

TRIOLET RARE BOOKS

P.O. Box 1821
San Luis Obispo, CA 93406-1821
www.trioletrarebooks.com
Tel: (302) 345-3397
Email: trioletrarebooks@gmail.com

RECENT ACQUISITIONS: POETRY, LITERATURE AND FINE PRESS MARCH 2015



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



1. **BARNES, Dick, and Judith Fiskin.** *17 Views of San Bernardino*. n.p., n.d., c. 1975. Square octavo. Heavy paper wrappers, sewn and folded Japanese-style. An early collaboration by the noted photographer and poet, undated but likely preceding their 1975 publication *31 Views of San Bernardino*. Dick Barnes taught literature at Pomona College for decades, and Judy Fiskin has gained major acclaim for her photography and video work, including a 2011 Getty publication. Front wrapper chipped at the spine and bottom edge, some toning to endpapers due to acidic cover paper. Rare. Not listed on Fiskin's bibliography on her website; WorldCat locates four copies, at UCLA, Claremont, University of Redlands, and Vanderbilt. \$600
2. **BERRIGAN, Ted.** *Nothing for You*. New York: Angel Hair Books, 1977. First edition. One of 1000 copies printed. Printed perfect-bound wrappers. Some soiling and handling wear to covers. Nicely inscribed by the author on the front free endpaper to Keith Abbott. \$250
3. **BIDART, Frank.** *The Sacrifice*. New York: Random House, 1983. First edition. 63 pp. Black cloth boards printed in copper and silver, with the dust jacket. Small score on front jacket panel, else a fine copy. The uncommon third collection by this important poet, signed by him on the front free endpaper. \$300
4. **BOWERS, Edgar.** *The Form of Loss*. Denver: Alan Swallow, 1956. First edition. Correct first issue of Bowers' first book, with seventeen titles listed on rear panel of jacket. 48 pp. Yellow cloth lettered in green, with the dust jacket. The jacket has a couple of small scuff marks and a bit of browning to the spine, else a clean, tight copy of the first book by this important, undersung poet. \$200

5. **BRODSKY, Joseph.** *Verses on the Winter Campaign 1980*. London: Anvil Press Poetry, 1981. First edition. Of a total edition of 500 copies, this is one of 250 copies signed and numbered by Brodsky and Alan Myers, the translator. Unprinted black stapled wrappers with printed dust jacket. Slightest fading to jacket spine, else a fine copy. \$450
6. **COFFIELD, Glen.** *The Horned Moon*. Waldport, OR: The Untide Press, 1944. First edition. One of 600 copies printed. The first printed publication of the Untide Press, following two mimeographed productions (by Everson and Coffield). [28] pp. Sewn wrappers with dust jacket. The fragile jacket is separating at the spine and is somewhat toned, but overall an attractive copy of a vulnerable item. Signed by Everson in a later hand on the colophon, "William Everson printer." \$300
7. **COHEN, Leonard.** *The Favorite Game*. New York: Viking Press, 1963. First American edition of Cohen's first novel. 244 pp. Original gray cloth printed in black and red, with the dust jacket. Jacket shows some slight browning to the spine and front fore-edge, but overall a much better copy than usually seen, clean and tight. \$250
8. **di PRIMA, Diane, ed.** *The Floating Bear*. Issue #37. New York, 1969. First edition. Mimeographed, side-stapled. Cover illustration by Wallace Berman. The last issue of this iconic underground newsletter, containing work by Gary Snyder, LeRoi Jones, Diane di Prima, Michael McClure, Lenore Kandel and others. Slightest rubbing to corners, still just about fine. \$125
9. **DUNCAN, Robert.** *Faust Foutu*. Stinson Beach, CA: Enkidu Surrogate, 1959. First edition thus, third edition overall, following the 1953 mimeo and 1958 abbreviated White Rabbit editions. One of 50 signed copies, from a total edition of 750. This is number 3, with a color drawing by Duncan on the colophon page. 72 pp. Stapled printed wrappers. Enkidu Surrogate was Duncan's own imprint, itself a surrogate for White Rabbit Press. Bertholf quotes a letter from Duncan to Henry Wenning dated 25 Oct. 1962, where he notes, "these 'limited' copies were to be made up as they were subscribed, but then as the expenses of the book did not come to much I lackd interest in pressing the point of the limited edition. 7 copies have been made up to date. And I have on hand only 28 copies...." Slight age-toning and edgewear to wrappers. Bertholf A7d. \$750
10. **EHRlich, Gretel.** *To Touch the Water*. Boise: Ahsakta Press, 1981. First edition. 46 pp. Green printed wrappers, as issued. Slight rubbing to spine and extremities but overall near fine or better. The scarce second book by this important Western writer, a collection of poems. \$125
11. **EVERSON, William.** *X War Elegies*. Waldport, OR: Untide Press, 1943. First edition, variant copy. Stapled mimeographed sheets. Small chip missing from lower corner of rear cover, else a fine copy of a fragile item. Laid in is a typed index card describing this copy: "N.B. This copy of Everson's TEN WAR ELEGIES was issued by the Untide Pr. without the blue, silk-screened wrapper; apparently there were a couple more books than there were covers. The copy-- one of two-- is mint from the press, which belonged to my brother, Kemper Nomland. I thought that perhaps you would

