

Triolet Rare Books

E-CATALOGUE/BOOK FAIR LIST #1

The San Francisco Antiquarian Book Print and Paper Fair

February 4–5, 2012, Concourse Exhibition Center, Booth 802

Art: 1–25 · Literature: 26–128 · Books About Books: 129–142

ART · FILM · PHOTOGRAPHY · MUSIC

1. Adams, Ansel Easton, and Mary Austin. *Taos Pueblo*. New York Graphic Society, 1977. Facsimile edition of Adams' first book, originally published in 1930 by the Grabhorn Press. One of 950 numbered copies, signed by Adams on the colophon page. In his description of the original edition, Roth notes "the twelve photos in Taos Pueblo include several formal portraits reminiscent of Edward Curtis and neatly circumscribed, almost intimate landscapes. The best of them are architectural studies that draw upon what Austin calls 'the deep-rooted, grown-from-the-soil look of Pueblo buildings' to explore a proto-modernist softened geometry that reconciles nature and the built environment." Quarter tan leather over orange cloth boards. A fine copy in a fine slipcase. \$3500
2. Arbus, Diane. *Portfolio* [Electa Editrice series]. Gruppo Editoriale Electa, 1979. One of 1000 numbered copies printed. The portfolio contains twelve unbound prints, each separated by glassine, with an informational sheet with a biography, list of images, and colophon. Housed in a black folding paper portfolio with glossy label on front cover. One of the first in the Electa portfolio series, published on the occasion of the Photography '79 exhibit in Venice. Price sticker on rear panel, some minor surface wear to exterior of portfolio, but still a fine copy. Scarce. \$400

3. [Ballet Russe de Monte Carlo]. Denham, Sergei, director; George Balanchine; Frederic Franklin; Dorothea Tanning. *Ballet Russe de Monte Carlo 1945–46 Souvenir Program*. General Program Corporation, 1945. Souvenir program issued for the 1945–1946 season, featuring photographs of principal dancers Alexandra Danilova, Frederic Franklin, Nathalie Krassovska, Leon Danielian, Ruthanna Boris, Maria Tallchief, Dorothy Etheridge, and others, along with George Balanchine. Color illustrations of scenery designs by Mstislav Doboujinsky, Eugene Berman, and Dorothea Tanning, whose image also graces the cover. Also includes an advertisement for Bryans Hosiery with an illustration by Salvador Dali. Stapled illustrated wraps, as issued. Laid in are four programs for performances on December 1, 1945, December 5, 1945, December 6, 1945, and December 7, 1945, all taking place at the Philharmonic Auditorium in Los Angeles. Some wear at the spine, staples a bit fragile, but overall clean and well-preserved. \$150

4. Brakhage, Stan. *A Moving Picture Giving and Taking Book*. Frontier Press, 1971. First edition. Black flexible leatherette covers, titled in gilt. 65 pp. A philosophically inclined technical manual by the legendary experimental filmmaker. Brakhage calls this a “short book on film technique which could be read by poets.” This copy is inscribed by Brakhage to his close friend and fellow filmmaker James Broughton: “For the great / Broughtons. / all 4 of them / Blessings, / Stan”. A fantastic association copy between two of the giants of twentieth century experimental film. Brakhage filmed Broughton’s wedding in December 1962; Broughton later released a version of the film in 1969 as *Nuptiae*. \$450

5. Capa, Robert. *Portfolio* [Electa Editrice series]. Gruppo Editoriale Electa, 1979. One of 1000 numbered copies printed. The portfolio contains twelve unbound prints, each separated by glassine, with an informational sheet with a biography, list of images, and colophon. Housed in a black folding paper portfolio with glossy label on front cover. One of the first in the Electa portfolio series, published on the occasion of the Photography ’79 exhibit in Venice. A fine copy. \$250

6. Cartier-Bresson, Henri. *Portfolio* [Electa Editrice series]. Gruppo Editoriale Electa, 1979. One of 1000 numbered copies printed. The portfolio contains twelve unbound prints, each separated by glassine, with an informational sheet with text by Cartier-Bresson, biography, list of images, and colophon. Housed in a black folding paper portfolio with glossy label on front cover. One of the first in the Electa portfolio series, published on the occasion of the Photography '79 exhibit in Venice. A fine copy. \$250
7. Cunningham, Imogen. *Imogen! Imogen Cunningham Photographs 1910–1973*. University of Washington Press/Henry Art Gallery, 1974. Limited first edition, one of 150 copies signed and numbered by Cunningham. Introduction by Margery Mann. 112 pp. Black morocco spine over black cloth boards, spine and cover lettered in silver. Photographic endpapers, black slipcase. 75 half-tone reproductions. Designed by Adrian Wilson and printed by George Waters Photolithography. Original Cunningham gelatin silver print “False Hellebore” laid in, housed in black paper folder. Sheet 10 × 8 inches; image size 6¾ × 6 inches. Signed by Cunningham in the lower margin. A fine copy. The limited edition is scarce; those copies with the laid-in photograph all the more so. \$5000
8. Gauguin, Paul. *A Sketchbook/Carnet de Croquis*. Hammer Galleries, 1962. Three volumes in slipcase. The first two volumes, in wraps with French-style folded jackets, contain the texts in English and French, respectively, by Raymond Cogniat and John Rewald; the third volume, in boards, is the reproduction of the sketchbook. One of 1000 copies printed, of which 900 are numbered; this is number 542. A fine set in a slipcase which shows only minor wear; errata slips laid in both text volumes. A very nice copy of a scarce little set. \$250
9. Hare, Chauncey. *This Was Corporate America*. Institute of Contemporary Art, 1984. First edition of Hare’s searing and deeply personal photographic essay. 96 pp. A near fine copy in printed wraps, as issued, with a bit of surface wear and the lower corner slightly bumped. Laid in is a typed letter signed from Hare to writer and professor Gus Blaisdell, who contributed the essay to Lewis Baltz’s seminal book *Park*

City, among many other achievements. In the letter Hare discusses sending this copy of the book to Blaisdell for a potential review, but he notes that he is more interested in the book's effect on the reader, experientially. He also mentions that there were 2000 copies printed. The letter directly distills some of Hare's thoughts regarding the viewing of his photographs, and as such this is a one-of-a-kind copy of an important book. \$500

10. Killion, Tom. *The Coast of California*. David R. Godine, Publisher, 1988. First edition thus, a revised and expanded version of the limited Quail Press edition of 1979. Set and printed at the Stamperia Valdonega in Verona, with numerous color woodcuts and linoleum cuts. A fine copy in a fine jacket. Although not called for, signed by Killion on the colophon page. \$200

11. Marcus, Greil. *Rock and Roll Will Stand*. Beacon Press, 1969. First edition of the first book by noted rock journalist and Dylanologist Greil Marcus, a compilation of essays on various aspects of rock music which he edited while still a graduate student at Berkeley. A fine copy in a jacket which is missing a one-inch chip from the head of the spine (not affecting text) and slightly rubbed at the edges but is otherwise clean and well-preserved. The hardcover edition is extremely scarce. \$165

12. [Milk, Harvey]. Black, Dustin Lance. *Milk: The Shooting Script*. Newmarket Press, 2008. First edition. Black's script won the Academy Award for Best Original Screenplay in 2009. This copy is signed on the half-title with the additional inscription "give 'em hope," Harvey Milk's rallying cry. \$75

13. Modotti, Tina. *Portfolio* [Electa Editrice series]. Gruppo Editoriale Electa, 1979. One of 1000 numbered copies printed. The portfolio contains twelve unbound prints, each separated by glassine, with an information sheet with biography, list of images, poem by Rafael Alberti, and colophon. Housed in a black folding paper portfolio with glossy label on front cover. One of the first in the Electa portfolio series, published on the occasion of the Photography '79 exhibit in Venice. A fine copy. \$250

