the Assassinations of Mayor George Moscone of San Francisco and City Supervisor Harvey Milk November 27, 1978]. San Francisco, 1978. Folded broadside. First edition, with 15 cent price. One of only 50 copies printed. Photocopies made by Ferlinghetti at the Postal Instant Press in San Francisco, as per Morgan. Minor toning to the edges, slight wear, else a fine copy of this very scarce item. Morgan A46. \$75

19. **[FERUS GALLERY].** McKenna, Kristine. *The Ferus Gallery: A Place to Begin*. Göttingen: Steidl, 2009. First edition. 320 pp. Photographically illustrated printed boards, no jacket as issued. A profusely illustrated history of the legendary Los Angeles gallery, which showed works by Ed Ruscha, Wallace Berman, Ed Keinholtz (a co-founder of the gallery), Bruce Conner, Jay DeFeo, and Joseph Cornell, and hosted the

first solo shows of Roy Lichtenstein and Andy Warhol on the west coast. Extremely slight surface wear, still a fine copy. An important book, now out of print. \$200

20. **GILBERT, Jack.** *Kochan*. With Four Poems by Michiko Nogami. Syracuse: Tamarack Editions, 1984. First edition, one of 250 numbered copies sewn into wrappers (of a total edition of 300). [22] pp. A gorgeously printed collection of elegiac poems written following the death of Gilbert's wife Michiko. Slight dimple mark to front cover, else a fine copy. Despite the limitation, very scarce in the trade and libraries (23 copies in WorldCat). A quietly monumental book, one of the greatest achievements of one of the greatest American poets of the twentieth century. Although not called for, signed by Jack Gilbert on the title-page below his printed name. \$750

21. **GIOIA, Dana.** *Daily Horoscope*. Iowa City: Windhover Press, 1982. First edition of the poet's first book (following a two-poem pamphlet published by the Bowery Press), which preceded the trade collection of the same name by four years. One of 225 copies printed. Light brown wrappers, title on black on spine. Title-page image linocut by Thomas Kovacs. A fine copy. Hagstrom & Morgan A2. Gioia said of this book, "I had consciously constructed *Daily Horoscope* as a self-contained linguistic world in which each poem interlocked—both openly and secretly—with all the others. A small chapbook was the ideal form of publication, giving the sequence an intimacy and independence lost when the poems were reprinted four years later as part of a larger trade collection." Although not called for, signed by Gioia on the colophon. Fine. \$225

22. [**HOFFMAN, Richard J.**] King, Vernon R. *Eight Poems*. Van Nuys: Richard J. Hoffman, 1940. First edition. Sewn wrappers. 14 pp. A bit of wear and browning to covers and edges, small chip at lower front corner. The colophon states, "Fifty copies of Eight Poems by Vernon R. King, the initial production of the private press of Richard J. Hoffman, were completed at Christmas-time, 1940." Richard Hoffman's business card from The College Press at Los Angeles City College is laid in, with a handwritten note on the verso, signed "R. Hoffman." Vernon King was a colleague of Hoffman's at L.A.C.C. who taught in the English Department there. In "A Checklist of Items Printed by Richard J. Hoffman" (Lipton, 1978), Dennis Engel notes that his earliest efforts were "simple but elegant books, sparsely decorated and inexpensively produced, but designed to fit the spirit and tone of the text." WorldCat shows only six copies (UCLA/Clark, UCI, UCSC, Bancroft, CA State Library, U Arizona). \$275

23. **HUXLEY, Aldous.** *The Most Agreeable Vice*. [Printed by the Ward Ritchie Press for Jake Zeitlin, 1938]. [8] pp. Printed for Jake Zeitlin upon the opening of his new bookshop at 624 South Carondelet in Los Angeles, on June 15, 1938. Although the colophon states that 500 copies were printed, a scarce item; Zeitlin surmised that handfuls of copies were picked up at his opening party, never to be seen again. Loose sheet, folded, unbound. Exterior covers uniformly browned, else a fine copy. \$250

