

Triolet Rare Books

OCCASIONAL LIST #2

Items to be displayed at
The Santa Monica Antiquarian Book Print and Paper Fair
February 9–10, 2013

TERMS: All items subject to prior sale and are guaranteed as described. For any return, please contact us within 10 days of receipt. California sales tax will be added.

Visa, MasterCard and PayPal accepted.

1. ACKER, Kathy. *I Dreamt I Became a Nymphomaniac!: Imagining*. Empty Elevator Shaft Poetry Press, 1974. First edition. Original stapled wrappers. Five parts of six (lacking volume five). The title varies: vols. 2–4 read *I Dreamt I Was a Nymphomaniac!: Imagining*. The author varies: vol. 1–2 by Kathy Acker, vol. 3 by Peter Gordon, vol. 4 and 6 unattributed. Continuous pagination. The first volume is published by Empty Elevator Shaft Poetry Press; the second by Kathy Acker, and volumes 3, 4 and 6 by “The Black Tarantula.” Very scarce, almost complete grouping of one of Acker’s early self-published novels. Some rubbing and toning to covers, but overall a very good or better set. \$850
2. ACKER, Kathy. *The Adult Life of Toulouse-Lautrec*. Self-published, 1975–1976. First edition. Original stapled wrappers in six parts. 1. The case of the murdered twerp [pp. [1]–41]. 2. Longing for better things [pp. [42]–90.] 3. “Stop it, Ted, I screamed when he finally released me, but he didn’t hear, he was like a madman: overcome with lust, I was totally in his power, completely helpless” [pp. [92]–132]. 4. How love can lead youngsters to murder [pp. [134]–172]. 5. The future. [pp. [174]–213]. 6. The Life of Johnny Rocco [pp. [216]–260]. Very scarce complete set of one of Acker’s early self-published novels. Some toning and rubbing to some of the covers, but overall very good or better. \$1100

3. 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
4. ARCENEUX, Edgar. *107th Street Watts*. Revolver Archiv für Aktuelle Kunst, 2003. First edition, one of 1000 copies printed. Two volumes in wrappers, lettered in gilt on the spine and blind on the front cover, both housed in a glossy white slipcase. The first volume is a continual photographed strip of 107th Street, bound accordion-style, mimicing Ed Ruscha's *Every Building on the Sunset Strip*; the second volume contains essays by Charles Gaines, Lynell George and Vincent Johnson. Extremely slight bump to top front corner of text volume, else a fine set, as new. Signed by Edgar Arceneaux on the last page of the text volume. \$200
5. AUSTER, Paul. *Fragments From Cold*. Parenthèse, 1977. First edition. [25] pp. Drawings by Norman Bluhm. Of an edition of 750 copies, 20 were signed and numbered by the author and artist, this is number 2/20. A fine copy in stapled wraps and dust jacket, with a touch of rubbing to the foot of the spine. One of the scarcest of Auster's works. \$1500
6. AUSTER, Paul. *White Spaces*. Station Hill, 1980. First edition. 32 pp. Glossy printed wraps. One of 1000 copies printed. A fine copy with a touch of surface wear to the white wraps. \$125
7. AUSTER, Paul. *The New York Trilogy. City of Glass; Ghosts; The Locked Room*. Sun and Moon Press, 1985–1986. First editions, first printings, of Auster's

breakthrough trilogy. Three octavo volumes, blue cloth. *City of Glass* is in a second issue jacket, although the sticker is no longer present. All volumes near fine or better; *City of Glass* has some minor spotting on the bottom edge, a crease on the rear flap of the jacket and some very slight edgewear; *The Locked Room* has a small scuff on the jacket spine and an unobtrusive previous owner name on the half-title. *Ghosts* is just about fine in a fine jacket with some extremely minor foxing on the top edge. *Ghosts* and *The Locked Room* are signed by Auster on the title-page. A very attractive set. \$1100

8. BARRIE, J.M. *Peter Pan, or, The Boy Who Would Not Grow Up*. Charles Scribner's Sons, 1928. First American edition. Despite being first performed in 1904, Barrie's play version of Peter Pan was not published in book form until 1928, as part of the Uniform Edition of the Plays of J.M. Barrie. Published by Hodder & Stoughton in London and Scribner's in America "at about the same time as the English" according to Cutler. xxxiii, 162 pp. Includes Barrie's introductory dedicatory essay "To the Five." Original paper boards, lettered and decorated in black. With the rare dust jacket, which is clipped at the head of the front and rear flaps, with some minor edgewear and browning to the spine but otherwise remarkably well-preserved. The American edition is quite scarce, especially in jacket. See Cutler, p. 201. \$500

9. BECKETT, Samuel. *Murphy*. George Routledge, 1938. First edition of Beckett's first published novel. 282, [4] pp. In the publisher's second binding of coarse cloth with spine lettered in black. Rejected by over forty publishers before finally being published by Routledge on Jack Butler Yeats' recommendation, the book's initial print run of 1500 copies sold sluggishly, and 782 copies were reissued several years later with a new price label and a different binding. This copy shows some slight rubbing to the head and foot of the spine but is otherwise quite clean. The front flap of the dust jacket is laid in, with the new price label pasted over the original printed price. Any copy of this high spot of twentieth-century literature is rare. Federman & Fletcher 25. \$3500

10. BECKETT, Samuel. *Molloy*. Les Éditions de Minuit, 1951. True first edition, regular issue, of the first novel in Beckett's trilogy. 272 pp. Printed wraps with original

glassine. One of 3000 copies printed. Pages slightly browned as always, a couple of small spots on rear cover, else a very clean copy of a fragile book. Federman & Fletcher 257. \$250

11. BECKETT, Samuel. *L'Innommable*. Les Éditions de Minuit, 1953. True first edition, regular issue, of the last novel in Beckett's trilogy. 262 pp. Printed wraps with original glassine. One of 3000 copies printed. Pages slightly browned as always, glassine chipped at top edge of front panel and missing a chip from the center of the spine, but overall a very nice copy of a scarce book. Federman & Fletcher 260. \$250

12. 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. Federman & Fletcher 374. \$300

13. BEEKE, Anthon. *Alphabet*. Anthon Beeke and Steendrukkerij de Jong & Company, 1970. From the Quadrat-Print Series. Small square quarto. Stiff white paper portfolio with photos of the shooting session on the inner covers. Thirty plates on stiff paper laid in, as issued. In each of the plates, nude female models are arranged to spell out the letters of the alphabet and several punctuation marks. In 2007, Vanessa Beecroft's VBLV project for Louis Vuitton was found to be an unauthorized copy of Beeke's Alphabet and that book was pulled from circulation. Some rubbing to the paper portfolio with a corresponding abrasion; the plates are fine. Beeke's original publication is quite scarce. \$500

14. BELLOW, Saul. *Ravelstein*. Viking, 2000. First edition of Bellow's final novel, published in his eighty-fifth year. Martin Amis described the book as "a masterpiece with no analogues." 233 pp. Head and tail of spine very slightly rubbed, but still a fine unread copy. Signed by Bellow on the title-page and scarce thus. Harvard Book Store "signed by the author" sticker on front jacket panel. \$250

15. BERNHARD, Thomas. *Beautiful View*. William Drenttel, 1994. [4] pp. First edition thus, one of 120 copies printed. Handset in Johanna 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 Bernhard's work. \$45
16. BERRIGAN, Ted. *The Sonnets*. Lorenz & Ellen Gude, 1964. True first edition, one of 300 copies (this copy unnumbered), of Berrigan's monumental first publication. Side-stapled mimeographed sheets. Edited by Ron Padgett, cover by Joe Brainard. As is common, the rear cover sheet is lacking, and oddly, the book is stapled on the right side, not the left. One can only imagine what was happening at the kitchen table where the loose sheets were being assembled. Otherwise the wraps show a bit of wear but overall a well-preserved copy. Of this edition Jed Birmingham has said, "It is not only a canonical publication of the Mimeo Revolution, but also of 20th Century poetry." See Fischer, pp. 24–25. \$700
17. BERRIGAN, Ted. *Many Happy Returns*. Angel Hair/Grabhorn-Hoyem, 1967. Single sheet, folded to make [4] pages. One of 200 copies printed, this copy signed by Berrigan. A fine copy. See Fischer, p. 30. \$400
18. BIERCE, Ambrose. *The Fiend's Delight*. By Dod Grile [pseudonym]. 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
19. BISHOP, Elizabeth. *North & South*. Houghton Mifflin, Boston, 1946. First edition of Bishop's first book, one of 1000 copies printed. 54 pp. Blue boards lettered and decorated in silver, with dust jacket. The jacket has some edgewear, including a

couple of closed tears and corresponding creases, with some minor rubbing to the back panel, but is fully intact. The book itself has some very slight wear at the head and foot of the spine, else clean and tight. The important debut of one of the greatest poets of the twentieth century. \$900