14. Penn, Irving. *Moments Preserved*. Simon & Schuster, 1960. First edition of Penn's first book. 184 pp. Cream linen boards, spine lettered in black. Dust jacket. Some very slight foxing to edge of boards, jacket spine a little darkened and spotted, but overall a much nicer copy than is usually seen, with the original printed publisher's slipcase, which shows some slight wear and spotting on the lower edge. Roth 158-59. \$675
15. Scorsese, Martin, and Michael Henry Wilson. *A Personal Journey with Martin Scorsese Through American Movies*. Miramax Books/Hyperion, 1997. First edition. A companion volume to the four-hour documentary of the same name made by Scorsese for British television in 1995. Fully illustrated with photos and film stills. A fine copy in a fine jacket, inscribed by Scorsese and signed by Wilson on the title-page, and scarce thus. \$500
16. [Smith, Patti.] Mapplethorpe, Robert. *Flowers*. Bulfinch Press/Little, Brown and Company, 1990. First edition. Fifty color photographs of flowers by Mapplethorpe. A fine copy in a fine jacket, signed by Patti Smith at her foreword. \$225
17. Strand, Paul. *The Mexican Portfolio*. Da Capo Press, 1967. Folio. Folded signatures and loose sheets, laid into a paper wrapper, in chemise and slipcase. Second edition. Text by Leo Hurwitz; foreword by David Alfaro Siqueiros. One of 1000 numbered copies, signed by Strand. Photogravures hand printed from the original plates by Albert Delong under Strand's supervision. The original photographs were taken in 1932 and 1933 and were published in 1940 under the title *Photographs of Mexico*. This copy was purchased new in 1967 and is still in its original shrinkwrap and very scarce thus. A rare opportunity. \$4500
18. Tanning, Dorothea. *Another Language of Flowers*. George Braziller Publisher, 1998. First edition. Paintings by Dorothea Tanning, poems by James Merrill, Harry Mathews, Rosanna Warren, Debora Greger, Adrienne Rich, Anthony Hecht, Richard Howard, J.D. McClatchy, W.S. Merwin, John Ashbery, Stephen Yenser, and Brenda Shaughnessy. Fine in a fine jacket. Signed by Tanning on the half-title. \$100

19. Tarkovsky, Andrey. *Sculpting in Time: Reflections on the Cinema*. Alfred A. Knopf, 1987. First American edition. Blue cloth spine over brown paper boards, spine and front board lettered in silver, dust jacket. 256 pp. Illustrated with photographs. Head and foot of spine very slightly rubbed, fore-edge a bit darkened, else a fine copy of this landmark work by the brilliant Russian director. \$100
20. [Taylor, Elizabeth]. Burton, Richard. *Meeting Mrs. Jenkins*. William Morrow, 1966. 26 pp. First edition in book form of Burton's short essay, originally published in *Vogue*, about meeting Elizabeth Taylor. Color photographs by William Klein. Some crinkling and a closed tear to lower part of jacket, overopened at pp. 2–3. Price-clipped with \$2.95 price printed on flap. Inscribed by Elizabeth Taylor in her usual purple ink on the verso of the first blank page "To Ray / Best of everything / to you always / Elizabeth Taylor." An uncommon book in any form, especially signed by the late Taylor. \$825
21. Templeton, Ed. *Teenage Kissers*. Seems, 2011. First edition, one of 1000 copies printed. A fine copy in glossy wraps, as issued. Signed by the artist on the title-page. With a 23 × 23 folded poster, also signed by Templeton. Conceived as a sister book to Templeton's first book, *Teenage Smokers*. The edition sold out very quickly. \$150
22. [Tooker, George.] Garver, Thomas H. *George Tooker*. Pomegranate, 1992. First revised edition of the seminal monograph on Tooker (1920–2011). Fully illustrated in color. Aside from a bit of rubbing to the bottom edge of the boards, a fine copy in a fine jacket. Signed by Tooker on the title-page and very scarce thus. \$350
23. Wenders, Wim. *Emotion Pictures*. Faber & Faber, 1989. First edition of this collection of essays and reviews by the great filmmaker. viii, 148 pp. Pages inevitably browned, as are all Faber publications from this era, else a fine copy in a fine jacket. This copy has been signed by Wenders on the title-page (dated 2011) with a drawing of an angel's wing, a nice reference to his masterpiece *Wings of Desire*. Very scarce signed. \$200

24. Wenders, Wim. *Places, Strange and Quiet*. Hatje Cantz, 2011. First edition of this beautiful collection of photographs taken over the course of almost thirty years by the legendary filmmaker. 124 pp. 37 color illustrations and 8 foldouts. A fine copy, as new in printed boards with wide printed band. "From his iconic images of exteriors and buildings to his panoramic depictions of towns and landscapes, this book presents the full range of Wenders's photography." This copy has been signed and dated by Wenders on the title-page, and very scarce thus. \$200
25. Woodman, Francesca. *Francesca Woodman*. Scalo, 1998. First edition in English of the best monograph on Woodman and her short career, with beautiful reproductions of her haunting photographs. Preface by Hervé Chandès, texts by Philippe Sollers, David Levi Strauss, Elizabeth Janus and Sloan Rankin. Originally published in French by Actes Sud/Fondation Cartier pour l'art contemporain. A fine copy in a fine jacket, no flaws. \$375

LITERATURE · POETRY · CHILDREN'S BOOKS

26. Beckett, Samuel. *Molloy*. The Olympia Press, 1955. First edition in English (following the French language edition of 1951), translated by Patrick Bowles in collaboration with the author. 241 pp. Wrappers with flaps over stiff paper. First issue with French price printed on rear flap. A little bit of wear at the edges and exterior hinges, but overall near fine and uncommon thus. The first volume of Beckett's trilogy. Federman & Fletcher 374. \$300
27. Bernhard, Thomas. *Gargoyles*. Knopf, 1970. First American edition. A beautiful copy with just a bit of surface wear at the corners and on the rear panel of the uncoated jacket. No remainder mark and not price-clipped. Bernhard's first novel to be translated into English. Rare, especially in this condition. \$225
28. Bernhard, Thomas. *The Loser*. Knopf, 1991. First American edition. A fine copy in a fine jacket, with some very slight rubbing to the bottom edge of the boards. No remainder mark, as is often seen. \$150

29. Bernhard, Thomas. *Beautiful View*. William Drenttel, 1994. [4] pp. First edition thus, one of 120 copies printed. Handset in Optima type and sewn into blue cover stock decorated with silvery spirals. A brief, enigmatic story later published in *The Voice Imitator*. There are very few limited editions published of Thomas Bernhard's work. \$45
30. [Black Sparrow Press] Cooney, Seamus. *A Checklist of the First One Hundred Publications of the Black Sparrow Press*. Black Sparrow Press, 1971. First edition, one of 50 numbered copies specially bound and signed by Cooney, Robert Kelly (who contributed the introduction) and twenty-six additional Black Sparrow authors, including Bukowski, Duncan, Jess, Clark, Creeley, Brainard, McClure, Wakoski, and others. A fine copy with a bit of sunning at the edge of the boards, in publisher's acetate jacket. \$400
31. Borges, Jorge Luis. *Ficciones*. Grove Press, 1962. First edition in English of the book generally considered to be Borges' masterpiece. First published in 1944 and not translated into English until seventeen years later (a French translation appeared in 1951), its importance in twentieth-century literature cannot be overstated. A very good or better copy in a very good jacket. The base of the spine is bumped and there are two small ink notations in the introduction (and nowhere else throughout the book). The jacket is rubbed and missing a one-inch chip from the base of the spine, along with other creases and minor chips, but otherwise fully intact. A more than presentable copy of a scarce book. \$150
32. Borges, Jorge Luis. *Die Bibliothek von Babel* [The Library of Babel]. Steidl/Büchergilde Gutenberg, 2001. An amazing typographic exploration of Borges' classic story. Text in German. Typographische Bibliothek, Band 4. Gray cloth boards, dust jacket. The jacket is slightly rubbed at the front flap edge, else a fine copy. Scarce. \$125
33. Brooks, Gwendolyn. *Riot*. Broadside Press, 1969. First edition, first issue (with "these" for "there" on page 22) of these three poems arising from the riots in Chicago

following the assassination of Martin Luther King, Jr. in 1968, the same year Brooks was appointed Poet Laureate of Illinois. 22 pp. Stapled wraps. A remarkably fresh copy, with no rubbing at all to the uncoated wrappers, aside from a small bump to the top corner. Overall a just about fine copy. Inscribed by Brooks on the title-page. \$150

34. Carroll, Jim. *The Book of Nods*. Viking Penguin, 1986. First edition of the scarce hardcover issue of Carroll's collection of prose poems. 172 pp. A fine copy in a fine jacket. \$150