24. **JEFFERS, Robinson.** *Stars*. Pasadena: The Flame Press, 1930. One of 110 copies printed by Ward Ritchie, a corrected edition following the first printing the previous month of 72 copies, of which almost all were destroyed due to a printing error. [8] pp. Sewn wrappers of blue laid Georgian paper, printed in black on the front cover. One of the earliest efforts of the great southern California printer, who was still learning his

trade at the Abbey of San Encino Press in the Arroyo Seco section of Los Angeles, just a few years following his graduation from Occidental College, which was also Jeffers' alma mater. Ritchie contacted Jeffers for permission to print some of his poems, and was given this poem "Stars," which had originally been published in *The Bookman*, March 1928. Slight handling wear to covers, else a just about fine copy, partially unopened. Warmly inscribed by Jeffers on the title-page to the collector Zena Holman in 1945, and very scarce thus. Zena G. Holman (1891-1980) and her husband, Wilford R. Holman, owned the Holman Department Store in Pacific Grove, California, at one point the most successful independent department store between San Francisco and Los Angeles. She was a noted collector of Californiana and Native American art. In the mid-1930s, Holman began building a Jeffers collection and became friends with Jeffers and Una. An excellent copy of an important rarity. Alberts 63. The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 127. \$2500

25. **JEFFERS, Robinson.** *Hope Is Not for the Wise*. San Mateo: The Quercus Press, [1937]. Original printed cream wrappers. [4] pp. One of only 24 copies printed by Theodore Lilienthal, Frances Lilienthal, and Edith van Antwerp at Lilienthal's Quercus Press. As Ward Ritchie wrote in his essay *Theodore Lilienthal, Robinson Jeffers, and the Quercus Press*, "Jeffers's traditional reserve thawed upon getting to know these two better and they eventually became the closest friends that the Jeffers had." Lilienthal printed several other Jeffers poems with similarly tiny limitations. Publisher's printed compliments slip laid in. Although not called for, this copy is inscribed by Jeffers on the front wrapper. Minor wear to covers, else fine. \$5000

26. [**JEFFERS, Robinson**]. Powell, Lawrence Clark. *Robinson Jeffers: The Man and His Work*. Los Angeles: The Primavera Press, 1934. First revised edition, based on Powell's doctoral dissertation at the Université de Bourgogne in Dijon, originally printed in 1932. Foreword by Robinson Jeffers. Designed by Ward Ritchie. Decorations by Rockwell Kent. Frontispiece portrait of Jeffers by Edward Weston, with two plates, two facsimiles, and a map. One of 750 copies printed. Original brown cloth, with printed paper spine label. Jacket somewhat chipped along the top rear and spine edges, book clean and tight. Inscribed by Powell in 1934 to Gloria Stuart. Stuart was married from 1930 to 1934 to the sculptor Blair Gordon Newell (a friend of Powell and Ritchie's), and they lived for a time in Carmel. By the time of their divorce in May 1934 they had moved down to Los Angeles and Stuart had signed a contract with Universal Pictures and was a founding member of the Screen Actors Guild. In July 1934 she married the screenwriter Arthur Sheekman, co-writer of various Marx Brothers films. Following Sheekman's death in 1978 Stuart became romantically involved with Ward Ritchie, and influenced by him set up her own press under the Imprenta Glorias imprint. One of her books was *The Inscriptions at Tor House and Hawk Tower* (1988), produced in memory of a visit to the Jeffers at Tor House with Ward Ritchie and Gordon Newell in 1932. A wonderful association copy bringing together many of the notable figures of the California artistic scene of the day. \$750

27. [**JEFFERS, Robinson**]. *Robinson Jeffers, 1905-1935*: An exhibition commemorating the thirtieth anniversary of his graduation from Occidental College, at the Occidental Student Union, Los Angeles, California, April 11 to 18. Los Angeles: Occidental College, 1935. Stapled wrappers. One of 200 copies printed by Ward Ritchie,

with a Paul Landacre wood-engraving on the front cover. Foreword by Jeffers, poem by Jake Zeitlin (with Jeffers' response) and a checklist of the exhibition. \$150