20. [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 original acetate jacket. Morrow & Cooney 110e. \$400
21. BOLAND, Eavan. *Night Feed*. Arlen House, Dublin, 1982. True first edition of this important collection by the noted Irish poet. Original printed wraps, no hardcover issued. 60 pp. A bit of rubbing to the uncoated covers, upper front corner of cover slightly bumped, but overall a very fresh copy of a scarce book. \$250
22. [BOOKPLATES]. *Czech Bookplate Collection*. Various places, various dates [circa 1915–1990]. A collection of approximately 280 bookplates, almost all of which are from the Czech Republic. Some of the bookplates were made for such owners as writer Vojtech Martinek; publisher Alois Chvala; book collector and patron Josef Portman; Hans Massmann; philologist Frantisek Groh; art designer Josef Svoboda; and publisher Hugo Kosterka. Artists include Pravoslav Kotik; Bruno Heroux; Karel Hojden; Rastislav Michal; and Pavel Simon. Artistic styles run the gamut, from color prints to wood engravings and etchings, with images of nudes, animals, books, figures, abstracts, flowers, and more. Many of the bookplates were created for women owners. A wonderful and diverse showing; Eastern European bookplates are not as often seen as American or British ones. The collection also includes about ten bookplates created for recipients with non-Czech names (Danish, German, French), including Richard Braungart, who wrote several books about bookplates, and several generic bookplates with no owner's name. \$4800

23. 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
24. BRAINARD, Joe, and Anne Waldman. *Self-Portrait*. Siamese Banana Press, 1972. First edition. Side-stapled wraps. Some wear to covers, rear cover starting from one of the staples, but overall a clean copy of an uncommon book. \$150
25. BUKOWSKI, Charles, et. al. *Showcase: number 3*. James Gove, Barstow, CA, 1966. Scarce mimeo magazine, staple-bound olive green wraps with hand-coloring to front cover illustration. Edited by James Gove. Includes Bukowski's "Poem For My Daughter" (not published in a book collection until *The People Look Like Flowers At Last* in 2007) and "Good Morning" (uncollected). Some toning to edges but overall a very well-preserved copy of a fragile publication. \$100
26. BUKOWSKI, Charles. *If We Take—*. Black Sparrow Press, 1970. String-sewn printed wraps. One of 400 copies printed. Distributed by Black Sparrow as a New Year's greeting. A fine copy. Morrow & Cooney 74. \$125
27. BUKOWSKI, Charles. *Hello. It's Good to be Back*. Zweitausendeins, 1978. Original LP record of Bukowski's reading in Hamburg 18 May 1978. Gatefold sleeve with full text of poems in German and English. Photograph of Bukowski on front cover by Michael Montfort. Top corner of sleeve slightly bumped. Disc is clean and unscratched. The original fold-out poster is not present. Still, a rare and desirable Bukowski item. \$250

28. BURROUGHS, William S. *The Naked Lunch*. The Olympia Press, 1959. First edition, first issue, with 1,500 francs price on rear cover and no new price stamp, green border on title-page. One of 5,000 copies of the first edition printed. No dust jacket, but Miles notes that “the very first issues were released without the dust jackets; they were added after a month or so.” This could very well be one of those earliest copies. Spine a bit sunned with some rubbing and scuffing at the spine edges, small nick over price number but still perfectly legible. Overall a clean and tight copy and scarce thus. Maynard & Miles A2a. \$950
29. BURROUGHS, William S. “*From Naked Lunch*.” Grove Press, 1962. Advance promotional brochure distributed by Grove Press, with essays by Terry Southern and E.S. Seldon, selections from the text, and comments on the back cover by Ciardi, Mailer, Lowell, and Kerouac. Slight rust spot from staple, else a fine copy. Maynard & Miles F7. \$100
30. BURROUGHS, William S.; Gregory Corso, Brion Gysin, and Sinclair Beiles. *Minutes to Go*. Beach Books, Texts and Documents, 1968. First edition thus, following the Paris edition of 1960. This edition has a collage by Claude Pelieu on p. [2] which is not included in the original edition. Original printed wraps. One of 1000 copies printed. Some foxing to page edges, else fine. Quite scarce. Maynard & Miles A3b. \$100
31. CAMUS, Albert. *The Outsider*. Hamish Hamilton, 1946. First edition in English of Camus’ classic existential novel, published in the United States by Knopf as *The Stranger*. Translated by Stuart Gilbert. Introduction by Cyril Connolly. 104 pp. Green cloth, spine lettered and decorated in silver. Small bump to bottom edge of boards, corners slightly bumped, spine a bit faded. A nice copy, lacking the rare dust jacket, of an uncommon book and a twentieth-century high spot. \$85
32. 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

33. CARROLL, Jim. *The Book of Nods*. Viking, 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

34. CARSON, Anne. *Nox*. New Directions, 2010. First edition. A beautifully presented facsimile of an artists book, bound accordion-style and housed in a clamshell box. Signed by Anne Carson on the verso of the title-page and very scarce thus. Despite its elaborate production the book went into multiple printings. A fine copy. \$250

35. CARVER, Raymond. *At Night the Salmon Move*. Capra Press, 1976. First edition, wrappers issue, of Carver’s third collection of poetry. 44 pp. Spine and top of wrappers sunned, small stain to top edge (not affecting pages), else a fine copy. \$100

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 printed. 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, [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. \$325
38. [CLINKER PRESS]. Winter, Robert W. *The Arroyo Culture*. The Clinker Press, 1999. One hundred copies were printed of the second edition, a.k.a. the "Fire Edition," so named because most of the edition was destroyed in a fiery accident. This copy is apparently out of series, initialed "D.W." on the colophon (most likely the binder David Weinstein), who has noted "Kimberly's Xerox edition no. 2/4." Plain brown cloth boards. A fine copy of an uncommon title, focusing on the early cultural and artistic history of the Arroyo Seco. \$200
39. 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
40. 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. \$750
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 made very few appearances for the book. \$125

42. CORTÁZAR, Julio. *Hopscotch*. Pantheon, 1966. First American edition, and first edition in English, of Cortázar's masterpiece, one of the most important and influential novels to be published in post-war Latin America. Translated by Gregory Rabassa. 564 pp. Full red cloth, lettered in blue and decorated in green, dust jacket. Very slight sunning to top edge of boards. Jacket shows some edgewear, especially at head and foot of spine, and a couple of closed tears with corresponding darkening on the verso from old tape repairs (the tape is no longer present). Overall a clean, bright copy of a landmark novel. \$100
43. CRANE, Hart. *The Bridge*. Horace Liveright, 1930. First trade and first American edition of Crane's modernist epic, revised and corrected from the Black Sun Press limited edition published in Paris earlier the same year. 82 pp. Original blue cloth, ruled in blind and lettered in gilt. Frontispiece photograph by Walker Evans. Some very slight spotting to the boards, gilt on spine a bit dulled but still quite legible. Front board very slightly bowed. Internally clean and tight. A nice copy of a high spot of twentieth-century poetry. \$400
44. CRAPSEY, Adelaide. *A Study in English Metrics*. Alfred A. Knopf, 1918. First edition, with the rare dust jacket. 80 pp. Full gray cloth, lettered in gilt and ruled in blind. The dust jacket has a short closed tear at the tail of the spine crease but is otherwise remarkably well-preserved. Crapsey (1878–1914) is perhaps best known for her invention of the cinquain, a verse form influenced by Japanese poetry and akin to the Imagist movement spearheaded by Ezra Pound in the same time period. A graduate of Vassar and instructor at Smith, Crapsey's early death at thirty-six cut short a promising career. \$250
45. [CROWLEY, Aleister]. Russell, C.F. *Tropermic Calculus*. Printed For the Author & His Friends, Los Angeles, 1944. Extremely rare self-published pamphlet by the mathematician and occultist Cecil Frederick Russell (1897–1987), a disciple of Aleister Crowley, who said in his *Confessions* of Russell that he had "amazing ability, backed by exceptional energy and other moral qualities such as the Great Work, or indeed any work worth the name, requires." 42 pp. A well-preserved copy in the original orange printed stapled wraps with some very slight wear to the upper corners. \$175

46. CUMMINGS, E.E. *IS 5*. Boni and Liveright, 1926. First edition, limited issue. Of 77 numbered copies signed by the author, one of 70 for sale. Gold-speckled paper boards over cloth backstrip, spine decorated in gilt. With publisher's original slipcase. Head and tail of spine a bit rubbed. Slipcase rubbed and slightly chipped at corners and extremities, but overall a very nice copy of a rare and desirable issue. Firmage A6b. \$1700
47. CUMMINGS, E.E. *16 Poèmes Enfantsins*. 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
48. 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
49. 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
50. DANIELEWSKI, Mark Z. *Only Revolutions Journals (2002–2004)*. Berliner Festspiele, 2012. Edition no. 2 published by the Berliner Festspiele 2012. Staple-bound wraps. 52 pp. Includes facsimile images from Danielewski's journals for his National Book Award-nominated novel, with text transcriptions in English and German.