35. Carroll, Jim. *The Basketball Diaries*. Tombouctou, 1978. Introduction by Tom Clark. First edition of Carroll's classic memoir. In 1973 Carroll had moved from his native New York to the isolation of Bolinas, CA in West Marin County to kick his ongoing heroin habit. It was here in rented houses and cabins that he refined and reconstructed the diary entries of his youth (ages 12–15 as the title-page shows), eventually having it published by his neighbor Michael Wolfe's Tombouctou Press. Upon Carroll's death in 2009 Tom Clark wrote, "I could vaguely fathom then that Jim was capable of a poet's pure wonder, the sort of thing I thought had gone out of poetry with Blake and Keats. Not until much later did I come to fully realize the quality of the poetic genius in whose presence I had been so fortunate to find myself, if only for isolated instants, as I padded along the cold asphalt in my two-dollar sneakers and he sauntered past with his stick and his little dog, giving me a wordless wink and a high sign, beneath the eucalypti, by the waters of the lagoon—all of it now drowned amid the tears of time." Spine creased, some extremely minor surface wear, overall quite a nice copy of a book that is almost always found very much worse for the wear. \$425

36. Carver, Raymond. *Furious Seasons and Other Stories*. Capra Press, 1977. A beautiful copy of Carver's second collection of short stories, one of 1200 copies of the softcover edition. This copy is signed by Carver on the title-page and dated 3-13-82. Aside from a tiny mark on the spine, a fine copy, crisp and unread. \$400

37. Chesterton, Gilbert K. *The Napoleon of Notting Hill*. John Lane: The Bodley Head, 1904. First edition of Chesterton's first novel. Sullivan A7D issue, one of 5000

- copies. Original olive-green cloth decorated in black and red. 301 pp + [22] pp. publisher's ads. Seven full-page illustrations by W. Graham Robertson. A very good or better copy, with some fraying to the head and foot of the spine and minor spotting to the front board, and foxing to the endpapers and some preliminary pages. \$165
38. Cohen, Leonard. *Beautiful Losers*. Jonathan Cape, 1970. Advance proof copy in yellow wrappers with the Cape logo, text label pasted on front cover. Cohen's classic novel was published in the US and Canada in 1966 but this is its first publication in the UK. Some slight rubbing and handling, marks on fore-edge, but overall a near fine copy of a very scarce edition. \$500
39. Cohen, Leonard. *Stranger Music: Selected Poems and Songs*. McClelland & Stewart, 1993. First edition, the preferred Canadian edition (issued simultaneously with the American edition by Pantheon). 415 pp. Black cloth, spine lettered in silver. A beautiful copy with just the smallest crinkle to the head of the jacket spine and the lower corners slightly bumped. Warmly inscribed by Cohen on the title-page, "To --- / fraternal greetings / Leonard / Los Angeles 1994" in his distinctive handwriting. Very scarce inscribed. \$850
40. Conroy, Frank. *Stop-Time*. Viking Press, 1967. First edition of this classic memoir, which influenced countless young writers. Blurbs on the back cover by Norman Mailer and William Styron. Conroy directed the Iowa Writer's Workshop for many years. A fine copy in a jacket with just the slightest bit of wear to the head and foot of the spine. Signed by Conroy on the half-title. \$300
41. Cooder, Ry. *Los Angeles Stories*. City Lights, 2011. First edition of the first published collection of stories by the legendary guitarist, evocative tales of midcentury Los Angeles. 232 pp. Fine in wraps, as issued. Signed on the title-page and scarce thus; Cooder has done very few appearances for the book. \$85
42. Cummings, E.E. *16 Poèmes Enfantins*. The Marion Press, 1962. Stapled wrappers. One of 500 copies printed. Very slight sunning to the spine and slight rubbing to wraps, but overall a near fine copy. Scarce. \$100

43. Didion, Joan. *Where I Was From*. Alfred A. Knopf, 2003. First edition of Didion's typically laser-eyed view of California consciousness, literature, history, and dystopia, as seen by an expatriate native daughter. A fine copy in a fine jacket, signed by Didion on the title-page and dated 22 Oct 03 Los Angeles. Surprisingly scarce signed. \$175
44. Didion, Joan. *The Year of Magical Thinking*. Alfred A. Knopf, 2005. First edition of Didion's modern classic, a meditation on grief, illness, marriage, and parenthood. 227 pp. A fine copy in a fine dust jacket, signed by Didion on the title-page. \$175
45. Dugan, Alan. *Poems*. Yale University Press, 1961. First edition of Dugan's first book, volume 57 of the Yale Series of Younger Poets. 62 pp. A clean copy in red cloth boards, spine lettered in black, in a near fine jacket which has some minor foxing on the spine and slight wear at the upper corners. The hardcover issue is scarce. \$100
46. Eggers, Dave. *Zeitoun*. McSweeney's Books, 2009. First edition. No jacket, as issued, with wraparound band on rear board. A fine copy, signed by Dave Eggers on the title-page. \$65
47. Eliot, George. *Silas Marner: The Weaver of Raveloe*. William Blackwood, 1861. First edition. Original cinnamon ripple-grain cloth, decorated in blind and lettered in gilt on the spine (Baker and Ross Binding A). With the half-title. 364 pp. Bound at the rear following the text are the two leaves (4 pages) of the ad for the Carlyle autobiography followed by 16 pages of advertisements for Blackwood publications (an earlier state with three titles on p. [1]). Burn's binder's ticket pasted in on rear pastedown. Gilt on spine dulled, some slight fraying to head and foot of spine cloth. Old repair to inner front hinge, inner rear hinge tender. Minor professional restoration to front corners and spine edges. Overall a nice copy of a classic novel. 4103 copies of the first edition published in April 1861. Wolff 2063. Baker and Ross A6.1.a \$900
48. Faulkner, William. *This Earth*. Equinox, 1932. First and only edition. 4 pp. String-tied printed wrappers. Illustrations by Albert Heckman. A very good or better copy,

with a slight bit of edgewear and small holes on the rear cover from staples. A nice copy of this fragile item, number one of the Equinox Quarters. \$150

49. Fenton, James. *Put Thou Thy Tears Into My Bottle*. Sycamore Press, 1969. Single sheet folded twice. Fenton's second publication, containing two poems "One" and "Another One," printed by John Fuller at the Sycamore Press. The title is a misquotation from the Psalms, about which Fuller said, "This is the one I misprinted the title. He didn't seem to mind. I had some theological explanation for sticking with it, quite apart from the laziness in order to reprint the whole thing entirely, having done it. I think we could just draw a veil over that. No doubt if you don't say anything about it being an error it will become a sort of postmodernist twist on the biblical text by James himself whenever somebody writes up his work." (as quoted in Ryan Roberts' *John Fuller and the Sycamore Press*, Oak Knoll 2010). A fine copy. \$90
50. Ferlinghetti, Lawrence. *After the Cries of Birds*. Dave Haselwood Books, 1967. A fine copy in stapled wrappers, as issued. Morgan A13. Signed by Ferlinghetti on the half-title. \$65
51. 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]*. 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, else a fine copy of this very scarce item. Morgan A46. \$75
52. Ferlinghetti, Lawrence. *Landscapes of Living and Dying*. New Directions, 1979. First edition, wrappers issue. 58 pp. A just about fine copy with a touch of surface wear to the wrappers. Inscribed on the half-title from Ferlinghetti to Stan Getz, dated in San Francisco in January 1981 at Keystone Korner, the legendary jazz club that was on Vallejo Street just around the corner from City Lights Bookshop. A wonderful association copy; Getz and Ferlinghetti collaborated on several occasions in the 1950s. \$225