28. **JESS [Collins]**; Robert Duncan. *Paste Ups by Jess*. San Francisco: San Francisco Museum of Art, 1968. First edition. Four printed leaves laid in to a folder with rear flap serving as title-page, covers illustrated by Jess. Contains Duncan's "Structure of Rime XXVII," its first appearance. Published to coincide with a show at the San Francisco Museum of Art held May 31 to June 30, 1968. Minor wear to spine, else a fine copy. Bertholf B23. \$250

29. **JOHNSTON, Alastair**. *Self Portrait with Several Beards Against the Invention of Television*. Berkeley: Arif Press, 1974. First edition. String-tied printed wrappers. [17] pp. One of 150 copies printed. Fine copy. \$50

30. **KEES, Weldon**. *The Fall of the Magicians*. New York: Reynal & Hitchcock, 1947. First edition of Kees' second book, and his only book to be published by a trade publisher. 55 pp. With the dust jacket, which is rubbed along the edges and slightly chipped at the head and foot of the spine, not affecting text. Some spotting to bottom edge of cloth, slight dampstaining to edge of last several pages, also not affecting text. A presentable copy of a scarce book. \$100

31. **LAMANTIA, Philip**. *Erotic Poems*. Berkeley: Bern Porter, 1946. First edition. Lamantia's first book, published at the age of nineteen, with an introduction by Kenneth Rexroth. The young poet had already won praise from Andre Breton. 42 pp. Printed paper boards, no jacket as issued. Spine piece lacking, as is not uncommon with this fragile book, some minor wear to covers. Designated review copy in Bern Porter's hand on the first blank, with his address in Berkeley, the publication date, and price. An important debut. \$350

32. **LANDACRE, Paul**. *California Hills and Other Wood Engravings*. Los Angeles: Bruce McCallister, 1931. Fourteen numbered engravings by Landacre printed from the original blocks, plus one on the colophon. Original decorated paper boards with printed label on front cover. Foreword by artist and critic Arthur Millier. One of 500 numbered copies printed, signed by Landacre on the colophon. In *Material Dreams: Southern California Through the 1920s*, the preeminent California historian Kevin Starr notes of this book, "A masterpiece in its genre, *California Hills* complimented and counterpointed the scenic photographs of Edward Weston and the poetic evocations of Robinson Jeffers and remains today an outstanding artistic achievement of the Depression era." A fragile production often seen in poor condition, this copy is a bit rubbed at the corners and head and foot of spine, with a bit of the usual offsetting from the prints, but overall solid and clean. AIGA Fifty Books of the Year (1932). Anthony Lehman, *Paul Landacre: A Life and a Legacy*, p. 174. \$4800

33. **LONDON, Jack**. *Eight Great Factors of Literary Success*. First edition. n.p.: n.d., [1916]. 21.5 x 15 cm. Extremely rare broadside laying out London's views on the reasons for his success, with facsimile signature. Later published posthumously in *The Silhouette* (Oakland, February 1917); another broadside was printed with the attribution to that journal, lacking the facsimile signature. Folded three times, slight edgewear.

Woodbridge 1059. See BAL 11975 for the later version. WorldCat locates only four copies (Huntington, UCB, USC, UVA). \$1400

34. **LOOMIS, Edward.** *Of Bank Burning: A Documentary Novel* from Isla Vista. Santa Barbara: Capricorn Press, 1970. First edition. Of 1150 copies printed, this is one of only 150 copies handbound, signed and numbered. [48] pp. Linen boards, inlaid printed label on front board and spine. Slight age-toning, else a fine copy. A novelistic chronicling by a UCSB professor, styled as a freehand oral history, of the student riots in 1969 and 1970, in which the Bank of America building in Isla Vista was burned down on February 25, 1970. \$125

35. **MCCLURE, Michael.** *Hymns to St. Geryon and Other Poems.* Auerhahn Press, 1959. First edition. 54 pp. Printed perfect-bound wrappers. Designed by Dave Haselwood, handset and printed letterpress at the Auerhahn Press. Some spotting to fore-edge, else a fine copy. Signed by McClure on the title-page. Johnston, Auerhahn, 4 (noting 950 copies were printed). \$125