Also includes a fold-out drawing by Jorinde Voigt, Symphonic Area (2009). Slightly bumped at the head of the spine, else a fine copy. Signed by Danielewski with his trademark Z on the title-page. \$75

51. DARWISH, Mahmoud. *The Soldier Who Dreamt of White Lilies*. n.p., 1969. Very scarce bilingual edition of this long poem by the important Palestinian poet, possibly his first English-language publication (published the same year as *The Promise of Al-Assifah*, a small collection of his work, also very rare). Translated by Harry Martens, Abdurrahman Bushnaq, and A. R. Yaghi, who contributed an introduction. Text in English followed by text in Arabic with separate paginations. Stapled printed wraps. Some soiling and shelfwear to the book, including creasing to the corners of the front wrapper and to spine, some foxing to exterior. A very good copy. Very rare, OCLC shows only four copies in institutions. \$175
52. [DAVIS, Jefferson]. *Electoral Ticket*. "Election, Wednesday, November 6th, 1861. / For President / Jefferson Davis, / of Mississippi. / For Vice President, / Alexander H. Stephens, / of Georgia." Virginia, 1861. 4 × 6 inches. Election, Wednesday, November 6th, 1861. / For President / Jefferson Davis, / of Mississippi. / For Vice President, / Alexander H. Stephens, / of Georgia. / Electoral Ticket. / For the State at Large, / John R. Edmunds, Halifax. / Allen T. Caperton, Monroe. / For the Districts [sixteen candidates listed for districts 1st to 16th]. Across the bottom, "For Congress, / Roger A. Pryor." Signed "A.L. Smith" on the verso. Housed in an old wood frame with glass on both sides; glass on front is broken and held with masking tape. \$450
53. [DUCHAMP, Marcel]. *Orbes*. 2e serie, no. 4, été 1935. José Corti, 1935. 22, xxii pp. Innovatively designed issue of this Dada/Surrealist journal, edited by Jacques-Henry Lévésque. The volume can read starting from either cover, alternating recto (right-side up) and verso (upside-down) text pages, with page numbers in Arabic and Roman numerals for each direction. The rear cover reproduces a Duchamp drawing from "The Bride Stripped Bare By Her Bachelors, Even" which appeared in the 1934 "Green Box" edition, which is advertised on the inside rear cover. Also includes work by Cendrars (writing on Henry Miller), Reverdy, Picabia, and others.

Slight edgewear, small closed tear at head of front spine crease, but overall a well-preserved copy of a fragile item. [together with:] *Orbes*. Numéro 4, Hiver 1932–1933. José Corti, 1932. 152 pp. Fourth issue of the first series of the journal, including work by Gertrude Stein, Cendrars, Picabia, et. al. Some rubbing to cover, lower end of spine chipped. [and:] Lévesque, Jacques-Henry, Jean van Heeckeren, and Olivier de Carné. *La Ligne de Vie*. Collection Orbes 2. José Corti, 1931. 56, [8] pp. One of 600 numbered copies on Bouffant of this special edition (of a total edition of 650), with essays by each of the authors and three portraits by Stefaan Couwenberg. Very slight handling wear to wraps, else near fine. \$750/the lot

54. DUNCAN, Robert. *Heavenly City, Earthly City*. Bern Porter, Berkeley, 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
55. 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
56. ELMSLIE, Kenward. *Pavilions*. Tibor de Nagy Editions, 1961. First edition of Elmslie's first book, published in an edition of 300 copies. 34 pp. Staple-bound wraps with dust jacket. The jacket was originally glued under the flaps to the front and rear

covers; the glue has come undone on the front flap. Small ink mark on rear cover, else a fine copy. Signed by Elmslie on the title-page and dated 1963 and additionally inscribed across the front flap, inside front cover, and front flyleaf, "for Rosalinde / with love / from KSE." The debut publication of a major figure in the New York School scene, known for his stewardship of Z Press and collaborations with Joe Brainard. \$125

57. ELMSLIE, Kenward, and Joe Brainard. *Shiny Ride*. Boke Press, 1972. First edition. Side-stapled wraps. Contains two stories, "Shiny Gun" and "Mechanical Ride," written by Elmslie and illustrated by Brainard. Barest rubbing to rear cover, but overall a fine copy. Scarce. Clay & Phillips, p. 266. \$175

58. ENDORE, Guy. *The Sleepy Lagoon Mystery*. R and E Research Associates, 1972. Reprint of this important tract, first published in 1944, by Endore, the noted screenwriter and author of *The Werewolf of Paris*. As a member of the Sleepy Lagoon Defense Committee, Endore said that Sleepy Lagoon was "the name of a disgrace which should be on the conscience of every decent American- and especially every decent person who lives in Los Angeles- because we allowed it to happen here." The Defense Committee was a movement for legal justice on behalf of seventeen Mexican-American youths convicted of murder and assault charges in 1942. "The power of Endore's pamphlet in broadening the movement cannot be overstated, for it also recruited the support of people with no direct ties to the case." (Frank Barajas, *The Defense Committees of Sleepy Lagoon: A Convergent Struggle against Fascism, 1942-1944*) The convictions were reversed on appeal in October 1944. Originally published as a pamphlet, this 1972 edition is in black library-style boards with gilt lettering on the spine. All editions of Endore's work are now rare (there was a later paperback reprint in 1978). Some spotting to the rear board and offsetting to the front endpapers, else a fine copy. \$125

59. ERICKSON, Steve. *Zeroville*. Europa Editions, 2007. First edition of Erickson's phantasmagorical meditation on the power of cinema (optioned by James Franco in 2011). 329 pp. Paperback original with French flaps. A just about fine copy with a

touch of surface wear and the lower corners very slightly bumped. Signed by Erickson on the title-page and uncommon thus. \$100

60. FANTE, John. *Full of Life*. Little, Brown & Co., 1952. First edition. 178 pp. Light green cloth, lettered in blue on the spine. With the scarce, unclipped dust jacket, which shows a price of \$2.75. Slight darkening to top edge of cloth. The jacket shows a bit of edgewear and some slight chipping at the foot of the spine and the front corners, mild toning and slight browning to the spine. Still, quite a nice copy of an uncommon book. One of Fante's most popular novels upon publication, he adapted it as a screenplay, and it was produced in 1956 as a successful comedy starring Judy Holliday. \$400
61. 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
62. 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*). A fine copy. \$90
63. 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

64. FERLINGHETTI, Lawrence. *Ctu básen která nekončí*. Československý spisovatel pro členy 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. Scarce; WorldCat shows only four copies, two in the United States and two in the Czech Republic. \$100

65. "FIELD, Michael." [Katherine Harris Bradley and Edith Emma Cooper] *Dedicated: An Early Work of Michael Field*. G. Bell & Sons Ltd., 1914. First edition of this late work by the Victorian couple, aunt and niece, Katherine Bradley and Edith Cooper, prepared by Katherine in the months following Edith's death in December 1913 and just prior to her own passing in September 1914. The book consists of earlier poems by Edith save the final one, "Fellowship," by Katherine. Green cloth, with an elaborate gilt cover design by Charles Ricketts. 124 pp. Top edge unopened. Some extremely slight rubbing to the head and foot of the spine, lower corners slightly bumped, slight crease to top corner of front free endpaper, but overall, a very fresh, clean copy, unopened. \$175

66. FLANAGAN, Bob. *Slave Sonnets*. Cold Calm Press, 1986. First edition, one of only 700 copies printed. A collection of ten pieces by the legendary performance artist. Original stapled wraps with cover illustration by Mike Kelley. A beautiful, clean copy of a scarce book. \$125

67. 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

68. 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 custom clamshell case designed by the binder. \$750

69. FROST, Robert. *The Lone Striker*. Alfred A. Knopf, 1933. First edition. One of 2000 copies printed. String-sewn wraps with a cover illustration and vignette by W.A. Dwiggins. String slightly loose, else a fine copy in the original unprinted envelope, which is a bit rubbed. Number Eight of the Borzoi Chap Books. \$50

70. GARCÍA LORCA, Federico. *Canciones (1921–1924)*. Segunda edición. Revista de Occidente, 1929. Second edition 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