53. Ferlinghetti, Lawrence. *Ctu básen která nekončí*. Československý spisovatel pro cleny Klubu přátel poezie (Zlatý fond poezie), 1984. An interesting compilation of Ferlinghetti poems translated into Czech by Jan Zábřana, with illustrations, several in full color, by Roy Lichtenstein, along with an essay and photographs. Original cloth, lettered in blue on the spine. 279 pp. A near fine copy in jacket, with a bit of wear to the head of the jacket spine and the top corners slightly bumped. Signed by Ferlinghetti on the title-page. \$100
54. Fox, Paula. *Desperate Characters*. Harcourt, Brace & World, 1970. First edition of the recently rediscovered classic by Paula Fox, a novel about which Jonathan Franzen said, "I don't think there's a more pure gratitude than the one I felt toward a stranger who twenty years earlier had cared enough about herself and about her art to produce such a perfectly realized book." A very good or better copy, with a bit of edgewear, in a very good jacket which is rubbed at the head and foot of the spine and top corners and missing a small chip at the head of the front panel near the flap. A very scarce book. \$200
55. Francis, Robert. *Late Fire, Late Snow*. Fort Juniper, 1992. First edition, one of only 100 copies printed. Francis' last book, an exemplary model of the bookmaker's art. Designed and bound by David Bourbeau at the Thistle Bindery, with two photographs of Francis printed in gravure. Title-page calligraphy by Suzanne Moore. Printed by Dan Keleher at Wild Carrot Letterpress. Signed by the artists. Robert Francis (1901–1987) lived simply in Amherst for decades and cultivated his poetry, reflections of rural New England and quiet, profound meditations. Frost said of him, "of all the great neglected poets- the greatest." This edition does justice to his work, bound in handmade paper with a sensitive eye to every design element. Housed in a clamshell case. \$750
56. Galvin, James. *Elements*. Copper Canyon Press, 1988. First edition, association copy. Galvin's third volume of poetry, fine in wrappers as issued with a slight touch of wear to the lower corners. Annie Dillard's copy, with her ex libris on the half-title. \$45

57. García Lorca, Federico. *Canciones (1921–1924)*. Segunda edición. Revista de Occidente, 1929. Second edition, stated, of one of García Lorca's early books of lyrics (first published in 1927). 150 pp. Original printed wrappers. Yapped edges quite worn, exterior paper cover of spine worn with some loss. Binding fully intact, text clean with occasional pencilled star next to some titles. An acceptable copy of a fragile book, quite uncommon. \$450
58. Gioia, Dana. *Daily Horoscope*. Windhover Press, 1982 [actually February 1983]. 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." \$200
59. Graham, Jorie. *Hybrids of Plants and Ghosts*. Princeton University Press, 1980. First edition, softcover issue, of the poet's first book. A very good minus copy with some general rubbing to the covers, upper corner a bit bumped, upper rear corner a bit dog-eared. Annie Dillard's copy, with her ex libris on the half-title. \$65
60. Haines, John. *Winter News*. Wesleyan University Press, 1966. First edition of the first book by this former poet laureate of Alaska. A clean copy in wraps with a touch of surface wear. \$100
61. Hecht, Anthony. *The Hard Hours*. Atheneum, 1967. First edition of Hecht's second book, winner of the Pulitzer Prize. Wood engravings by Leonard Baskin. A fine copy in a fine jacket, inscribed by Hecht on the half-title. Signed copies of this important book are very scarce, let alone one in such nice condition. \$750

62. Hecht, Anthony, trans. Voltaire. *Poem Upon the Lisbon Disaster*. Penmaen Press, 1977. Deluxe edition, one of 100 copies numbered in Roman, this is copy LXXXV. Six wood engravings by Lynd Ward. Half black cloth over marbled paper boards, spine lettered in gilt. Binding by the Harcourt Bindery. Signed on the colophon by Hecht, Ward, and Arthur Wilson, who contributed the introduction. Front corners very slightly rubbed, but still a fine copy in original black cloth slipcase. \$165
63. Housman, A.E. *A Morning with the Royal Family*. The Green Horn Press, 1941. First edition in book form. [viii], 18, [1, colophon]. Green cloth backstrip over paper boards, printed spine label. Written in 1879 for a family Christmas gathering, Housman's only prose work. Illustrations by Frederick Childs. Printed by Mary Treanor and Robin Park, both of whom studied printing with Ward Ritchie. Mary Treanor was the daughter of John Treanor, a founding member of the Zamorano Club. One of only 125 copies printed. A later issue was presented as a Christmas gift for friends of Jonathan Cape in 1955. Boards rubbed with a small stain on the back cover, endleaves browned. A very scarce format. \$125
64. Hugo, Richard. *The Triggering Town: Lectures and Essays on Poetry and Writing*. W.W. Norton & Company, 1979. First edition of Hugo's enormously important and influential essays on the craft and life of poetry. A near fine copy, with some slight foxing to the top edge and spotting to the boards, in a jacket which is slightly spine-sunned but otherwise fine. Bottom corner of front flap clipped, as seems common with this book, but not the price. \$85
65. Huidobro, Vicente. *Moulin* [calligram]. Paris: 1921. Broadside, printed on both sides. 11 × 8 ½ inches. The Chilean poet Vicente Huidobro was active in Surrealist and Dada circles in Paris in the 1920s, and is considered the father of the avant-garde in Latin America. In 1922, Huidobro exhibited thirteen visual poems at Théâtre Edouard VII in Paris, of which only a few have survived. Laid in to the invitation to the exhibition (called Salle XIV) was this poem "Moulin," whose lines form the image of a windmill, designed by Robert Delaunay. René de Costa, in *Huidobro: The Careers of a Poet*, notes, "The act of reading is . . . made to coincide with seeing. . . ."

Reading is sequential and is based on a word flow; seeing is instantaneous and contemplative.” Text printed in standard lines on verso. Dada Global 200 (p. 233). Fold lines, as issued, tiny chip at top corner, not affecting text. Very rare. \$900

66. Jacobsen, J[ens]. P[eter]. *Niels Lyhne*. The American-Scandinavian Foundation/Oxford University Press, 1919. First American edition, and first edition in English, of Jacobsen’s great novel, his second. xi, 284, [3, ads, 1, blank]. Maroon cloth with gilt seal on front board, lettered in gilt on the spine. Top edge gilt. Spine a bit darkened, small nick on top edge of rear board, but overall, a clean tight copy of an uncommon book. In *Letters to a Young Poet* Rilke wrote to his young correspondent Franz Xaver Kappus, “Now *Niels Lyhne* will open to you, a book of splendors and depths; the more often one reads it, the more everything seems to be contained within it, from life’s most imperceptible fragrances to the full, enormous taste of its heaviest fruits. In it there is nothing that does not seem to have been understood, held, lived, and known in memory’s wavering echo. You will experience the great happiness of reading this book for the first time, and will move through its numberless surprises as if you were in a new dream.” \$100

67. Jay, Ricky. *Celebrations of Curious Characters*. McSweeney’s, 2011. First edition. Illustrated boards, no jacket as issued. A fine copy, as new, signed by Ricky Jay on the title-page. \$100

68. Jeffers, Robinson. *Tamar and Other Poems*. Peter G. Boyle, 1924. First edition of Jeffers’ third book, published at his own expense in an edition of 500 copies. Gray cloth boards, spine lettered in gilt and front board lettered and decorated in gilt. 128 pp. A remarkably fresh copy considering the poor quality of the paper used, with just some very slight toning to the endpapers and minor spotting to the cloth spine. The original unprinted jacket is not present. Alberts 17. Alberts states: “This book is the first of the author’s major works, and was instrumental in establishing him as one of the country’s foremost poets. The bibliophile will prize this volume as the keystone of his Jeffers collection. It is likely to become the scarcest of all the publications because of the ephemeral quality of the paper on which it is printed.” \$825

69. Jeffers, Robinson. *Poems*. The Book Club of California, 1928. 49 [1] pp. First edition, one of 310 copies printed at the Grabhorn Press and signed by Jeffers on a preliminary limitation leaf. The frontispiece portrait is an original photograph by Ansel Adams and signed by him in pencil (apparently not all copies were signed by Adams). Initials by Valenti Angelo. Introduction by B.H. Lehman. Publisher's cloth with printed paper label on spine, in publisher's slipcase. Spine somewhat toned, inner front hinge starting. Rare original slipcase present, open at both ends. A nice copy of a rare book. Alberts 51. After his initial meeting with Jeffers at Tor House in 1926 Adams wrote, "Jeffers' poetry deeply affected me, not so much because of the narrative complexities of the epic poems, or the stern messages involved in many of them, but the extraordinary grandeur of the images invoked and the profound music of his lines . . . The surge of the ocean lives in the flow of phrase and imagery; the brilliant shafts of sheer beauty that illuminate so many passages in his work give an added dimension to the harsh bones of his creative vision... Jeffers was a prophet of our age." \$1200

70. Jeffers, Robinson. *RJ on RJ: Robinson Jeffers and the Subtle Passion*. The Zamorano Club, 1996. One of 125 copies printed for the joint meeting of the Zamorano and Roxburghe Clubs. [12] pp. String-sewn wrappers, paper label on front cover. A reprint of Jeffers' own review of his first book, *Flagons and Apples*, which was published in the Los Angeles Times on December 8, 1912. Photographic frontispiece portrait of Jeffers tipped in. Printed by William Erik Voss at the Lyceum Press. A fine copy in original printed envelope. \$90