36. **MCCLURE, Michael.** *Two for Bruce Conner.* Oyez, 1964. Broadside. 30 x 43 cm. Oyez Broadside, First Series, #1. Printed at the Auerhahn Press for Dave Hawley. Prints two McClure poems, "Centaur" and "Short Song." One of 500 copies. Fine. Johnston, Auerhahn, p. 86. Oyez Checklist, p. 27. \$100

37. **MELTZER, David,** and Donald Schenker. *Poems.* San Francisco: Donald & Alice Schenker, n.d. [1957]. First edition. Stapled wrappers with tape-bound spine. One of 470 copies, of a total edition of 500. A bit of rubbing to covers, but overall a near fine copy. Meltzer's first book. \$75

38. **[MILLER, HENRY].** *Opus Pistorum Par Couillon.* Carmel, 1950. Bound typescript. Two volumes, quarter cloth over marbled boards, spines lettered in gilt. 321 pp. Boards rubbed, especially at corners, slight yellowing to some pages. None of these stories were actually written by Miller, and the tale of their origins is bibliographically complex. In 1940, upon his return to the United States, Miller was commissioned to write stories for an Oklahoma oil millionaire who had a standing order for pornographic manuscripts. According to Anaïs Nin's diaries, Miller "entered into it as an experiment, and it seemed easy at first. But after a while it palled on him." The collector found Miller's work too "poetic." Miller enlisted Nin's help, who began writing the manuscripts herself, with contributions from Robert Duncan, Harvey Breit, Caresse Crosby, and George Barker, among others. In 1941 copies of these typescripts began circulating, often selling for upwards of \$200 per set; Miller's bibliographer Roger Jackson estimates that at least 35 to 40 complete copies were typed up at various points, including those with the "Carmel 1950" imprint seen here. *Opus Pistorum* was published in 1983 by Grove Press, with the text taken from one of the "Carmel 1950" copies, with an afterword by Milton Luboviski (who claimed to be the book dealer who commissioned the stories in the 1940s) explaining the history of the work. The book remains in print under the title *Under the Roofs of Paris*, and continues to be attributed to Miller, despite the fairly thorough debunking of that attribution by the bibliographers and other scholars, including Gershon Legman. See Shifreen and Jackson, pp. 931-937 for the complete, complex, complicated tale. WorldCat locates three copies, at UVA,

Boulder, and the Library of Congress, with an additional copy noted in the George Howard papers at UCLA. \$3750

39. [MUSIC]. *Largo. Goodbye Fairfax*. n.p. [Los Angeles?]: n.d. [c. 2008]. Black boards, front cover lettered in silver, with photographically illustrated dust jacket. A photo-essay chronicling the legendary nightclub Largo, in Los Angeles. Opened in 1989, it was taken over by Mark Flanagan in 1992, whose talent booking was a who's-who of singer-songwriters and underground comedians (many of whom rose to great fame). In 2008 the club was closed and moved to a larger space at the old Coronet Theatre on La Cienega Boulevard. This book, which has no publishing information and almost no text, is a tribute to the old space on Fairfax Avenue, with atmospheric color photographs of various club denizens, the environs, and performance shots. One page of text at the end is credited to "Jocco," presumably the photographer and compiler. Slight edgewear to jacket, else a fine copy. No copies in WorldCat, the trade, or any information apparently available about this publication. \$350

40. **PATCHEN, Kenneth**. *Sleepers Awake*. New York: Padell, 1946. First edition, trade issue. 389 pp. Gray cloth, spine lettered in gilt, with the dust jacket. Jacket has some minor toning and a couple of short closed tears on the top edge, but overall quite a fresh copy. Laid in is a handwritten note from Patchen's widow Miriam, dated January 30, 1972, poignantly responding to what was undoubtedly a consolation note; Patchen had died three weeks earlier. Morgan A11c. \$250

41. **PATCHEN, Kenneth**. *I Have Lighted the Candles, Mary*. Palo Alto: [The Author], 1958. Single sheet, folded. One of 250 copies printed in December 1958 and distributed gratis. Morgan B6. Fine copy. \$125