rather have this copy than none, but should you need a copy with the wrappers, kindly return this one for a refund. Thank you, [signed] John Nomland. John B. Nomland 404 So. Benton Wy. L.A. 90057" \$275

12. **FERLINGHETTI, Lawrence.** *A Coney Island of the Mind*. New York: New Directions, 1958. First edition of one of the most popular and influential books of poetry ever published, a classic of Beat literature, which has sold over one million copies. Pages browned, as always, else a clean, fresh copy, bright and uncreased, and quite uncommon thus. Signed by Ferlinghetti on the inside front cover. \$500

13. **FERLINGHETTI, Lawrence,** and Jack Spicer. *Dear Ferlinghetti; Dear Jack: The Spicer/Ferlinghetti Correspondence*. San Francisco: White Rabbit Press, 1964. First edition. Single sheet, folded. Reproduces two letters originally published in *Open Space*, along with a poem by Spicer on the rear cover. Fine copy. Morgan H4. Johnston, White Rabbit, A18. \$150

14. **FERLINGHETTI, Lawrence.** Barry Moser, ill. *Director of Alienation*. [Northampton]: Main Street, 1976. Small oblong octavo. Wood-engraved frontispiece portrait of Ferlinghetti by Moser. One of 75 numbered copies, signed by Ferlinghetti on the colophon and Moser on the frontispiece. Black morocco backstrip over paper boards, spine lettered in gilt, by David Bourbeau at the Thistle Bindery. Lower front corner a bit bumped, slight sunning to rear board. A City Lights edition of the poem was published as a folded broadside in November 1976, the book's colophon indicates that the book was printed in the summer of 1976. This was also one of the first commissioned bindings by David Bourbeau, who once noted that it was Ferlinghetti's dismissal of his original plans for the binding (the classic deluxe example of marbled paper, morocco, and gilt, which Ferlinghetti said would be more suited to "Eva Gabor's boudoir" than on his poem) which made him rethink the whole concept of bookbinding, and led him to develop his own focus as a "bibliotect," who designs bindings in service to the contents within. Morgan A40. Pennyroyal, Miscellany, 1. \$850

15. **FULLER, R. Buckminster.** *Education Automation: Freeing the Scholar to Return to His Studies*. A Discourse Before the Southern Illinois University Edwardsville Campus Planning Committee, April 22, 1961. Carbondale: Southern Illinois University Press, 1962. First edition. viii, 88 pp. Black paper boards over white paper boards, spine lettered in black. Slight scuffing to front board and lower spine edge a bit rubbed. Lacking the dust jacket. Inscribed by Fuller on the half-title to Gregory Ain. Ain was an important mid-century Los Angeles architect who worked for Richard Neutra in the 1930s (he also was Chief Engineer for Charles and Ray Eames in the 1940s), and whose work was focused on affordable housing. \$500

16. **GLEASON, Madeline.** *Poems*. San Francisco: The Grabhorn Press, 1944. First edition, one of 250 copies printed. 59 pp. Red paper boards over buckram spine, printed paper spine label lettered in red. Some minor foxing to preliminaries. The first book by an important and undersung poet, a major figure of the San Francisco Renaissance. Inscribed by Gleason on the front free endpaper. Magee, *Grabhorn 1940-1956*, 400. \$100

17. [GOTHAM BOOK MART]. Rogers, W.G. *Wise Men Fish Here: The Story of Frances Steloff and the Gotham Book Mart*. New York: Harcourt, Brace and World, 1965. First edition. 246 pp. Full yellow cloth, lettered in lavender on the spine, with the dust jacket. Book near fine with slight bumping to top corners; jacket shows some toning and mild edgewear to the head of the spine. Inscribed by Steloff on the half-title "with all good wishes" without dedication, and also signed by Rogers and dated Jan 1965. \$100