71. Johnson, B[ryan]. S[tanley]. *Poems Two*. Trigram Press, 1972. First edition, hard-cover issue (also issued in paperback and a limited signed edition of 100 copies). A fine, fresh copy which has a trace of rubbing to the fore-edge and the head and foot of the spine of the jacket, but is otherwise fine. Quite scarce. \$400

72. Johnson, B[ryan]. S[tanley]. *Everyone Knows Someone Who's Dead*. Covent Garden Press, 1973. 16pp. Stapled wraps, as issued. Number 9 in the Covent Garden Series. Number 88 of 100 copies numbered and signed by the author, from a

- total edition of 600 copies. Text block slightly off-centered from wraps with top edge trimmed a little close, small bump to fore-edge. A scarce publication from this important cult author, one of the last pieces published in his lifetime. \$150
73. Johnson, Denis. *Jesus' Son*. Farrar, Straus and Giroux, 1992. First edition of this modern classic by the acclaimed poet and novelist. A fine copy in a fine jacket with just a bit of rubbing at the base of the spine. \$275
74. Joyce, James, and Henri Matisse. *Ulysses*. The Limited Editions Club, 1935. First edition thus, first illustrated edition. [xvii], 363, [3] pp. Six soft-ground etchings by Matisse, 20 lithographic reproductions of Matisse's preliminary drawings printed on blue or yellow paper, headlines and pagination in sepia. Original brown cloth gilt. One of 1500 copies signed by Matisse. Original slipcase not present. Inner front and rear hinges tender and starting slightly, else a near fine copy of this landmark volume. The Artist and The Book 197. Slocum & Cahoon 22. \$4600
75. Joyce, James. *Epiphanies*. Lockwood Memorial Library, University of Buffalo, 1956. Limited edition, one of 550 numbered copies printed. Edited and with notes by O.A. Silverman. [xviii], 34 pp. Tan cloth backstrip over marbled paper boards, spine lettered in gilt. Fore-edge opened a bit roughly on a couple of pages resulting in a couple of tears, else a fine copy. An uncommon Joyce item. \$225
76. Kallman, Chester. *An Elegy*. Editions of the Tibor de Nagy Gallery, 1951. One of only 500 copies printed. Drawings by Rene Bouche. [16] pp. A near fine copy in stapled wrappers, as issued, with some minor edgewear. Scarce. \$65
77. Karr, Mary. *Abacus*. Wesleyan University Press, 1987. First edition of the first book by the well-regarded author of *The Liars' Club*. A fine copy in a jacket which is price-clipped, else fine. Signed by Karr on the title-page. The hardcover edition is uncommon. \$295
78. Keats, John. *The Poetical Works of John Keats*. With a Memoir by Richard Monckton Milnes. Edward Moxon, 1858. A new edition. xlvii, 301 pp. Frontispiece

portrait of Keats after Robinson. Bound by Morrell. Half leather over blue cloth boards, spine tooled in gilt in compartments. Marbled endpapers, top edge gilt. Slight rubbing at hinges, lower front corner a bit bumped, some minor foxing to preliminary pages, but overall an attractive copy of an early edition of Keats' poems. \$125

79. Kertész, Imre. *Kaddish For a Child Not Born* [Kaddis a meg nem született gyermekért]. Northwestern University Press, 1997. First American edition of the incredibly scarce hardcover edition of one of the two novels published in very small print runs prior to Kertész's winning of the Nobel Prize in 2002. Translated by Christopher C. Wilson and Katharina M. Wilson. Remainder mark on the bottom edge, else a fine copy in a fine jacket. Signed by Kertész on the title-page and rare thus. \$800
80. Kertész, Imre. *Liquidation* [Felzámolás]. Alfred A. Knopf, 2004. First American edition of the first novel published by the 2002 Nobel laureate following his award. Translated from the Hungarian by Tim Wilkinson. A fine copy in a fine jacket, signed by Kertész on the title-page and very scarce thus. \$250
81. Krasznahorkai, László, and Max Neumann. *Animalinside*. Sylph Editions, 2010. First edition, number 14 of the Cahiers Series, co-published by the Center for Writers and Translators at the University of Paris; Sylph Editions, London; and New Directions in New York. Precedes the New Directions edition published in 2011 in the United States. Red sewn wraps with a cream dust jacket, as issued. Full color illustrations by Max Neumann. 40 pp. A fine copy with wraparound band, as issued. This copy has been signed and dated by Krasznahorkai on the title-page at the Edinburgh Festival in August 2011, and additionally signed by Colm Tóibín, who contributed the preface. Krasznahorkai is perhaps best known for his collaborations with filmmaker Béla Tarr, whose brilliant films expand and expound upon Krasznahorkai's bleak world view. Signed material by him is very scarce. \$200
82. Kundera, Milan. *Poslední Máj*. Československý Spisovatel, 1961. Second edition of Kundera's second book, heavily revised from the original 1955 text. Michelle Woods, in *Translating Milan Kundera. Topics in Translation* 30 (Multilingual Matters Ltd,

2006), says that the poem “tells the story of the last hours of Julius Fucík, a communist martyr murdered by the Nazis and much valorised after the war both by the communist regime and by writers such as Kundera, who constructed a myth surrounding him. The poem makes constant reference to Fucík, following him on a mythical last walk in Prague with his Nazi jailer, and uses a succession of communist motifs. Six years later, Kundera published a second edition of *The Last May* (1961) in which he altered or omitted half the lines in the book, and in which he removed the majority of the more ostentatious communist motifs. Two years after this, in 1963, he published a third edition in which he removed most references to Fucík by name, referring instead to an anonymous ‘prisoner’. This aesthetic cleansing of the poem is consolidated by the appending of an epigraph from Mácha’s *Máj*, which refers to ‘a prisoner’ and which refocuses the allegiance of the poem towards the history of Czech national literature and away from the communist tradition.” Woods goes on to say that “Kundera is dismissive of his poetry, but he does remind his Czech readers that it provided motivational material for his later fiction.” This copy is close to fine in a jacket which has some minor wear, especially at the head and foot of the spine, and a small closed tear on the upper edge of the rear panel. Very scarce. \$450

83. Larkin, Philip. A collection of 23 items, including the very rare first editions of *The North Ship* and *The Less Deceived*, the latter one of 120 subscriber’s copies in a fine jacket, the limited fine press edition of *Aubade*, initialed by Larkin, and a Typed Letter Signed, among other books. Full details available upon request. Sold as a set. \$5800

84. Lauterbach, Ann. *Closing Hours*. New School Bookmaking Workshop/Red Ozier Press, 1983. One of 100 copies produced in the spring of 1983 under the direction of Ken Botnick and Steve Miller of the Red Ozier Press. A fine copy in sewn wraps, as issued, text printed in black, blue and red. Scarce. \$225

85. Le Clézio, J.M.G. *The Flood*. Atheneum, 1968. First American edition of Le Clézio’s fourth book, originally published in Paris in 1966 as *Le Déluge*. His third book to be published in the United States. A remarkably fine copy, with just the tiniest bit of

- rubbing to the lower front corner of the jacket. Overall a beautifully fresh copy of a scarce book by the 2008 Nobel Prize winner. \$600
86. Levine, Philip. *On the Edge*. Second Press, 1964. First trade edition of Levine's first book, following the limited letterpress edition published by Stone Wall Press. 62 pp. Tall narrow wraps. Covers are a bit toned at the edges and the spine but still a near fine copy. Warmly inscribed by Levine on the half-title. This much-lauded poet has won the National Book Award, the Pulitzer Prize, and the Ruth Lilly Poetry Prize, and in 2011 was appointed U.S. Poet Laureate. \$125
87. MacEwen, Gwendolyn. *The Drunken Clock*. Aleph Press, 1961. First edition of the second book by this important Canadian poet, winner of the Governor-General's Award in 1969 and 1987 (posthumously). [16] pp. Near fine in stapled wrappers, as issued, with some minor tanning at the edges and the number "50" unobtrusively written on the top corner of the front cover. Scarce. \$125
88. Mamet, David. *American Buffalo*. Samuel French, 1977. Blue stapled wrappers printed in silver. True first edition of Mamet's breakthrough play, preceding the Grove Press edition. Winner of the New York Drama Critics Circle Award for best play of 1977, and an Obie Award for best new play. Some very slight fading and minor creasing at the spine, else a fresh, fine copy. \$75
89. Markson, David. *Wittgenstein's Mistress*. Dalkey Archive Press, 1988. First edition of Markson's masterpiece, which David Foster Wallace, in his long essay "The Empty Plenum: David Markson's 'Wittgenstein's Mistress'" published in *The Review of Contemporary Fiction* in 1990, described as "a special kind of great book, literally profound, and probably destined, in its & time's fullness, to be a quiet classic." A fine copy in a fine jacket. \$250
90. Markson, David. *Wittgenstein's Mistress*. Dalkey Archive Press, 1988. Advance uncorrected galley of Markson's masterpiece. Two folded sheets of review material laid in. Fine in wraps which are slightly darkened at the spine. Laid in sheets a bit crinkled at the edges. A very scarce format. \$200