42. **PERRET, Christopher**. *Memoirs of a Parasite*. Torrance, CA: Hors Commerce Press, 1965. First edition of Perret's second book, one of 200 copies printed. Introduction by Alan Sillitoe. [27] pp. Original stapled wrappers. Scattered foxing to covers and preliminaries, corners a bit creased. An unsung poet who died young, Perret was just beginning to make his name upon his death in 1965 at the age of 35. In her introduction to the memorial volume on Perret published by Poésie Vivante, Rosemarie Wells-Marie notes of future scholars of Perret's work, "What 'label' will they give Christopher, to what 'school' will they attach his poetry, romantic and realistic, intimate and social, born of so rich a blood and so eventful a life?" \$100

43. **PLYMELL, Charles**. *Apocalypse Rose*. San Francisco: Dave Haselwood, 1966. First edition. [48] pp. Printed stapled wrappers. Slight toning to spine with slight rubbing to top edge, else a fine copy. Introduction by Allen Ginsberg. The first book by one of the more unsung members of the Beat Generation, the publisher of Cherry Valley Editions and the printer of Zap Comix #1. Johnston, Auerhahn (Dave Haselwood Books), 9. \$75

44. **RYAN, Kay**. *Flamingo Watching*. Providence: Copper Beech Press, 1994. First edition of Ryan's third book. 64 pp. Glossy printed wraps, a paperback original. Some evidence of pencil erasures on several pages, slight smudge over price on rear cover, else a fine copy. Inscribed by the author on the title-page. Kay Ryan was U.S. Poet Laureate

from 2008 to 2010, won the Pulitzer Prize in 2011 for her new and selected poems *The Best of It*, and in September 2011 was named a MacArthur Fellow. \$100

45. **RYAN, Kay.** *The Best of It*. New York: Grove Press, 2010. First edition. 270 pp. A generous collection of new and selected poems by the U.S. Poet Laureate. This volume won the Pulitzer Prize. A fine copy in jacket, signed on the title-page. \$150

46. **RYAN, Kay.** *Odd Blocks*. Manchester: Carcanet Press, 2011. First edition. Glossy printed wraps, a paperback original. Ryan's first European publication, the selection differing from *The Best of It* and including seven new poems. A fine copy, signed on the title-page. \$100

47. **[SAN FRANCISCO POETRY CENTER]**. Duncan, Robert; Gregory Corso; Allen Ginsberg, et. al. *San Francisco State College Poetry Center Fall Announcement 1956*. San Francisco State College/Gutenberg Press, 1956. Printed stapled wrappers. [4] pp. Announces the fall program for 1956, including "guest poets" James Merrill, Randall Jarrell, Jean Garrigue, and Richard Wilbur, and "local poets" Robert Duncan, Gregory Corso, Allen Ginsberg, Brother Antoninus, Lawrence Ferlinghetti, Philip Whalen, and others. P. [4] includes blurbs about the Poetry Center from Duncan, Rexroth, Allen Tate, William Carlos Williams, and others. Printed at the Gutenberg Press in San Francisco. Name written on top edge of front cover ("Mr. Frank Newby," most likely the UBC English professor and Duncan scholar), very slight surface wear, else a fine copy. \$150

48. **[SNYDER, Gary]**. Campbell, James. *High Peak Haikus: An Interview with Gary Snyder*. Coventry: Beat Scene Press, 2006. First edition. Printed stapled wrappers. [24] pp. Beat Scene Press Pocket Book series, no. 6. One of 100 numbered copies printed. WorldCat locates five copies. Fine copy. \$80

49. **SPICER, Jack.** *Language*. White Rabbit Press, 1965. First edition of Spicer's last book to be published in his lifetime (published June 10, Spicer died August 17). 66 pp. Original printed wraps. A fine copy of a fragile book, and scarce thus. \$225