18. [HAMMER CREEK PRESS]. De Pol, John, and John Fass. *Along the Hammer Creek and the Hammer Creek Press*, with some data. n.p. [New York]: The Hammer Creek Press, 1952. First edition. [16] pp. String-sewn wrappers lettered in gold on the front cover. Two engravings by John De Pol of the Hammer Creek and of Fass' iron handpress, with a page of data about that Albion press. Fine copy. Cohen 14. \$125

19. HAWKES, John. *Fiasco Hall*. By J.C.B. Hawkes, Jr. Cambridge, MA: Privately Printed, 1943. Original stapled printed wrappers. 14 pp. Very slight sunning to edges, still about fine. First edition of the rare first book by this important American novelist, a collection of verse printed at his own expense while a student at Harvard. In an interview with Bradford Morrow in *Conjunctions*, Hawkes noted, "I didn't know anything about poetry. When I went to Harvard in the summer of 1943, I took my poems to Robert Hillyer. He picked twelve or fourteen from a hundred, I think, and I had them privately printed. That's as far as my poetry went." In another interview, he expanded, "A lot of these poems reflected romantic notions about the war; I certainly thought I was probably going to be killed in the war, and I had the same romantic sensibility of some of the World War I poets -Wilfred Owen or Rupert Brooke. So I had these dreadful poems printed. Long after the war, I tried to destroy them by throwing them down the incinerator near our apartment in New York, but my mother luckily saved about fifty of them." \$3250

20. JEFFERS, Robinson. *Flagons and Apples*. Los Angeles: Grafton Publishing Company, 1912. First edition. [viii], 46, [2, blank] pp. Cinnamon-colored paper boards over cream linen backstrip, printed labels on front board and spine. Top edge gilt. Some scuffing to paper boards, especially on rear cover, spine label browned but complete, endpapers darkened. Jeffers' first book, published in an edition of 500 copies at the author's expense. 480 copies were remaindered by the publisher and sold to a secondhand bookstore, whose stamp is usually seen on most copies; this copy does not have the stamp. Bookplate of California collector Thomas Wayne Norris on front pastedown. Inscribed by Jeffers on the half-title to Dora Hagemeyer, "with admiration for her work, and shame-faced apologies for this. Cordially, Robinson Jeffers. Tor House, Carmel- April 1955." Dora Hagemeyer (1891-1989) was a poet well-known in Carmel literary and artistic circles, and the sister-in-law of the photographer Johan Hagemeyer, who had studios in Carmel and San Francisco and took several noted portraits of Jeffers. Alberts 13. \$2500

21. JEFFERS, Robinson. *Californians*. New York: Macmillan, 1916. First edition. [viii], 217, [8] pp. Blue cloth, lettered in gilt and decorated in gilt and black, with the exceedingly rare dust jacket. Top edge gilt. Slight rubbing to board edges, a couple of pages opened a bit roughly. The jacket is missing pieces from the top and bottom of the

spine, and starting to separate at the front spine crease, with some small tears and edgewear, spine browned, but overall a remarkable survival. Jeffers' second book, and his first to be published by a commercial publisher; 1200 copies were printed. Inscribed by Jeffers in 1929 to Dora Hagemeyer, with a significant nine-line inscription describing how and Una first came to Carmel and the section of the central California coast that is now so identified with his work and home. The inscription reads: "For all its large name, this book represents almost exclusively the romance of our first acquaintance with Carmel and the hills southward. Evidently filtered through what I was reading then. / Our first journey to the Big Sur, by the old horse-stage, and the driver's local histories, make a good part of it. This was about Christmas, 1914. Corbett Grimes drove the stage; he still lives 'down the coast.' / Inscribed for Dora Hagemeyer. / Cordially, / Robinson Jeffers. / Tor House, Carmel. / April 1929." Dora became particularly close friends with Una Jeffers, and laid into this book is a postcard from Una to Dora from the Jeffers' first visit to Taos, dated June 17, 1930, where they were the guests of Mabel Dodge Luhan. The postcard is an image of the Penitente Morada, in Taos. It is addressed to Dora Hagemeyer, Carmel, in Una's hand, and the message simply reads "affectionate greetings from Una—" Alberts 15. \$4250

22. **JEFFERS, Robinson.** *Tamar and Other Poems.* New York: Peter G. Boyle, 1924. First edition. [x], 127 pp. Gray cloth boards, spine lettered in gilt and front board lettered and decorated in gilt. Boards spotted and slightly soiled, pages foxed throughout. Label of The Seven Arts Bookshop in Carmel on rear pastedown. Jeffers' third book, published at his own expense in an edition of 500 copies. Inscribed by Jeffers on the front free endpaper to Dora Hagemeyer, undated, with eight lines from "The Cycle," which appears on page 122 of this collection. Alberts 17. \$2000