91. Menashe, Samuel. *The Many Named Beloved*. Victor Gollancz, 1961. First edition of the very scarce first book by Menashe, whom Dana Gioia has called “a serious poet of singular talent, power, and originality.” 95 pp. Slightly bumped at the head of the spine, some minor spotting to the cloth boards, but overall a beautiful copy in a fresh, bright jacket. An important poet who received acclaim later in life after many years of unjust neglect. \$175
92. Merrill, James. *The Changing Light at Sandover*. Atheneum, 1982. First edition of Merrill’s magnum opus. 560 pp. A near fine copy, slightly musty, in a close to near fine jacket with some mild general wear at the edges and extremities. Erratum slip laid in. Signed by Merrill on the half-title and very scarce thus. \$500
93. Miller, Arthur. *Resurrection Blues*. Guthrie Theater, 2002. First edition of Miller’s second-to-last play. Tape-bound printed wrappers. 136 pp. Published to coincide with the world premiere of the play at the Guthrie Theater August 3-September 8, 2002. A fine copy which shows a bit of surface wear to the uncoated wraps. \$35
94. Murakami, Haruki. *Underground: The Tokyo Gas Attack and the Japanese Psyche*. The Harvill Press, 2000. The true first edition and only hardcover edition, published before the American edition, which was a paperback original. Murakami’s first work of non-fiction. A fine copy in a fine jacket, signed by Murakami on the title-page along with his chop stamp, and very scarce thus. \$525
95. Murakami, Haruki. *The Wind-Up Bird Chronicle*. Alfred A. Knopf, 1997. First American edition. 614 pp. Iconic jacket design by Chip Kidd, incorporating a mechanical diagram by Chris Ware. A fine copy in a fine jacket, with just a bit of spotting on the fore-edge. Signed by Murakami on the title-page, along with his chop stamp. \$850
96. O’Brien, Flann. *The Third Policeman*. Walker and Company, 1967. First American edition of O’Brien’s posthumously published novel, which had been originally written in 1939–1940 but failed to find a publisher (it was rejected by Longmans, the

publishers of his previous novel *At Swim-Two-Birds*, with this notice: “We realize the author’s ability but think that he should become less fantastic and in this new novel he is more so.”). A near fine copy in a better than very good jacket, which has some surface rubbing and minor creasing. Still, a clean and bright copy of a scarce edition of an important book. \$375

97. O’Brien, Tim. *Going After Cacciato*. Delacorte Press/Seymour Lawrence, 1978. First edition. A beautiful, flawless copy of O’Brien’s monumental third book, winner of the National Book Award. Signed by O’Brien on the title-page. \$825

98. O’Connor, Flannery. *Everything That Rises Must Converge*. Farrar, Straus and Giroux, 1965. First edition. 269 pp. A near fine copy, slightly musty, with some sunning along the edges, in a clean jacket which has some wear along the edges. Introduction by Robert Fitzgerald, poet and O’Connor’s literary executor, who has inscribed this copy on the half-title to his friend and collaborator the critic and poet Dudley Fitts “D.F. from R.F. May 1965.” Fitzgerald has made an additional correction by hand to his introduction on page xxvi, where he has crossed out the printed name “Bernard” and written in “Brainard” in the margin (referring to Brainard Cheney, the Georgian writer and critic). Flannery O’Connor was very close to Fitzgerald, living with him and his wife Sally at their house in Connecticut from 1949 to 1951, returning to Georgia upon her initial diagnosis of lupus. Fitzgerald was Dudley Fitts’ student at Choate in the 1920s and they later collaborated on translations of plays by Sophocles and Euripides. A nice association copy. \$350

99. Ondaatje, Michael. *The English Patient*. McClelland & Stewart, 1992. First Canadian edition of Ondaatje’s enormously popular novel, winner of the Governor General’s Award, co-winner of the Booker Prize, and basis for the Academy Award-winning film. 307 pp. Blue cloth boards, lettered in gilt on the spine. A fine copy in a fine dust jacket, signed by Ondaatje on the title-page. \$150

100. Péret, Benjamin, [Louis] Aragon, and Man Ray. *1929*. Alyscamps Press, 1996. Scarce first edition in English of one of the great underground books of twentieth-century

French erotica, featuring verse by Péret and Aragon and four hardcore photographs by Man Ray (featuring Kiki of Montparnasse). Originally printed clandestinely in an edition of 215 copies in Belgium, most copies were seized at the border and never reached France. The Alysamps edition of 1996 is the first edition in English. Translated by Zoltan Lizot-Picon, who has signed this copy on the title-page under his name. (The colophon notes that of 215 copies printed of this new edition, ten are signed by the translator and not for sale. It is unclear whether this copy is one of those or is one of the rest of the edition and signed though not called for.) A fine copy in wrappers, as issued. \$150

101. Pullman, Philip. *His Dark Materials Trilogy. The Golden Compass; The Subtle Knife; The Amber Spyglass*. Plus *Lyra's Oxford*. Alfred A. Knopf, 1995–2003. First American editions. All volumes are fine in fine jackets, with no remainder marks. *The Amber Spyglass* is signed by Pullman directly on the title-page. Also included is the companion volume *Lyra's Oxford*. A fine and desirable set. \$950
102. Pynchon, Thomas. *Gravity's Rainbow*. Viking Press, 1973. First edition, hard-cover issue. 760 pp. One of 4000 copies printed. Mead A3a. A clean, near fine copy in a jacket which shows just a touch of the usual fading on the spine and a small crease at the front flap. Discreet previous owner name on free front endpaper. A tight, bright copy of this National Book Award-winning modern classic. \$950
103. [Pynchon, Thomas]. Tölölyan, Khachig, and Clay Leighton. *An Index to Gravity's Rainbow: Reset Edition with Corrections*. University of Wisconsin, 1989. Published as a supplement to Pynchon Notes, a revision to the 1980 edition. 51 pp. Stapled wraps. Some minor wear to covers, overall a near fine copy of this scarce item. \$45
104. Raskin, Ellen. *The Westing Game*. E.P. Dutton, 1978. First edition. Winner of the 1979 Newbery Award. First edition, stated, no medal on jacket. A fresh, fine copy in an unclipped jacket which has the slightest crinkling at the head of the spine. Quite scarce in this condition. \$295

105. Roth, Philip. *Sabbath's Theater*. Houghton Mifflin, 1995. First edition of the novel some consider to be Roth's best, winner of the National Book Award. 451 pp. A fine copy in a fine jacket, signed by Roth on the title-page. \$350
106. Ruff, Matt. *Fool on the Hill*. Atlantic Monthly Press, 1988. First edition of this cult classic. 396 pp. A near fine copy with a crease on the upper edge of the rear panel of the jacket and a remainder mark on the bottom edge, this copy belonged to legendary collector Rolland Comstock, and is inscribed to him by Matt Ruff on the dedication page with his usual Kilroy drawing. Additionally there is a Typed Letter Signed from Ruff to Comstock laid in, pleasantly thanking him for sending the book and appreciating his work. A great copy of a great book, required reading for all Cornellians. \$250
107. Ryan, Kay. *Dragon Acts to Dragon Ends*. Taylor Street Press, 1983. Original printed wraps. 64 pp. The extremely scarce first book by a poet whose star has rapidly risen in the past several years. 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. Her first book was self-published with the assistance of a subscription of friends and had almost no distribution. (Although she has not renounced the book, in 2007 she commented, "There is a certain onus on publishing one's own book. So, I wasn't terribly proud to be doing that. It was the act of a desperate woman, and it did me not a shred of good.") A near fine copy with some very slight shelfwear to the wraps and an unobtrusive previous owner name on the flyleaf. Signed by Kay Ryan on the title-page. A very rare book. \$850
108. Ryan, Kay. *How Birds Sing*. San Francisco Center for the Book, 2008. One of 200 copies printed. [9] pp. with 6 illustrations by Tucker Nichols. 4 × 4 inches. Printed letterpress and bound by hand. Signed by both Ryan and Nichols. \$125
109. Ryan, Kay. *Spiderweb*. Ninja Press, 2011. Broadside. 8 × 8 inches. One of an unnumbered, but very few, number of copies printed by Carolee Campbell at Ninja Press

for presenters at the Sun Valley Writers' Conference, 2011. Signed by Kay Ryan, the former Poet Laureate, Pulitzer Prize winner, and MacArthur Fellow. \$50