50. **STEINBECK, John.** *The Pastures of Heaven*. New York: Brewer, Warren & Putnam, 1932. First edition, first issue of Steinbeck's second book, twelve interconnected short stories set in a valley near Monterey. 294 pp. Green cloth, lettered in gilt on the front board and the spine. Of 2500 copies printed, 1650 were bound, but only 650 copies were sold. The remainder were sold by the publisher to Robert O. Ballou for re-issue (the second issue has Ballou's imprint on the spine; this copy is the first issue with Brewer, Warren and Putnam on the spine). Much nicer than usually seen, with a slight spine lean and a bit of fading to the spine. Some darkening to endpapers, else a clean, tight copy, lacking the rare dust jacket. Goldstone & Payne A2a. Morrow 14. \$1800

51. **STEINBECK, John.** *Cup of Gold*. London: Heinemann, 1936. viii, 268 pp. Proof copy of the first British edition of Steinbeck's first novel. Goldstone & Payne A1d notes that the British edition was published in and is dated 1937; this proof is dated 1936 and contains the preface by Lewis Gannett for the second edition of the American edition

(1936), therefore it stands to reason that the British proof was produced primarily from the sheets of the second American edition, although the text pages conform to Goldstone & Payne's listing for each separate edition. Some darkening and spotting to covers, spine creased and darkened. Very rare. \$3250

52. **STERLING, George.** *The Testimony of the Suns and Other Poems.* San Francisco: W.E. Wood, 1903. First edition. 142 pp. Original black cloth, gilt. Top edge gilt. Gilt on spine and front board dulled, boards slightly bowed, else clean and tight. Bookplate of Evelyn Armer on front pastedown with gift inscription to Armer from Austin Lewis on front free endpaper, dated 1903. Austin Lewis was an attorney in San Francisco and Oakland known for his defense of civil liberties and radical causes. The first book by the noted poet, of whom Kevin Starr wrote, "The uncrowned King of Bohemia (so his friends called him), Sterling had been at the center of every artistic circle in the San Francisco Bay Area." Sterling was a friend to Jack London, mentor to Robinson Jeffers, and plays an important role in the development of California literature. BAL 18744. Mattila A1a. 650 copies were printed. \$200

53. **STROUD, Joseph.** *In the Sleep of Rivers.* Santa Barbara: Capra Press, 1974. First edition of the first book by this well-regarded California poet. 70 pp. One of only 50 handbound numbered copies, signed by the poet. White cloth backstrip over printed boards, paper label on spine. Very slight foxing to cloth on spine, boards slightly bowed, but still a fine copy. \$150

54. [UNTIDE PRESS]. **COFFIELD, Glen.** *The Horned Moon.* Waldport, OR: The Untide Press, 1944. First edition. One of 600 copies printed. The first printed publication of the Untide Press, following two mimeographed productions (by Everson and Coffield). [28] pp. Sewn wrappers with dust jacket. The fragile jacket is separating at the spine and is somewhat toned, but overall an attractive copy of a vulnerable item. Signed by Everson in a later hand on the colophon, "William Everson printer." \$300

55. **VERLAINE, Dee.** *Flowers of Jade.* Los Angeles: A.D. Tate, 1928. One of 250 signed and numbered copies printed. String-sewn wrappers with printed dust jacket. 13 pp. Inscribed greeting from the author tipped in on inside front cover. Includes two sonnets by the author and translations of poems by Paul Verlaine and Charles Baudelaire. A rare collection by this mysterious Bunker Hill poet. WorldCat shows three copies (UCLA, Huntington, Brown). \$100

56. **WILSON, Adrian.** *Printing for Theater.* San Francisco: Adrian Wilson, 1957. One of 250 numbered copies printed. Folio. 58 pp. Contains tipped-in examples of programs and ephemera printed by Adrian Wilson for the Interplayers, the theater group of which his wife Joyce was a member (includes a photograph of her by Minor White). Laid into a rear pocket are additional pieces of ephemera, announcements, etc. Tan linen stamped in green and titled in red on the spine. Some light discoloration in spots and slight offsetting from some of the tipped-in pieces, else a fine copy. AIGA Fifty Books of the Year (1958); Grolier Century for the Century 57. \$1100