23. **JEFFERS, Robinson.** *Dear Judas and Other Poems.* New York: Horace Liveright, 1929. First edition. 129 pp. Purple paper-covered boards over polished black cloth backstrip, spine and front cover lettered in gilt, with the dust jacket. Book about fine, jacket has a short closed tear and crease to the top edge of the front panel and some slight spotting. Inscribed by Jeffers on the free front endpaper to Dora Hagemeyer with two lines from the title poem, "-Beyond illusion the enormous beauty of the torch / in which our agonies and all are particles of fire. / Inscribed for Dora Hagemeyer / with the line she preferred - by her friend/ Robinson Jeffers. / Tor House, Carmel. - December 1947." Alberts 60. \$750

24. **JEFFERS, Robinson.** *Solstice and Other Poems.* New York: Random House, 1935. First edition. 152 pp. Full dark turquoise cloth, lettered in gilt, with the dust jacket. Boards edges a bit sunned, the jacket shows some surface wear, with a small chip missing from top edge and is partially split at the front spine crease with a concurrent closed tear across the spine; presents well in a mylar cover. Inscribed by Jeffers on the front free endpaper to Dora Hagemeyer with a line from "Rock and Hawk," "-the massive / Mysticism of stone, / Which failure cannot cast down, / Nor success make proud. / -Inscribed for our friend Dora Hagemeyer / -and I agree with her choice of verses. / Sincerely, / Robinson Jeffers. / Tor House, Carmel." \$350

25. **JEFFERS, Robinson.** *Medea.* Freely Adapted From the Medea of Euripides. New York: Random House, 1946. First edition, second issue, with "least" inserted on page 99.

107 pp. Copper-colored paper boards over black cloth backstrip, spine lettered and decorated in copper, with the dust jacket. Jacket shows some slight edgewear and darkening, especially at spine, with a couple of corrections in ink to the front flap text, in Dora's hand. Inscribed by Jeffers on the free front endpaper with a line from the play, “-the pale wild-roses / that bloom where the cliff breaks toward the brilliant sea’ / - Inscribed for Dora Hagemeyer, who is quick / to see any detail of Carmel's natural beauty / -even in an old horror-story. / Sincerely, / Robinson Jeffers. / Tor House, Carmel, California.” \$500

26. **JEFFERS, Robinson.** *Hungerfield and Other Poems.* New York: Random House, 1954. First edition. [viii], 115 pp. Half cream cloth over blue paper boards, lettered and decorated in black and red, with the dust jacket. Slight foxing to top edge, the jacket has a couple of short closed tears but overall near fine and very bright. “Hungerfield,” Jeffers' meditation on the death of his wife Una, had been published two years earlier in a limited edition of 30 copies by the Grabhorn Press; this is its first commercial book publication. Inscribed by Jeffers on the half-title, “Inscribed for Dora Hagemeyer, / and with cordial admiration for her poems. / -But let me write a line from Heraclitus (as on p. 94) / rather than from you or me: / ‘All things are full of God. / Winter and summer, day and night, war and / peace are God.’ / Sincerely, / Robinson Jeffers. / Tor House, Carmel- January 1954.” \$600

27. [**JEFFERS, Robinson**]. Evans, John. *Andrews' Harvest.* New York: Morrow, 1933. First edition. 276 pp. Pale orange boards lettered in black, with the dust jacket. Jacket chipped at the fore-edges and browned at the spine, edgewear. The first novel by the son of Mabel Dodge Luhan, with a blurb by Jeffers on the front flap. Luhan was fascinated by Jeffers' work and brought him to Taos several times, hoping he would serve a similar role as the one she had imagined D.H. Lawrence would, as a kind of prophet. Evans was friendly with Jeffers and Una, and his second novel especially bears a great debt to Jeffers' work (see below). \$250

28. [**JEFFERS, Robinson**]. Evans, John. *Shadows Flying.* New York: Knopf, 1936. First edition. 263 pp. Blue and green cloth boards, decorated in black, with the dust jacket. Jacket shows some toning and general edgewear. Evans' second novel, dedicated to Una and Robin, and conceived as a kind of homage to Jeffers' work, that “realm of violent aberration” as the jacket copy notes. \$250

29. **KENYON, Jane.** *From Room to Room.* Cambridge: Alice James Books, 1978. First edition of Kenyon's first book. 59 pp. Original printed wrappers. Minor toning and spotting to wrappers, spine a bit faded. Price slightly blacked out on rear panel. Overall a very good or better copy of the debut of an important poet. \$125