71. [GEHENNA PRESS]. Melville, Herman. *A Thought on Book-Binding*. Gehenna Press, 1967. [4] pp. Melville’s review of Cooper’s *The Red Rover*, from 1850, while he was working on *Moby-Dick*. Printed in black and red. Portrait of Melville on front cover by Baskin. Some offsetting to front and rear cover, slight edgewear. A scarce Gehenna publication, no limitation given. Baskin 52. \$150

72. 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." Although not called for, signed by Gioia on the colophon. \$225
73. GIOIA, Dana. *Pity the Beautiful*. Graywolf, 2012. First edition. As new in wraps, as issued, signed by Gioia on the title-page. \$50
74. GIRA, M. [Michael]. *The Consumer*. 2.13.61, 1994. First edition of this collection of nightmarish stories and vignettes by the musician, artist, and impresario, founder of Swans and Young God Records. 237 pp. A paperback original. Some minor handling wear to wraps, else a fine copy. Signed by Gira on the half-title and dated in 1996. Very scarce, especially signed. \$225
75. GOLDIN, Nan. *Cookie Mueller*. Pace/MacGill Gallery, 1991. First edition. Staple-bound wraps, as issued. Fifteen color photographs by Goldin of Mueller, with texts by both. A beautiful copy, no flaws. Very scarce, especially in this condition. \$225
76. HARRISON, LOU. *Lou Harrison's Music Primer: Various Items About Music to 1970*. C.F. Peters, 1971. First edition. Original printed stapled wraps. An excellent introduction to Harrison's basic compositional techniques and thoughts on music, beautifully printed in a facsimile of Harrison's calligraphic hand. 50 pp. Some very slight surface wear but overall just about fine. Very uncommon. \$150
77. HECHT, Anthony. *A Summoning of Stones*. Macmillan, 1954. First edition of Hecht's first book. Browning to endpapers and top edge, jacket shows some

edgewear with some chipping at head of spine, browning. Signed by Hecht on the title-page. \$175

78. 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

79. HECHT, Anthony, trans. Voltaire. *Poem Upon the Lisbon Disaster*. Penmaen Press, 1977. Deluxe edition, one of 100 copies numbered in Roman, this is copy LXXV. 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

80. HOCKNEY, David. *Photographs*. Petersburg Press, 1982. First edition. Published on the occasion of an exhibit of Hockney's photographs at the Centre Georges Pompidou, July 7–September 12, 1982. Text in English. Fully illustrated with 80 color plates and six black and white plates. Full red cloth, lettered in white on the spine. The jacket shows a bit of edgewear, especially at the top of the front panel, spine, and flaps, and some slight puckering on the front panel. Signed by Hockney on the free front endpaper and dated in 1993 and quite uncommon thus. \$425

81. 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

82. HUGO, Richard. *The Triggering Town: Lectures and Essays on Poetry and Writing*. W.W. Norton & Co., 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 is common with this book, but not the price. \$85
83. 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. \$1200
84. HUTCHINSON, Francis. *An Historical Essay Concerning Witchcraft. With Observations upon Matters of Fact; tending to clear the Texts of the Sacred Scriptures, and confute the vulgar Errors about that Point*. R. Knaplock and D. Midwinter, 1718. First edition. Octavo. With the half-title and [2] pp. publisher's ads at the end. Nineteenth-century half-calf over marbled boards, spine gilt with morocco label, all edges stained yellow, marbled endpapers. Front hinge professionally strengthened, rear hinge a bit rubbed but solid. Hutchinson's work is "full of valuable historical details, with many particulars collected by personal inquiry from survivors." (DNB) Chapter V is titled "The Witchcrafts at Salem, Boston, and Andover, in New-England" and includes information regarding the role of Cotton Mather and his support for the trials. Hutchinson's book is regarded as ending the persecution of witches in England. Howes H848; Sabin 34063. \$1750

85. 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 book shop at 624 South Carondelet in Los Angeles, on June 15, 1938. Although the colophon states that 500 copies were printed, a scarce item; Jake 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 of a fragile item. \$275
86. INDIANA, Robert, and Robert Creeley. *Numbers*. Edition Domberger/Galerie Schmela, 1968. First edition. Printed wrappers, with black printed slipcase. One of 2500 copies printed. Poems in English and with a German translation by Klaus Reichert. Ten full color Indiana silkscreens printed by Domberger. Top corner very slightly bumped, bottom corner of slipcase slightly dinged, else a fine copy. \$600
87. ISHERWOOD, Christopher. *A Single Man*. Simon & Schuster, 1964. First edition of Isherwood's classic novel, basis for the acclaimed 2009 film. 186 pp. A remarkably fine copy with only the slightest trace of sunning to the jacket spine and a very minor bit of rubbing to the lower front corner. Scarce in such nice condition. \$250
88. JAY, Ricky; John Gaughan; Jim Steinmayer. *The Mulholland Library of Conjuring and the Allied Arts presents the Conference on Magic History*: a unique weekend of entertainment and edification for lovers of the art of conjuring. November 2, 3, and 4, 1989 at the Beverly Garland Resort Hotel, North Hollywood, California. 1989. Conference program. [32] pp. Includes an introduction, schedule of speakers, text and illustration on exhibits, etc. Stapled wraps. Small pen marks on lower part of front cover and title-page (not affecting text), slight crease at spine on back cover, else a fine copy of an uncommon item, desirable for those collectors interested in magic and Ricky Jay. OCLC locates only three copies in institutions (UCLA, Ransom, Houghton). \$125
89. [JEFFERS, Robinson]. Wilkinson, Marguerite, ed. *Golden Songs from the Golden State*. A.C. McClurg, 1917. Green cloth, lettered and decorated in gilt and orange. With the very rare dust jacket, which is slightly chipped in spots with some

light browning but still presents well. 153 pp. See Alberts p. 171, who notes that 2000 copies were printed, and that this is the first anthology to include a Jeffers poem ("Let Us Go Home to Paradise"). The book itself has some slight spotting on the top edge, and a small nick on the bottom edge. This copy belonged to noted San Francisco doctor and collector Alexander Thomas Leonard, whose bookplate is on the front pastedown and ownership inscription on the half-title, stamp on the dedication page. Alberts does not mention the presence of a jacket. \$300

90. 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

91. JEFFERS, Robinson. *Roan Stallion, Tamar and Other Poems*. London: The Hogarth Press, 1928. First English edition. One of 440 copies printed. Printed gray-green boards, no jacket as issued. Some wear to boards, spine a bit creased with slight chipping at the head and foot. Hogarth Living Poets No. 4. Alberts 52. \$300

92. JEFFERS, Robinson. *Cawdor*. London: The Hogarth Press, 1929. First English edition. One of 500 copies printed, of which 270 were pulped. Printed orange boards, no jacket as issued. Some wear to boards, spine a bit darkened, but overall a solid copy of a fragile production. Hogarth Living Poets No. 12. Alberts 59. \$300

93. JEFFERS, Robinson. *Dear Judas*. London: The Hogarth Press, 1930. First English edition. One of 300 copies printed. Printed peach boards, no jacket as issued. Spine darkened and chipped at head, else a fresh, clean copy. Hogarth Living Poets no. 15. Alberts 64. \$300

94. [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. Occidental College, 1935. Stapled wraps. 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. Scarce. \$150
95. JEFFERS, Robinson. *The Selected Poetry of Robinson Jeffers*. Random House, 1938. First edition, stated. Full buckram with paper spine label, in a dust jacket which shows some rubbing and staining, a bit of edgewear and a tiny nick on the top edge of the rear panel, but is complete and presents very nicely. Inscribed by Jeffers on the front free endpaper, "Inscribed for Curtis O'Sullivan, / with best wishes, / Robinson Jeffers. / Tor House, Carmel. / February 1939." Curtis O'Sullivan (1894–1967) was the nephew of Una's good friend Ellen O'Sullivan. He served as Commanding General of the 49th Infantry Division and was a founder of the California Military Academy. An Army airfield in San Luis Obispo was named after him. A nice association, and a nice copy of a book which went through many printings and is not often seen with the dust jacket. \$950
96. JEFFERS, Robinson. *The Ocean's Tribute*. Grabhorn Press, 1958. Single sheet, folded. "In honor of the awarding of the 1958 Fellowship of the Academy of American Poets to Robinson Jeffers, this poem, printed by the Grabhorn Press for Ted Lilienthal and Carroll Harris, is presented to their friends in the Roxburghe and Zamorano Clubs. October 28, 1958." 200 copies were printed, according to the *Grabhorn Bibliography (1957–1966)*. Scattered foxing, some edgewear. \$150
97. JOHNSON, B[ryan]. S[tanley]. *House Mother Normal*: A Geriatric Comedy. Trigram Press, 1971. Limited first edition, one of only 100 copies, signed and numbered by the author (there were also twenty-six lettered copies). A classic experimental novel by an important and undersung writer. 204 pp. Brown and white buckram, spine lettered in silver. With the publisher's original unprinted acetate jacket. Acetate slightly chipped at head of spine; book is fine. \$500