110. Ryan, Kay. *Tune*. Ninja Press, 2011. Broadside. 11 × 17 inches. One of 75 numbered copies signed by Kay Ryan. Hand set in Eve and Paramount types by Carolee Campbell at Ninja Press. \$75

111. Schulz, Bruno. *The Street of Crocodiles*. Walker and Company, 1963. First American edition of this enormously important book, the first appearance in English of one of the great Polish writers of the twentieth century. Translated by Celia Wieniewska. 159 pp. Light blue cloth boards, spine lettered in dark blue. Some very slight sun fading to edges, else a fine copy in a price-clipped jacket that shows some very minor wear and has two closed tears on the bottom edge that have been professionally mended on the verso. A nice copy of a scarce and important book. \$375

112. Schulz, Bruno. *Sanatorium Under the Sign of Hourglass*. Walker and Company, 1978. First edition in English of Schulz's second volume of work to be translated. 178 pp. Translated by Celia Wieniewska. Illustrated with etchings by Schulz. Black cloth, lettered in red on the spine. The jacket has some minor edgewear along the top edge and an inch-long closed tear at the head of the top front corner; the book itself is fine. A scarce volume by a brilliant, sui generis writer. \$150

113. Sexton, Anne. *Love Poems*. Houghton Mifflin, 1969. First edition of Sexton's fourth book of poems and first following her Pulitzer Prize-winning *Live or Die*. A fine copy in a jacket which has a couple of age spots on the verso; the exterior presents bright and fresh. Overall a beautiful copy of one of Sexton's most popular and enduring collections. \$150

114. Silko, Leslie Marmon. *Laguna Woman*. Flood Plain Press, 1994. Second edition of the first book by this important Native American writer, originally published in 1974. The second edition is published under her own imprint, Flood Plain Press, with a new afterword which did not appear in the first edition. 45 pp. Original printed

- wraps. Inscribed by Silko on the title-page and dated in 1994. Lower front corner very slightly bumped but still easily a fine copy of a scarce book. \$275
115. Smith, Patti. *Just Kids*. Ecco, 2010. First edition. Patti Smith's extremely popular memoir of bohemian life in New York, of becoming an artist, and of Robert Mapplethorpe. Winner of the National Book Award and seemingly destined to be a classic. A fine copy in jacket, signed by Patti Smith on the title-page. \$200
116. Spicer, Jack. *Collected Poems 1945–1946*. Oyez/White Rabbit, 1981. Facsimile edition of a book of poems of which only one copy was originally produced, presented by Spicer to Josephine Miles and now in the collection of the Bancroft Library, Berkeley. [32] pp. Published in an edition of 500 copies (Oyez, the Authorized Checklist). About fine in stapled wrappers, as issued, with a slight old stain on the lower edge of the rear cover. \$35
117. Stegner, Wallace. *Recapitulation*. Doubleday & Company, Inc., 1979. First trade edition of Stegner's sequel to *The Big Rock Candy Mountain*. Aside from some minute rubbing at the head and foot of the jacket spine, a fine copy in a fine jacket. Inscribed by Stegner on the half-title, "For Nate Polowetsky [sic], cordially, Wallace Stegner" Nate Polowetzky was a longtime editor for the Associated Press. \$200
118. Strand, Mark. *The Street at the End of the World*. Ophelia Press, 2011. Broadside. 15 × 10½ inches. One of 75 numbered copies signed by Strand. Type handset and printed in two colors on black German Etching paper. A prose poem, as yet unpublished elsewhere. A fine copy, as new. \$65
119. Thompson, Dunstan. *Lament for the Sleepwalker*. Dodd, Mead and Company, 1947. First edition of the second book by Thompson, a gay World War II veteran who later in life turned to devout Catholicism. His papers are held by the Huntington Library, and his poetry is greatly admired by a small but growing base. A near fine copy in a jacket which has a bit of edgewear and some very minor chipping at the head of the spine, quite a nice copy of a scarce book. \$200

120. Walcott, Derek. *In a Green Night: Poems 1948–1960*. Jonathan Cape, 1962. First edition of the first major collection by the 1992 Nobel laureate, preceded by three volumes of verse and several plays only published in the West Indies. 80pp. Green paper marbled boards over white cloth backstrip, spine lettered in gilt. A beautiful copy, fine in a fine jacket with a couple of minor age spots on the endpapers, this copy also has the extremely rare dark green wraparound band with the Robert Graves quote (“Derek Walcott handles English with a closer understanding of its inner magic than most [if not any] of his English-born contemporaries.”). Goldstraw A4a. Goldstraw does not note the wraparound band. This copy is signed on the front free endpaper by Walcott and dated April 99. A lovely copy of a scarce and important work; we could not imagine one better. \$1800
121. Welty, Eudora. *The Eye of the Story: Selected Essays and Reviews*. Random House, 1978. First edition of this nice collection of Welty’s non-fiction. Signed by Welty in her distinctive miniscule script on the half-title. Extremely minor rubbing at the lower edge of the rear panel of the jacket, else a fine copy. Not to be confused with the signed limited slipcased edition, this is a signed copy of the trade edition. \$250
122. Welty, Eudora. *The Ponder Heart*. Harcourt Brace and Company, 1954. First edition of Welty’s well-loved early novel, with illustrations by Joe Krush. 156 pp. Pink decorated boards over gray cloth spine, dust jacket. Lower corners slightly bumped and lower edges a bit rubbed; inner hinges darkened slightly. Previous owner name to front free endpaper. The jacket is clean and fresh, with only some slight wear at the head and foot of the spine and the lower corners. A nice copy overall. \$100
123. Welty, Eudora. *The Robber Bridegroom*. Harcourt Brace Jovanovich, 1987. First trade edition of the Pennyroyal edition of Welty’s first novel, designed and illustrated by Barry Moser. 134 pp. A fine copy in a fine jacket, inscribed by Welty on the title-page and very scarce thus. Bookmark of a bookshop in Welty’s hometown of Jackson, MS laid in. \$225
124. Whitman, Walt. *Autobiographia, or the Story of a Life*. Charles L. Webster & Co., 1892. First edition. 205, [8, ads] pp. Original green cloth, lettered in gilt and

decorated in dark blue and dark green. Photographic frontispiece with tissue guard. Texts selected from Whitman's previously published prose writings, edited by Arthur Stedman. BAL 21693. Frank Shay's "Bibliography of Walt Whitman" states that the publisher failed and very few copies reached the market. Charles L. Webster was Mark Twain's nephew and his publishing firm was established by Twain in 1884; it met with early success with the publications of Grant's *Memoirs* and Twain's own *Huckleberry Finn*. However debts soon mounted and Twain forced Webster out as publisher in 1888 (he subsequently died in 1891); the firm declared bankruptcy in 1894. This copy is beautifully preserved with only the very slightest rubbing to the corners and head and foot of the spine, very slight browning to the endpapers and a previous owner's small address label to the front pastedown. A gorgeous copy of a scarce book. \$250