30. **KURLAND, Justine.** *This Train is Bound for Glory.* New York: Ecstatic Peace Library, 2009. First edition. One of 500 numbered copies, signed by the photographer. Oblong octavo. Black cloth boards lettered in silver, with color photograph mounted on front board. No dust jacket, as issued. Foreword by Jonathan Raymond, contribution by William T. Vollmann. A couple of small white blemishes to spine, else a fine copy. Kurland's images of trains and boxcars, hobos and travelers, campgrounds, landscapes and nature are carefully composed and quite beautiful. A scarce and desirable book. \$400

31. **LANDACRE, Paul.** *California Hills and Other Wood Engravings*. Los Angeles: Bruce McCallister, 1931. Small folio. Fourteen numbered engravings by Landacre printed from the original blocks, plus one on the colophon. Original decorated paper boards with printed label on front cover. Foreword by artist and critic Arthur Millier. One of 500 numbered copies printed, signed by Landacre on the colophon. In *Material Dreams: Southern California Through the 1920s*, the preeminent California historian Kevin Starr notes of this book, "A masterpiece in its genre, *California Hills* complimented and counterpointed the scenic photographs of Edward Weston and the poetic evocations of Robinson Jeffers and remains today an outstanding artistic achievement of the Depression era." A fragile production often found in poor condition, this copy is slightly rubbed at the corners and head and foot of spine, with a bit of the usual offsetting from the prints, but overall solid and clean. Much nicer than usually seen. AIGA Fifty Books of the Year (1932). Anthony Lehman, *Paul Landacre: A Life and a Legacy*, p. 174. \$4500

32. **[LARKIN, Philip].** *Order of Service in Memory of Philip Arthur Larkin, CH, CBE. 1922-1985*. Friday 14th February 1986, noon. London: Printed by Barnard & Westwood, 1986. [16] pp. Stapled wrappers. Soft crease through center, small penciled name in upper corner, else fine. \$125

33. **LEVI, Primo.** *If This is a Man*. New York: Orion Press, 1959. First American edition, and first English language edition, of *Se questo è un uomo*, originally published in Italian in 1947. 206 pp. Blue cloth boards, spine lettered in gilt, with the dust jacket. Jacket shows some edgewear and minor chipping and creasing to extremities, particularly at the top edge, but overall a clean example of a scarce book. \$400

34. **levy, d.a.** *Collected Poems*. Ephraim, WI: Druid Books, 1976. First edition. Original printed wrappers. 232 pp. Some minor foxing to covers, else clean and tight. Taylor & Horvath CO-05. \$125

35. **MATHEWS, Harry.** *The Conversions*. New York: Random House, 1962. First edition. 184 pp. Yellow cloth backstrip over mottled yellow paper boards, printed in umber and black. With the dust jacket. Very slight foxing to preliminaries, very slight rubbing to jacket corners and spine edges, but overall a near fine copy of the first novel by this enigmatic and important avant-garde writer, the first American member of the Oulipo. Review slip laid in. \$200

36. **[MCCLURE, Michael].** *Unto Caesar*. n.p. [San Francisco]: [Dave Haselwood,] n.d. [1965]. [24] pp. String-tied half-marbled wrappers. 60 copies were printed, according to the Auerhahn bibliography (which notes the "exquisite booklets" Haselwood printed by hand following Auerhahn and calling them "his finest work"). Issued without imprint or authorship, a legendary rarity. Slight toning in spots, overall near fine. \$500

37. **MCCLURE, Michael.** *Solstice Blossom*. Berkeley: Arif Press, 1973. First edition. 22 pp. Printed string-tied wrappers. With an original watercolor by Wesley Tanner. One of 30 copies, numbered and signed by McClure and Tanner on the colophon page. Slight scuffing to wrapper, crease to frontispiece; overall near fine. \$500