98. JOHNSON, B[ryan]. S[tanley]. *Poems Two*. Trigram Press, 1972. First edition, hardcover 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
99. JOHNSON, B[ryan]. S[tanley]. *Everyone Knows Somebody 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
100. JOHNSON, Denis. *Jesus' Son*. Farrar, Straus and Giroux, 1992. First edition of this hypnotic and incantatory modern classic by the acclaimed poet and novelist. 160 pp. Signed by Johnson on the title-page. A fine copy in a fine jacket with just a bit of rubbing at the base of the spine. \$600
101. JONES, LeRoi, ed. *Jan. 1st 1959: Fidel Castro*. Totem Press [Blue Plate no. 1], 1959. First edition. Stapled wraps. [8] pp. Includes six poems: "For the Barbers" by Joel Oppenheimer; "Animal Vegetable Mineral" by Max Finstein; "For You" by LeRoi Jones; "A Classic Case" by Gilbert Sorrentino; "The Thing Made Real" by Ron Loewinsohn; and "Don't Ever Come to Florida" by Jack Kerouac. Some toning to edges and covers. Clay and Phillips note that this, the second book of the press, was to Jones the most important of the Totem Books, where he began to reevaluate his positions on non-violence and political action. Scarce. \$100
102. 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

103. 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
104. JUDD, Donald. *Écrits 1963–1990*. Daniel Lelong Éditeur, 1991. First edition, number 29 of 75 numbered copies signed by Judd on the front free endpaper. 362 pp. Text in French. Translated from the English by Annie Perez. Printed wraps with dust jacket, as issued. Upper front corner very slightly bumped, but still overall a fine copy. Judd's signature is extremely uncommon. \$900
105. JULY, Miranda. *The Boy From Lam Kien*. Cloverfield Press, 2005. First edition, second printing, stated. Embossed on the title-page with the Cloverfield Press mark, and hand numbered (no. 1368). Stapled wraps, as issued, with letterpress-printed dust jacket and endpapers. Illustration by Emma Hedditch. Although not called for, this copy is signed by Miranda July on the title-page. Fine. \$175
106. JULY, Miranda. *No One Belongs Here More Than You*. Scribner, 2007. First edition of the debut collection of stories by the acclaimed artist/filmmaker. 205 pp. Yellow boards over black cloth backstrip, spine lettered in gilt. Bright magenta dust jacket. According to *Entertainment Weekly* magazine, the initial print run consisted of 10,000 copies each of magenta and bright yellow jackets; subsequent printings were yellow only. A fine copy in a fine dust jacket, signed by the author on the title-page with her trademark swooping signature. \$150
107. KALLMAN, Chester. *An Elegy*. Editions of the Tibor de Nagy Gallery, 1951. One of 500 copies printed. Drawings by Rene Bouche. [16] pp. A near fine copy in stapled wrappers, as issued, with some minor edgewear. Scarce. \$65
108. KAPROW, Allan. *Days Off: A Calendar of Happenings*. The Museum of Modern Art, 1970. Printed newsprint self-wrappers, stapled at the top edge, calendar-style.

Illustrated throughout with black and white photographs and illustrations, documenting previous Happenings. Front cover detached but present. Some edgewear, but overall a nice copy of an ephemeral item. \$550

109. 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 calf 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
110. KERTÉSZ, Imre. *Kaddish For a Child Not Born* [Kaddis a meg nem született gyermekért]. Northwestern University Press, 1997. First American edition of the very 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
111. 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
112. KEES, Weldon. *The Fall of the Magicians*. 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
113. 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

114. [KOCH, Peter]. Spillane, Mickey. *I'll Die Tomorrow*. del Milion Editions, 2009. Glossy letterpress printed paper boards. 48pp. Designed, printed, and bound in an edition of forty-five copies by Peter Rutledge Koch with the assistance of Jonathan Gerken at Peter Koch Printers for del Milion Editions. The text, set in Bookman Old Style, is printed letterpress on Hahnemühle Photo Rag and the cover is printed on Crane's Cover. The original photographs are printed with a unique color technique created by Karen Filter and based on Carbro prints from the 1930s & 40s and Technicolor from the 1950s. They were selected from her "B-Movie Series" and "Detective Series" shot in the 1980s. The photographs were then scanned and corrected under the direction of the artist and reproduced as digital pigment prints at Magnolia Editions in Oakland, California. A fine copy, offered at publication price. \$750

115. KRASZNAHORKAI, László. *Satantango*. New Directions, 2012. First edition in English of Krasznahorkai's first novel, originally published in Hungarian in 1985, and basis for the monumental film of the same title directed by Béla Tarr. 274 pp. Translated by George Szirtes. Publisher's black decorated cloth, no dust jacket as issued. This copy has been signed by Krasznahorkai on the title-page and is very scarce thus; the author made only a handful of appearances in the United States in June 2012. A fine copy, as new. \$225

116. 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. \$325

117. KUNITZ, Stanley, and Genine Lentine. *The Wild Braid: A Poet Reflects on a Century in the Garden*. W.W. Norton, 2005. First edition of Kunitz's last book, published in his one hundredth year. 144 pp. Photographs by Marnie Crawford Samuelson. A fine copy in a fine jacket, signed by Kunitz on the half-title and very uncommon thus. \$225

118. LARKIN, Philip. *High Windows*. Faber and Faber, 1974. First edition of the last collection of Larkin's verse to be published in his lifetime. 42 pp. Slight foxing to the verso of the rear panel of the jacket, very small nick to the top edge of the rear panel of the jacket, and very minor age-toning to the jacket. Overall a very superior copy. Bloomfield A10a. 6142 copies were printed. \$175

119. 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

120. 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

121. LENNON, John. *In His Own Write*. Jonathan Cape, 1964. First British edition. Lennon's first book, inscribed by him to Walter Shenson, producer of *A Hard Day's Night* and *Help!* Lennon has also doodled in red marker on the illustration which serves as a frontispiece. Laminated printed boards, no jacket as issued. Some surface rubbing to the boards and laminate creasing at the hinges, slight edgewear at the corners. Minor foxing to lower corner of first two pages. A very nice association copy. \$8500
122. LOWELL, Robert. *Land of Unlikeness*. The Cummington Press, 1944. Lowell's first book, published by Harry Duncan at the Cummington Press. One of 224 copies printed, of a total edition of 250. Blue paper-covered boards, lettered in red on the front board and spine. Title-page woodcut by Gustav Wolf. Introduction by Allen Tate. Spine sunned, as is almost inevitable with this title, with some sunning to the top of the front and rear boards. Corners slightly rubbed. Interior clean and tight. The very scarce debut of one of the major American poets of the twentieth century. \$1500
123. [MACDONALD, Ross]. Symons, Julian. *Seven Poems for Sarah*. Tragara Press, 1979. One of only fifty copies printed. [20] pp. String-sewn wraps. Slight sunning at spine and minor rubbing to edges, but overall a near fine copy. Seven poems written by the great British author, best known for his detective fiction, in memory of his daughter Sarah (1948–1976). Inscribed on the colophon "For Ken and Margaret from Julian May 1979" with an Autograph Letter Signed tipped in on the inside front cover. Written on Symons' personal stationery with his printed address, the letter is a warm and intimate note to his close friends the Millars, which poignantly and tenderly touches on their own loss of their daughter several years earlier. Kenneth Millar, of course, wrote some of the greatest hard-boiled crime fiction of the twentieth century under the pen name Ross MacDonald. A wonderful and moving association copy between two titans of the genre, of an item which is very scarce in any form; OCLC locates only one copy in the United States. \$350