125. Williams, William Carlos. *Dear Ez: Letters From William Carlos Williams to Ezra Pound*. The Friends of the Lilly Library, 1985. One of only 203 copies printed at the Private Press of Frederic Brewer, this is copy number 12. Marbled paper boards over black cloth backstrip, spine lettered in green. With the dust jacket. Letters reproduced throughout, with commentary and notes by Mary Ellen Solt. A fine copy of an uncommon item. \$100
126. Zagajewski, Adam. *Tremor*. Farrar, Straus & Giroux, 1985. First edition of Zagajewski's first volume of poetry to appear in English. 83 pp. A fine copy in a fine, price-clipped jacket, signed by Zagajewski on the title-page. \$165
127. Zagajewski, Adam. *Canvas*. Farrar, Straus & Giroux, 1991. First edition of Zagajewski's second volume of poetry to appear in English. 81 pp. A fine copy in a fine, price-clipped jacket, signed by Zagajewski on the title-page. \$165
128. Zagajewski, Adam. *Without End: Selected and New Poems*. Farrar, Straus & Giroux, 2002. First edition of Zagajewski's career-spanning collection. 285 pp. A fine copy in a fine jacket, signed and dated in the year of publication on the half-title. \$100

BOOKS ABOUT BOOKS · PRINTING HISTORY · FINE PRINTING

129. [Bookbinding]. Chalmers, John P., ed. *A Bookbinders' Florilegium*. The Press at the Humanities Research Center, 1988. First edition, one of 140 copies (of which 40 were reserved). 128 pp. Black cloth spine with paper label over printed paper boards. A collection of credos by over 35 bookbinders, including Timothy Ely, Sydney Cockerell, Monique Lallier, Tini Miura, Philip Smith, and others. Introduction by Decherd Turner. A fine copy. \$200
130. [Bookbinding]. Miura, Kerstin Tini. *My World of Bibliophile Binding*. University of California Press, 1984. 216 pp. Purple cloth boards, decorated in blind. Profusely illustrated with color plates. Errata sheet laid in. A fine copy in original slipcase with pictorial onlays. Signed by Miura below her photograph on page xiii. \$250
131. [Bookplates]. Braungart, Richard. *Das Exlibris der Dame*. Franz Hanfstaengl, 1923. First edition, one of 1000 numbered copies printed. 40 pages of text (in German), followed by 96 plates illustrating various bookplates made for women. Vellum spine decorated in gilt over patterned paper boards. Top edge gilt. Czech bookplate on front pastedown. Vellum very slightly darkened, else a fine copy. \$200
132. D'Ambrosio, Joseph. *You Dress "Funny," an Experience*. Joseph J. D'Ambrosio, 1970. D'Ambrosio's first book, printed and self-published in an edition of one hundred numbered copies, of which this is "zero one two." Illustrated with original silkscreens. A fine copy in original silver boards. D'Ambrosio (1934–2009) was well-known for his work as a book designer and creator of miniature books. \$475
133. [Doheny, Estelle.] Ward Ritchie Press. *The Book as a Work of Art: An Exhibition of Books and Manuscripts from the Library of Mrs. Edward Laurence Doheny*. Ward Ritchie, 1935. First edition, one of 650 copies printed. An early Ritchie production, a sumptuous commission from Mrs. Doheny cataloguing an exhibition at the E.L. Doheny Jr. Memorial Library at the University of Southern California February 19 to March 9, 1935. 56 pp. Cover wraps block-printed with a design from a fourteenth-century painting by Orcagna, title label on front cover. Books exhibited include Caxton's

Golden Legend, the Nuremberg Chronicle, multiple illuminated manuscripts and incunables, several Blakes, and others. A very good or better copy with some edge-wear, primarily due to the covers being slightly larger than the text block, and a small closed tear on the upper edge of the front cover. An uncommon item. \$195

134. [Imprenta Glorias]. Stuart, Gloria. *Wardela!* Imprenta Glorias, 1996. Accordion folded sheet [12 pp.] attached to brocaded covers tied together with cloth ties. Poems written by Gloria Stuart to Ward Ritchie on one side; the reverse sequence is a poem by Ritchie to Stuart. Design, illustration, and printing by Stuart; binding by Allwyn O'Meara. Folded sheet laid in which reads: "To honourable Fine Printers Ancient poet, printer, philosopher say 'Perfection is imperfection.' So....." [The "o" in "imperfection" is printed above the line.] Inscribed by Gloria Stuart to the previous owner inside the folded sheet. Fine. Very rare; OCLC only locates three copies (Occidental, Berkeley, LC). \$1600

135. King, Susan E. *Women and Cars*. Women's Studio Workshop/Paradise Press, 1983. Susan King's enormously important artist's book. "The texts, selected from various authors, and the illustrations are printed on both sides of strips, which are tipped, in threes, on to the folds of a continuous backing strip folded accordion-style and attached to separate upper and lower boards, to resemble a book." A fine copy. \$250

136. [Landacre, Paul.] Lehman, Anthony L. *Paul Landacre: A Life and a Legacy*. Dawson's Book Shop, 1983. Los Angeles Miscellany Number 15. 198 pp. Quarter black cloth over pictorial paper boards, spine lettered in gilt. Illustrated with photographs and reproductions of wood engravings, some in color. Also contains lists of prints, bookplates, and Christmas cards by Landacre, along with a bibliography. Printed by Richard J. Hoffman. Some foxing to the page edges, spine very slightly cocked, but overall a near fine copy of a scarce and useful book. \$275

137. [Leaf Book]. Hutner, Martin. *The Making of the Book of Common Prayer of 1928: Accompanied By an Original Leaf Printed on Vellum at The Merrymount Press*.

- Chiswick Book Shop, 1990. First edition, one of 285 copies printed. 75 pages. Linen cloth with red leather spine label lettered in gilt, in slipcase. A fine copy. \$375
138. [Marbling]. Easton, Phoebe Jane. *Marbling: A History and Bibliography*. Dawson's Book Shop, 1983. First edition, one of 850 numbered copies, signed by the author. xiii, 190 pp. Marbled paper sample tipped in to frontispiece, with six additional samples tipped in between pp. 66–67. Color illustrations. Bound in full linen with spine stamped in brown, marbled paper inset to front board. Designed and produced by Joseph Simon and Lillian Marks. Fine. \$200
139. [Ninja Press]. Loney, Alan. *The Sirens*. Ninja Press, 2011. One of 80 signed and numbered copies. Previously unpublished poems, hand set in Eve and Paramount printed on gampi torinoko. The decorative device repeated throughout the text is embellished by hand with gold and silver pigments, as is the titling. The text is sewn through the black Asahi cloth spine with gray silk cord echoing the silver embellishments. The boards are covered in hanji. Design and execution by Carolee Campbell. A typically gorgeous and thoughtful production, the newest book from this important press. \$450
140. [Pennyroyal Press]. Rutledge, Yvette. *Alphabet*. Pennyroyal Press, 1986. Broadside. 17 × 14 inches. Designed by Barry Moser, twenty-six calligraphed letters by Rutledge, exquisitely printed in twenty-seven colors (each letter plus the colophon) by Harold McGrath. One of an undetermined number of copies (the checklist notes 100 copies while the broadside says 183), signed by Moser, McGrath, and Rutledge. An amazing example of McGrath's artistry. Pennyroyal Checklist Broadside 83. \$375
141. Talamantez, Ines, and Cornelia von Mengershausen. *Tse'gihi*. Ettan Press, 1978. One of fifty numbered copies printed by Patrick Reagh in Los Angeles on Twin-rocker paper. "A traditional Navajo text translated from the original language by Ines Talamantez; with three color etchings by Cornelia v. Mengershausen." Unbound sheets laid into a folding clamshell case. A fine copy. Scarce. \$1800

142. [Typography]. Valotaire, Marcel. *La Typographie*. Henry Babou, 1930. First edition, one of 1000 numbered copies. Preface by Léon Pichon. Photographs by Jacques Evers. Text in French. First volume of the series *La Technique du Livre et des Arts Graphiques*. With 35 beautiful gravure plates illustrating various aspects of printing, including setting type in a composing stick, preparing the imposition, etc. Loose signatures and plates in a folding chemise. Some external wear, lacking original ties, interior clean. \$125

Triolet Rare Books was founded in 2011 by Jesse Rossa, who over the past fifteen years has worked in myriad bookish settings, including in the antiquarian book trade, apprenticing as a hand bookbinder, and serving as a special collections librarian at the University of Delaware, where he focused on acquisitions and authored the catalogue *Ezra Pound in His Time and Beyond*, which accompanied the 2006 exhibition of the same name. Now with Triolet Rare Books he is dedicated to creating an imaginative selection of interesting, important, rare, and eclectic books. We look forward to assisting you with your individual bibliographic needs.

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