38. **MERRILL, James.** *Yannina*. New York: Phoenix Book Shop, 1973. Printed decorated wrappers over stiff plain wrappers, sewn, printed paper label on front cover. First edition. One of 26 lettered copies, from a total edition of 126 copies signed by the author. Fine copy. #17 of the Oblong Octavo series. \$300
39. **NIJINSKY, Kyra.** *The Dream of Varlann*. Roma: Published for the Author, 1954. First edition. 20 pp. Stapled printed buff wrappers. Inscribed on the title-page by the author in 1975. Kyra Nijinsky (1913-1998) was one of two daughters of Vaslav Nijinsky, perhaps the greatest male ballet dancer of the twentieth century. A professional dancer in her early years, she married at the age of 23, and was later divorced and moved to Rome in the early 1950s, and then to San Francisco. This is a short dream story, printed in English, apparently her first published work. Slight age-toning, overall near fine. Quite rare, with no copies in WorldCat. \$350
40. **OLSON, Charles, and Robert Creeley.** George F. Butterick and Richard Blevins, eds. *Charles Olson & Robert Creeley: The Complete Correspondence*. Volumes 1-9. Santa Barbara: Black Sparrow Press, 1980-1990. First edition. Nine volumes. Cloth spines with printed paper labels and pictorial boards, acetate dust jackets. Extremely light shelf wear to lower edge of some volumes, overall a fine set. Volumes 1-8 edited by George F. Butterick, volume 9 edited by Richard Blevins. Volumes 1-5 are the limited lettered editions of 26 copies, hand-bound by Earle Gray and signed by Butterick and Creeley; volume 6 is one of 200 copies signed by Creeley; volumes 7-8 are unsigned trade editions of 500 copies, and volume 9 is an unsigned trade edition of 400 copies. The lettered editions are quite scarce. \$450/the set
41. **POUND, Ezra.** *Cathay*. London: Elkin Mathews, 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 remarked 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, very small expert repair to top edge of front cover. Quite a nice copy of a fragile book. Gallup A9. \$1500
42. **POUND, Ezra.** *Certain Radio Speeches of Ezra Pound*. From the Recordings and Transcriptions of His Wartime Broadcasts, Rome, 1941-1943. Rotterdam: Cold Turkey Press, 1975. One of 250 numbered copies printed of the first edition, published October 1975 (there was a later edition published two months afterward). Glossy printed wrappers with black cloth spine. Edited by William Levy. Addendum sheet laid in, as issued. Lower corner bumped, some surface wear. Inscribed by the editor of Cold Turkey Press, Gerard Belart, to Clayton Eshleman on the contents page and dated 1975. Gallup A96. \$125
43. **[POUND, Ezra].** Edwards, John Hamilton, and William W. Vasse. *Annotated Index to the Cantos of Ezra Pound*. Cantos I-LXXXIV. Berkeley: University of California Press, 1957. First edition. 325 pp. Black cloth, spine lettered in silver, with the dust jacket. Jacket shows some edgewear and slight toning. Initialed "J.H.E. and W.W.V." and dated "30 November 55" on the dedication page (oddly, as the published

date is 1957). Laid in are the following: two copies of the "Program for the Final Examination for the Degree of Doctor of Philosophy of John Hamilton Edwards," dated Saturday June 7, 1952; a stapled series of "Additions and Corrections" to the original text, paginated 327-332, and inscribed "For Jim- to tip in his book- John"; and an offprint from the *Year Book of the American Philosophical Society*, 1954, pp. 284-86, detailing Edwards' use of grant funding for a research trip to Europe while working a critical biography of Pound. The offprint is also inscribed, "Jim- This is how it went- Thanks again for helping to make it possible- John." In addition to the critical biography described and this volume, Edwards also edited the *Pound Newsletter* at Berkeley, and played a major role in an important wave of younger academics and critics beginning to study Pound's work, particularly the Cantos. \$125

44. [PRINT WORKSHOP]. **PATCHEN, Kenneth.** *Orchards, Thrones & Caravans*. San Francisco: The Print Workshop, 1952. First edition, the Engraver's Edition, one of 90 copies printed. (There was also a Vellum Edition of 120 copies.) 52 pp. Stiff white self-wrappers, lettered on the spine, with an original engraving by David Ruff printed on the front cover. Edges slightly browned, some minor toning to wrappers. In his brief five years in San Francisco, David Ruff cut a wide swath through the literary and artistic scenes of the day. An artist who had studied with Stanley William Hayter, he founded the Print Workshop and published works by his friend Patchen and his wife Holly Beye, among others, and co-founded the Jargon Society with Jonathan Williams, printing the first publication of that storied avant-garde publisher. He also set the type for Lawrence Ferlinghetti's first book. A very attractive and scarce production, the preferred Engraver's Edition. Morgan A20a. \$1400

45. **SALINGER, J.D.** *Nouvelles*. Paris: Robert Laffont, 1961. Original laminated printed wrappers. 263 pp. First French edition of Salinger's *Nine Stories*, translated by Jean-Baptiste Rossi (better known as Sébastien Japrisot). Very slightly rubbed at head and tail of spine, overall about fine. Inscribed by Rossi on the half-title. \$125

46. **SEIDEL, Frederick.** *Evening Man*. New York: Farrar, Straus & Giroux, 2008. First edition. One of 500 copies printed, signed by Seidel on the half-title. 55 pp. Matte black perfect-bound wrappers, stamped in silver on the front cover. Extremely tiny nick to top edge of spine, still a fine copy. Seidel's signature is very rare. As Jonathan Galassi wrote in the introduction to his interview with Seidel in *The Paris Review*, "Seidel's reserve has involved an absolute refusal to participate in the public life of poetry. He has never given a reading and, as this writer, who is also his publisher, can ruefully attest, he doesn't lift a finger to make himself known. Nevertheless, his work has slowly gathered a remarkably intelligent body of critical recognition along with a growing following among younger readers, and there is now a broad consensus that this reclusive, proud writer of willfully 'disagreeable' poems is one of the great living practitioners of his art." \$600