124. [MARET, Russell]. Thoreau, Henry David. *Anacreontics*. Thirteen Translations From the Greek. Russell Maret, 2002. One of 100 numbered copies designed, printed and bound by Russell Maret. Sewn wrappers with dust jacket and printed label on front cover. A fine copy. \$125
125. [MARET, Russell]. Skaay of the Qquuna Qiighawaay. *Siixha/Floating Overhead*. Russell Maret, 2007. The Qquuna Cycle 3.3. Translated from the Haida by Robert Bringhurst. [34] pp. One of 100 numbered copies printed, signed by Bringhurst. Wrappers with printed dust jacket. A fine copy. \$125
126. 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
127. MCPHEE, John, and Alfred Eisenstadt. *Wimbledon: A Celebration*. Viking Press, 1972. First edition. 136 pp. Illustrated with color and black and white photographs by Eisenstadt, the legendary *Life* magazine photographer, best known for his photograph of a sailor kissing a young woman in Times Square on V-J Day in 1945. A fine copy in a fine dust jacket, signed by McPhee on the title-page and scarce thus. \$200
128. MEKAS, Jonas. *Jonas Mekas: Films Immobiles, une Célébration. Photogrammes, Textes, Extraits du Journal Intime et un Poème*. Galerie du Jour/ Agnès B., 1996. "Ce catalogue a été publié à l'occasion de l'exposition des photogrammes de Jonas Mekas, 'Films immobiles, une célébration', qui s'est tenue à la Galerie du Jour et à l'American Center à Paris en février et mars 1996." Text in French and English. Color illustrations. Top-stapled wraps, as issued. Inscribed by Mekas on the title-page. Scarce; OCLC locates only one copy in the United States. \$150
129. MENASHE, Samuel. *To Open*. Viking Press, 1974. First edition. 118 pp. A beautiful copy, fine in a fine jacket. Winner of the first Neglected Masters Award from the

Poetry Foundation, Menashe, whom Dana Gioia has called “a serious poet of singular talent, power, and originality,” received acclaim later in life after many years of unjust neglect. Warmly inscribed by Menashe to Koki Iwamoto in 1976. William (Koki) Iwamoto was the proprietor of Chatterton’s, a bookshop in the Los Feliz section of Los Angeles, and had also worked at Papa Bach, the legendary southern California bookstore, cultural center, publisher, and meeting-place. \$85

130. 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

131. MERWIN, W.S. *The Shadow of Sirius*. Copper Canyon Press, 2008. First edition, hardcover issue. 117 pp. Winner of the Pulitzer Prize. A fine copy in jacket with a slight smudge on the rear panel. Signed by Merwin. The hardcover issue is quite scarce, especially signed. \$200

132. MILLS, Mike. *A Visual Sampler: Posters by Mike Mills*. Mo Wax/MWA 001, 1996. A scarce early production by the acclaimed graphic designer, artist, and film director. Published by the unofficial art and design division of Mo’ Wax Records in London, this sampler was released in conjunction with “Dolce Visualis,” an exhibition at the Andrea Rosen Gallery in New York, The Adam Bray Gallery in London, as well as galleries in Tokyo and Sydney. Packaged in an LP-sized sleeve are six 12 × 12 inch posters, one larger 17 × 24 inch poster, folded as issued, a sheet of stickers, and a sheet of four postcards and six miniature business card-sized pieces. All contents are in fine condition, the sleeve has some very slight wear at some of the extremities. A nice example of Mills’ bold style, which he would continue to hone through later work and his breakthrough film *Beginners* (2011). \$250

133. MITCHELL, David. *Cloud Atlas*. Sceptre, 2004. First edition of Mitchell’s magnum opus, basis for a film released in October 2012. 530 pp. A fine copy with original wraparound band, signed by Mitchell on the title-page. A great copy of one of the most well-loved books of the past ten years. \$850

134. [MOSER, Barry]. Stafford, William. *Late, Passing Prairie Farm*. Main Street, Inc., 1976. First edition, one of only 75 copies printed. Two wood-engravings by Moser printed from the blocks by Harold McGrath. [8] pp.; Original quarter maroon morocco over blue paper-covered boards, lettered and ruled in gilt, by David Bourbeau at the Thistle Bindery. Signed by Moser, Stafford, and Main Street publisher Alan Scheinman, and additionally inscribed by Moser to Arno Werner, "Publisher's copy for Arno Werner 15.12.76 B. Moser." A nice association, as David Bourbeau had apprenticed with master bookbinder Werner in the early 1970s and this book was one of his earliest commissions after establishing his bindery in 1975. A fine copy. See Pennyroyal Checklist, Miscellany no. 2. \$1100
135. 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
136. 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
137. MURAKAMI, Haruki. *1Q84*. Harvill Secker, 2011. First edition in English (the first volume was published a week before the American edition). Three volumes in two. A fine set. \$150
138. [NINJA PRESS]. Tarn, Nathaniel. *The Persephones*. Ninja Press, 2009. The edition is comprised of 85 numbered copies, signed by both poet & artist, with an additional 10 lettered hors commerce. The text pages consist of 12 unbound folios opening to 14 × 18 inches. Each folio is painted by hand on both front & back using sumi ink & salt by Carolee Campbell, making every book unique. The poems are printed on and alongside the artwork. The type is hand set Van Dijck with Weiss

Initials Series I for the display & printed letterpress on dampened Domestic Etching. The folios are held in a goat parchment cover. The book is protected by a hard-sided chemise wrapper covered in deep green Asahi Japanese silken cloth which, in turn, slips into a case covered in a natural-colored linen. The *Persephones* was first published by Christopher's Books in Santa Barbara, California in 1974. Much of the edition was subsequently destroyed by fire. The poems were significantly altered in 2007 by the poet for this Ninja Press edition. \$1700

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. NORRIS, Frank. *A Deal in Wheat and Other Stories of the New and Old West*. Doubleday, Page & Company, 1903. First edition of this posthumously published collection of stories by the great California author. Maroon cloth decorated and lettered in gilt on the front board and spine. 272 pp. Illustrations by Remington, Leyendecker, Hitchcock, and Hooper. BAL 15039, state A. Some rubbing to head and foot of spine. John K. Martin's copy, with his small library bookplate on the rear pastedown. \$125

141. 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

142. 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
143. O'HARA, Frank. *Second Avenue*. Totem/Corinth, 1960. [16] pp. First edition, first issue, with covers printed in black and red and pasted-on cover label. A just about fine copy with some slight toning to the spine and the label. With the Jess-designed bookplate of Robert Duncan and Jess Collins on the inside front cover. \$275
144. O'HARA, Frank. *Oranges*. Angel Hair Books, [1969]. First edition thus of O'Hara's second book, originally published in a very limited edition in 1953. One of 200 staple-bound copies. Cover art by George Schneeman. Slight toning to front cover, lower corner of rear cover chipped at spine. Rare. \$150
145. OLSON, Charles. *Human Universe and Other Essays*. The Auerhahn Society, 1965. First edition, one of 250 copies printed. 160 pp. Edited by Donald Allen. Printed by Andrew Hoyem. Title-page photo of Olson by Kenneth Irby. Vellum backstrip lettered in gilt over color woodblock-printed boards by Robert La Vigne. One of the more beautiful productions of the Bay Area 1960s printing scene. Extremely light rubbing to lower edge of front board, else a fine copy. \$250
146. 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
147. PALAHNIUK, Chuck. *Fight Club*. W.W. Norton, 1996. First edition of Palahniuk's phenomenal debut novel, a cult classic and basis for the acclaimed film. 208 pp. Burgundy cloth over black boards, dust jacket. Just the slightest bit of edgewear to the jacket, else a fine copy. \$275

148. PATCHEN, Kenneth. *I Have Lighted the Candles, Mary*. Kenneth Patchen, Palo Alto, 1958. Single sheet, folded. One of 250 copies printed in December 1958 and distributed gratis. Morgan B6. A fine copy. Scarce. \$125
149. 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
150. [PERISHABLE PRESS]. Hamady, Walter. *Interminable Gabberjabbs*. Perishable Press, 1973. [28] pp. and folded map. Tall narrow quarto. String-sewn wraps with dust jacket. One of only 120 copies on assorted Shadwell papers, bound into a Nideggen paper cover, with inner wrapper made from the Blue Mounds, Wisconsin, map of the Geological Survey. Slight sunning in spots to cover, else a fine copy. The first in Hamady's series of Gabberjabbs, very important and very rare. \$1800
151. POUND, Ezra. *Cathay*. Elkin Mathews, London, 1915. First edition of Pound's enormously important collection of "translations," drawn from the notebooks of Ernest Fenollosa. Eliot shrewdly noted that Pound was "the inventor of Chinese poetry for our time," and George Steiner said that Pound's interpretations "altered the feel of the language and set the pattern of cadence for modern verse." Original heavy tan string-sewn wrappers. [32] pp. One of 1000 copies printed. Minor scattered foxing to interior pages, expert professional conservation work to remove some earlier tape residue to wrappers. Quite a nice copy of a fragile book. Gallup A9. \$1200
152. POUND, Ezra. *Eleven New Cantos XXXI–XLI*. Farrar & Rinehart, 1934. First edition. 56 pp. Black cloth with dust jacket. One of 1500 copies printed, 500 of which were used for the second edition published by New Directions in 1940. Gallup A37a. Bookplate of Philadelphia collector Dr. Noel J. Cortes on front pastedown. Jacket spine slightly browned, small closed tear and corresponding crease to top edge of front panel, else a fresh, bright example. \$225

153. POUND, Ezra. *The Pisan Cantos*. New Directions, 1948. First edition. 118 pp. Black cloth with dust jacket. One of 1525 copies printed. Gallup A60a. A gorgeous example of a notoriously brittle jacket, slightly browned at the top edge else about fine. Winner of the Bollingen Prize in 1949 under much controversy. \$750
154. PULLMAN, Philip. *His Dark Materials Trilogy. The Golden Compass; The Subtle Knife; The Amber Spyglass*. Plus *Lyra's Oxford*. Knopf, 1996–2000. First American editions. All volumes are fine in fine jackets, with no remainder marks (some very slight rubbing to the head of the jacket spine of *The Subtle Knife*). *The Subtle Knife* and *The Amber Spyglass* are both signed by Pullman directly on the title-page. Also included is the companion volume *Lyra's Oxford* (2003). A fine and desirable set. \$950
155. PYNCHON, Thomas. *Gravity's Rainbow*. Viking Press, 1973. First edition, hard-cover issue. 760 pp. One of 4000 copies printed. Mead A3a. A 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 clean, bright copy of this National Book Award-winning modern classic. \$950
156. RICH, Adrienne Cecile. *A Change of World*. Yale University Press, 1951. First edition of Rich's first book, published when she was a twenty-one year old senior at Radcliffe, winner of the Yale Series of Younger Poets Award. One of 551 copies printed. Foreword by W.H. Auden. Pink paper boards with dust jacket. Slight sunning to board edges, browning from former laid-in newsprint on pp. 54–55. The jacket shows some sunning to the spine and part of the front panel, with some minor soiling and staining to the front panel. \$425
157. RILKE, Rainer Maria. *Geschichten vom Lieben Gott*. Insel-Verlag, 1904. First printing of the second, definitive edition of Rilke's *Stories of God*, first published in 1900 as *Das Buch vom Lieben Gott und Anderes*. Thoroughly revised, the book was to have an introduction by the Swedish feminist and psychologist Ellen Key; upon reading her preface Rilke found her analysis a little too incisive- he wrote to her that

her words “clarify too much, and are made to serve as keys to all its doors.” The preface was not used but the book bears a lengthy dedication to Key. Dark green cloth over flexible boards, yapped fore-edges, text in gilt on the front board and spine. Top edge gilt. 168 pp. Some rubbing and fraying at the exterior hinges, spine slightly sunned and slightly cocked. Evidence of bookplate removal from the front paste-down. Discreet previous owner name on the half-title, dated 1904. Still, quite a nice copy of one of Rilke’s more popular books of prose. Ritzer E23. \$275

158. RILKE, Rainer Maria. *Die Sonette an Orpheus*. Geschrieben als ein Grab-Mal für Wera Ouckama Knoop. Insel-Verlag, 1923. First trade edition. Composed in an astonishing burst of activity over the course of two weeks in February 1922 at Muzot, during which Rilke also completed the Duino Elegies—certainly one of the most extraordinary and transcendent acts of creation in literary history. Rilke later wrote that it was “the most enigmatic dictation I have ever endured or achieved.” 64 pp. Original marbled paper boards with green gilt label inlaid on front board, with the very rare dust jacket. The jacket has some very minor chipping at the head and foot of the spine and some slight fading to the spine and rear panel; the book itself is gorgeous, a fine copy. Ritzer E46. \$1750

159. [RITCHIE, Ward]. Arnold, George. *Nut-Brown Beer*. Being a Very Careful Analysis of Life’s Major Joy. [n.p.]: Printed by H. Ritchie at the Flame Press, 1930. [12] pp, printed on rectos only. Sewn wrappers. Limited to 24 numbered copies on Italian paper (others were printed on newsprint), noted (in Ritchie’s hand) as being printed on 3/28/30. Printed at the Abbey San Encino before Ritchie decamped for France to study with Schmied. Trace of a removed small round label on front wrapper, else fine. \$200

160. [RUBIN, Barbara]. Poster for *Caterpillar Changes*. [n.p. (New York): 1967]. Barbara Rubin (1945–1980) was a filmmaker who was highly active in the New York avant-garde cinema scene in the early to mid 1960s. Her 1963 film *Christmas on Earth* has become a cult classic and important document. She was heavily involved with Jonas Mekas and his Filmmakers’ Cooperative and was a key figure

in counter-cultural circles: she introduced The Velvet Underground to Andy Warhol and Bob Dylan to Allen Ginsberg. In 1967 she mounted a two-week multimedia production entitled *Caterpillar Changes*, one of the first showings of films in a fragmented installation setting. In his memoir *'66 Frames* Gordon Ball discusses the production and the poster they created: "... among filmmakers lending their work were Harry Smith, Andy Warhol, Jonas, D.A. Pennebaker, Jack Smith, John Cavanaugh, Stan Vanderbeek, Robert Breer, and Bobbie Neuwirth; among the musicians scheduled to perform were Gato Barbieri, the Free Spirits, Angus MacLise, and the Velvet Underground. . . . Now [Barbara, Susannah Campbell, Candy O'Brien] and I labored and played and created nearly the entire night, to come up with an artifact of our own that might draw people to the Cinematheque and—perhaps one of us thought of it—that might be looked at again in days to come. It was a poster for *Caterpillar Changes*." 11 × 8½ inches. Printed in red on yellow paper. Typographically designed in the shape of a butterfly with psychedelic-style lettering. Two fold lines, some slight corner wear, else a fine copy. \$650

161. 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. \$175

162. 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. \$75

163. 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

164. 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
165. SELZNICK, Brian. *The Invention of Hugo Cabret*. Scholastic Press, 2007. First edition of Selznick's Caldecott-winning masterpiece, a film version of which is directed by Martin Scorsese. 534 pp. Number line to 1 and no Caldecott mention on the front cover. A fine copy in a fine jacket, signed and dated (2012) by Selznick on the dedication page, not a tipped-in page. \$325
166. 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 collections. \$150
167. SIMIC, Charles. *What the Grass Says*. Kayak, 1967. First edition of Simic's first book, with prints by Joan Abelson. One of one thousand copies printed by George Hitchcock at Kayak Press. Stapled wrappers printed in brown and yellow. Some slight rubbing to fore-edge of front cover, slight browning to pages, but overall a very well-preserved copy of the debut of an important poet. \$85
168. SIMIC, Charles. *Somewhere Among Us a Stone is Taking Notes*. Kayak, 1969. First edition of Simic's second book, with prints by George Hitchcock. One of one thousand copies printed by George Hitchcock at his Kayak Press. 60 pp. Printed wraps, as issued. Some extremely slight toning to the spine, else as fine a copy as one could expect to see. \$75
169. SINCLAIR, Upton. *Oil!* Albert & Charles Boni, 1927. First edition of Sinclair's savage satire, loosely based on the life and career of Edward L. Doheny and basis for Paul Thomas Anderson's 2007 film *There Will Be Blood*. In *California Classics*, Lawrence

Clark Powell called *Oil!* "Sinclair's most sustained and best writing." 527 pp. Original burgundy cloth, lettered and decorated in yellow. A bit of rubbing to the head and foot of the spine, slightly overopened at the copyright page, but overall a very nice copy of a major Los Angeles novel. \$475

170. 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

171. SNYDER, Gary. *Myths and Texts*. Totem Press/Corinth Books, 1960. First edition, first issue. 48 pp. Stapled wraps. 1100 copies published according to Kherdian. Some slight browning to extremities, else a clean, well-preserved copy. \$90

172. SNYDER, Gary. *Regarding Wave*. Printed for Don Allen by Grabhorn-Hoyem, 1967. Broadside. 8 × 14 inches. Printed in black and red on yellow rice paper. One of 125 copies created as Don Allen's Christmas greeting in 1967. Folded three times (as if to be mailed), overall a fine copy of a scarce Snyder item. \$250

173. 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

174. STEGNER, Wallace. *Angle of Repose*. Doubleday, New York, 1971. First edition, stated, of Stegner's much-loved masterpiece, winner of the Pulitzer Prize. 569 pp. First issue jacket without the Pulitzer sticker. Due to the combination of its bulk and Doubleday's notoriously shoddy production values during this time, a book rarely encountered in fine condition. The present copy has some fading to the gilt on the spine and a bit of a spine roll, and a discreet previous owner's address stamp on the

free front endpaper. The unclipped jacket shows a bit of edgewear and light rubbing, especially at the head of the spine and the front corners. All in all a very presentable copy, much nicer than usually seen. Signed by Stegner on the half-title and quite uncommon thus. Colberg A22.1.a. \$1200