47. **SILLIMAN, Ron.** *Ketjak*. n.p., 1974. Bound typescript. 133 pp. The first part of Silliman's epic poem *The Age of Huts*. Dated 12 June - 17 November 1974 on the final page, this copy inscribed by Silliman to David Antin and dated 19-IV-75. The poem was not published in book form until 1978. Rear plastic fasteners splayed a bit, minor surface wear. \$150

48. [SNYDER, Gary]. Campbell, James. *High Peak Haikus: An Interview with Gary Snyder*. Coventry: Beat Scene Press, 2006. First edition. Printed stapled wrappers. [24] pp. Beat Scene Press Pocket Book series, no. 6. One of 100 numbered copies printed. WorldCat locates five copies. Fine copy. \$80
49. [SOMBRE REPTILES PRESS] [Ratch, Jerry, and MaryAnn Hayden]. *Celine*. Berkeley: Sombre Reptiles, 1981. First edition. [12 pp]. Sewn wrappers with narrow printed cover label. One of 26 copies printed. A fine copy of a typically mysterious and elegant Sombre Reptiles production. \$125
50. SPRINKLE, Annie. *The Annie Sprinkle Story*. [n.p.]: The Sprinkle Salon and R. Mutt Press, 1987. First edition. Single sheet, accordion-folded to six panels. Design by Les Barany. A wordless chronology of Sprinkle's life told through line illustrations of her breasts. Annie Sprinkle is well-known as a performance artist, "post-porn modernist," and sex-positive educator. The colophon states that 1000 numbered copies were printed; WorldCat shows only one copy (MOMA) and its scarcity suggests that perhaps less were distributed. Mild creasing to edges. \$300
51. STANFORD, Frank. *Shade*. Seattle: Mill Mountain Press, 1975. Original printed perfect-bound wrappers. 49 pp. Drawings by Ginny Crouch Stanford. Stanford's fourth book, and one of his scarcest publications. Stated "second edition," i.e. first and only edition. Stanford was known for creative embellishment and playfulness with his bibliography; the book's publication date on the title-page is 1975, the copyright page reads "Copyright 1973, 1975" and "Second Edition," and the book's front matter lists "Shade, 1973" under "Books By Frank Stanford" (along with a never-published title). Spine a bit darkened, else about fine. \$1600
52. STANFORD, Frank. *Crib Death*. [n.p. (Tucson)]: Ironwood Press, 1978. First edition. 55 pp. Photographically illustrated perfect-bound wrappers. Fine copy. A posthumous collection, published just after Stanford's death. \$350
53. STANFORD, Frank. *The Singing Knives*. Fayetteville: Lost Roads, 1979. New edition. 59, [4] pp. Printed perfect-bound wrappers. Cover silk-screened by David Hurley. Second edition of Stanford's first book, originally published in 1971. Contains an unpaginated, unattributed four-page afterword, with a short colophon which notes that two poems have been added to this edition ("The Nocturnal Ships of the Past" and "Bergman the Burning Ship"). Fine copy. \$350
54. STERLING, George. *The Cool, Grey City of Love*. [San Francisco]: A.M. Robertson, 1921 [i.e. 1930]. Broadside. 19.6 x 26 cm. Stiff-stock paper, printed in black over a hazy sage green photographic image of the San Francisco skyline. First separate edition of this important poem, originally published in Sterling's 1921 collection *Sails and Mirage*. OCLC records only 4 institutional holdings of this edition, with Mattila locating another two. BAL 18798. Mattila A35a. \$225
55. TEASDALE, Sara. *Sonnets to Duse*. Boston: The Poet Lore Company, 1907. First edition. 44 pp. Original dark gray paper boards, printed labels on front board and spine. Very slight browning on rear endpapers, else a fine copy. Teasdale's first book, which

was published at her parents' expense in an edition of one thousand copies. A collection of lyrics in which Teasdale projected her ideals of the perfect artist of beauty and femininity onto the great Italian actress Eleonora Duse, whom ironically Teasdale never saw perform. Very rare, especially in fine condition. \$1500