175. STEIN, Gertrude. *Two (hitherto unpublished) Poems*. Gotham Book Mart, 1948. One of 415 copies printed, of which only two hundred were for sale via the Gotham Book Mart. Printed on French, Italian and Chinese papers by the Banyan Press of Pawlet, Vermont. [8] pp. Sewn blue printed wrappers. A very fine copy. Wilson A46a. \$125

176. STEINBECK, John. *Cup of Gold*. 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. \$3750

177. STEINER, F. George. *Malice*. Basil Blackwell, 1952. Steiner's first book, pre-dating the publication of *Tolstoy or Dostoevsky* by seven years. Published as the Chancellor's English Prize Essay while Steiner was a Rhodes Scholar at Balliol College. 24 pp. String-sewn printed wraps. Some edgewear and age-toning to the wraps. An unassuming debut publication by an important critic and thinker. \$100

178. STEVENS, Wallace. *Ideas of Order*. Alfred A. Knopf, 1936. First trade edition, with three poems ("Farewell to Florida," "Ghosts as Cocoons," and "A Postcard from the Volcano") which did not appear in the extremely limited Alcestis Press edition the previous year. Edelstein's third binding, yellow paper-covered boards with spine label. Tail of spine a bit bumped. The dust jacket is somewhat toned, browned on the spine and rubbed along the fore-edges, with some very minor chipping at the

head and tail of the spine and at the top corner and a closed tear on the rear flap. Still, quite a nice example of Stevens' second book, a milestone in his career. Scarce, especially in jacket. Edelstein A2.b. \$750

179. STEVENS, Wallace. *Notes Toward a Supreme Fiction*. The Cummington Press, 1942. First edition. Printed on Worthy Hand & Arrows paper, of which the colophon states that only eighty signed and numbered copies were printed, this copy unsigned, unnumbered and designated review copy on the colophon. White cloth lettered in black and gray. 45 pp. Spine darkened, covers very lightly soiled. Edelstein A6a. \$750

180. [STONE, Martin]. Gelberg, Steven J. *Martin Stone, Bookscout*. Twenty-two Photographs by Steven J. Gelberg. With an essay by Peter B. Howard. Serendipity Books, 2000. Elephant folio. 22 portrait photographs, each matted with interleaving attached, laid into clamshell portfolio. Only fifteen sets were produced; this copy is numbered 8/15 on the photographs but not on the colophon of the accompanying booklet. The photographs were printed by hand by the artist and each is signed. Some of the interleavings are slightly torn at the edges, some slight rubbing at the edges of the box, but overall a fine copy of a monumental (and monumentally heavy) work, a beautiful visual documentation of one of the great bibliophilic figures of the modern age, produced by another one. Originally published at \$7500 according to Serendipity staff. \$4500

181. 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 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

182. STROUD, Joseph. *In the Sleep of Rivers*. 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 Stroud. 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
183. STRUGATSKY, Arkady, and Boris Strugatsky. *Roadside Picnic and Tale of the Troika*. Macmillan, 1977. First American edition, and first edition in English, of this enormously important science fiction tale, written in Russian in 1971 and filmed by Andrei Tarkovsky as *Stalker*. Introduction by Theodore Sturgeon. 245 pp. Red cloth backstrip over blue paper boards, spine lettered in silver. The dust jacket shows some slight rubbing to the head of the spine and creases to the top edge of the flaps and minor wear to the back panel, but is otherwise just about fine. Very scarce. \$600
184. SVEVO, Italo. *Confessions of Zeno*. Alfred A. Knopf, 1930. First American edition of Svevo's masterpiece *La coscienza di Zeno* (later translated as *Zeno's Conscience*). 406 pp. Translated by Beryl de Zoete. Black cloth, printed in white and red. With the very rare original dust jacket, which is missing chips from the head of the spine and the lower edge of the front panel, with general edgewear and darkening to the spine. An uncommon edition of a twentieth-century high spot, rare in jacket. James Joyce championed Svevo and this novel in particular, bringing it to the attention of French critics after Svevo self-published it in 1923. \$400
185. [TARKOVSKY, Andrei]. Tarkovski, Larissa. *Andrei Tarkovski*. Calmann-Lévy, 1998. First edition. Assembled by Tarkovsky's widow before her death in January 1998, this beautiful book is not just a memoir or collection of photographs but more "Tarkovskien," based on sensation, dream and memory. 160 pp. Printed boards, no dust jacket as issued. Contains many color and black-and-white photographs of the great director at work and with his family. Text in French. Front corners just slightly bumped, else a fine copy. \$90
186. 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

187. TOWER, Wells. *Retreat*. Farrar, Straus & Giroux, 2008. First edition. Two versions of Tower's story, each narrated by different brothers (Matthew and Stephen). Also contains a five-page introduction by the author titled "Why Rewrite?" Stapled printed wraps with dust jacket. Precedes Tower's well-received debut collection of stories, *Everything Ravaged, Everything Burned*, which contains a revised version of *Retreat* (Matthew). Slight bump to bottom edge of jacket spine, else fine. Scarce. \$125
188. TRANSTRÖMER, Tomas. *20 Poems*. Seventies Press, 1970. First edition, the scarce hardcover issue, of Tranströmer's first book of poems to be published in English translation. 59 pp. Blue cloth, lettered in gilt on the spine. With the dust jacket, which shows some sunning, especially to the spine, some edgewear, and is slightly chipped at the head and foot of the spine. Slight foxing to the page edges, small previous owner name on front free endpaper. One of 1000 copies printed (there were also 1000 paperback copies). Translated by Robert Bly. Tranströmer is the recipient of the 2011 Nobel Prize for Literature. \$275
189. TYSON, Ian. *The Instructions for Solo Voice and Percussion*. Tetrad Press, 1972. One of 80 numbered copies, signed by Tyson. Thirty screenprints mounted on black boards, contained in a paper sleeve with a wraparound title band. 2 ¾ inches square. Exterior sleeve is a bit rubbed at the edges, title band shows some slight wear. Very rare; WorldCat shows only three copies (UCSD, Tate, V&A). \$600
190. TZARA, Tristan. *Terre sur Terre*. Trois Collines, 1946. First edition, one of 3000 numbered copies on vergé crème. Drawings by André Masson. Slightly chipped at the head of the spine, else a fine copy in the original glassine. A later, surrealist work by one of the prime figures of the Dada movement of the 1920s. \$125
191. WAGENER, Richard. *Cracked Sidewalks*. Mixolydian Editions, 2006. Tall octavo. Quarter tan linen over gray boards, printed paper spine label, blind-stamped

illustration on front cover. Four full-page wood-engravings by the author. Vignette woodcut illustration in gray on title-page. One of forty regular copies printed on Rives Heavyweight paper out of a total edition of sixty-five copies. A beautifully made book of stories about growing up in Los Angeles by the master wood-engraver. Offered at publication price. \$375

192. WAGENER, Richard. *Mountains & Religion*. Mixolydian Editions, 2011. Printed in Monotype Bembo composed by Michael and Winifred Bixler, and printed on handmade Yamagampi paper. Bound by Tini Miura using handmade Lokta paper from Nepal and protected by a wrap-around of Japanese silk Genji cloth and Kyo-seishi paper. Twenty wood-engravings, inspired by a journey from Nepal and Tibet. One of forty copies, numbered and signed by Wagener. A fine copy, offered at publication price. \$1450

193. 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. \$1400

194. WELCH, Lew. *Wobbly Rock*. Auerhahn Press, 1960. First edition of Welch’s first book, one of 500 copies printed. Original printed stapled wraps. Slight rubbing to front cover with a short closed tear to the top edge. With a drawing by Robert LaVigne. \$125

195. 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

196. 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 laid in. \$225

197. 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 allusion to his masterpiece *Wings of Desire*. Very scarce signed. \$200

198. 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. 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

199. WILLIAMS, William Carlos. "*The Five Dollar Guy*." In *New Masses*, Vol. I, no. 1, May 1926. *New Masses*, 1926. Williams was sued for libel for using real names in this story and as part of his settlement it was never allowed to be reprinted; it did not appear in his *Collected Stories* or the *New Masses* anthology. Stapled wraps. A fragile magazine, covers detached from staples but complete. Also includes Robinson Jeffers' "Apology for Bad Dreams" and Claude McKay's "Song of New York." Wallace C105. Very rare. \$450
200. WILSON, Adrian. *Printing for Theater*. Adrian Wilson, San Francisco, 1957. First edition, 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
201. 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

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