56. **TUTTLE, Richard.** *Book*. Lausanne/New York: Paul Bianchini Books, Editions des Massons, in collaboration with Yvon Lambert/ Distributed in the USA by Artist's Books Distribution Company, 1974. First edition. Folded sheets, unbound, as issued. A minimalist artist's book, printed in 48 pt. Berling on Canson Ingres, with each letter of the alphabet accorded its own page, printed on rectos only. Title and publishing information printed in facsimile handwriting on the rear cover. Slight sunning to edges, else a fine copy. \$450

57. **TWICHELL, Chase.** *Northern Lights*. Iowa City: Cereus Press, 1975. String-sewn printed wrappers. One of 80 numbered copies printed by Brenda Hillman. Signed by the author. Slight wear to upper corner, else fine. A very early publication by Twichell, possibly her first. WorldCat locates five copies. \$250

58. **WELCH, Lew.** *On Out*. Berkeley: Oyez, 1965. First edition. [48] pp. Stapled and glued into printed wrappers. One of 500 copies printed of Welch's second book. Inscribed by the author to Henry Rago and dated 10/66. Henry Rago was the editor of *Poetry* magazine and taught at the University of Chicago. With a correction on the last page of the text in Welch's hand. Slight wear to spine and edges, extremely light bend to front cover, else fine. \$850

59. **WELCH, Lew.** *Hermit Poems*. San Francisco: Four Seasons Foundation, 1965. First edition. [16] pp. Stapled printed wrappers. Issued as Writing 8. Of a total edition of 1000 copies, this is one of 26 copies lettered and signed by Welch, not for sale. Additionally inscribed by Welch in September 1966. Slight rubbing and minor old insect damage to covers, internally fine. \$1250

60. **WEST, Nathanael.** *The Dream Life of Balso Snell*. Paris/New York: Contact Editions, 1931. First edition, one of 500 numbered copies. 95 pp. An interesting variant binding of West's first book. The book was originally issued in printed wrappers, with fifteen deluxe copies in boards. West's bibliographer William White also notes a copy in blue cloth boards, possibly a publisher's copy, now at Brown. The present copy is similar to that copy, bound in blue cloth boards with a printed paper label on the spine, original cover wrappers bound in, and the ticket of the Gotham Book Mart on the rear pastedown. Laid in is the invoice from the Gotham Book Mart to noted collector John J. Slocum (co-bibliographer of James Joyce, the bibliography being based in part on his own collection), dated 1942, at which time the book sold for ten dollars, the same price noted by White for the boards issue. It's possible the Gotham Book Mart had copies bound in boards for their own use and sale, but regardless, the present copy is unusual and possibly unique. Some stray surface wear to the boards, else fine. \$1950

61. **WIENERS, John.** *Ace of Pentacles*. New York: James F. Carr and Robert A. Wilson, 1964. First edition. 72 pp. Blue cloth, lettered in gilt, original unprinted glassine wrapper. Book about fine, glassine browned and chipped in spots. Inscribed by Wieners to the collector Norman Unger. Lepper, p. 423. \$175

62. **WILLIAMS, Jonathan**, and Thomas Meyer. *Georgia Chamberlain Williams (July 26, 1904–March 9, 2000)*. Highlands, NC: The Jargon Society, 2000. First edition. Memorial writings about Georgette (Georgia) Chamberlain Williams, the mother of poet and Jargon impresario Jonathan Williams. [8] pp. Stapled printed wrappers. Color photographs. One of five hundred copies printed, but very scarce; only two copies in WorldCat (Buffalo, Princeton). Slight surface wear, top corner very slightly bumped, still an about fine copy. \$75

63. **WILBUR, Richard**, and Alexander Calder. *A Bestiary*. New York: Pantheon, 1993. First edition thus. Blue cloth, lettered and decorated in silver, with the original glassine dust jacket. 74 pp. Originally published in 1955 as a signed limited edition, this is the first trade edition. Slight rubbing to head of fragile jacket spine, else fine. Signed by Wilbur on the title-page. \$125

64. [**WRIGHT, Franz, trans.**] Rilke, Rainer Maria. *The Life of Mary* (Das Marien-Leben). [Philadelphia]: Middle Earth Books, 1977. [41] pp. Marbled sewn wrappers with printed label on front cover. Very slight surface wear, still about fine. One of 300 copies printed, according to the colophon, but its scarcity suggests less copies were printed or distributed. A very early Wright publication, issued by a bookstore in Philadelphia which specialized in poetry and also published work by Victor Bockris and Patti Smith. Five copies in WorldCat, four in California institutions. \$750

65. **WRIGHT, Franz**. *The One Whose Eyes Open When You Close Your Eyes*. Roslindale, MA: Pym-Randall Press, 1982. First edition. 54 pp. Full black cloth, spine lettered in gilt, with the dust jacket. One of 400 hardbound copies printed. Fine copy. \$350