THE 59TH ANNUAL NEW YORK ANTIQUARIAN BOOK FAIR
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BOOTH B30

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1. ACKER, Kathy. *The Childlike Life of the Black Tarantula*. By the Black Tarantula. [San Diego]: Community Congress Press, 1973. First edition, six parts in stapled wrappers. Volume 1 “Intention: I become a murderess by repeating in words the lives of other murderesses” [37 pp.]; volume 2 “A point-to-point comparison between my life and the life of Moll Cutpurse, the Queen-Regent of Misrule, the Roaring Girl, the benevolent tyrant of city thieves and city murderers, the Bear Lady” [11 pp.]; volume 3 “A secret document: I move to San Francisco, I begin to copy my favorite pornography books and become the main person in each of them” [21 pp.]; volume 4 “I become Helen Seferis, and then, Alexander Trocchi” [46 pp.]; volume 5 “I explore my miserable childhood: I become William Butler Yeats” [29 pp.]; volume 6 “The story of my life” [28 pp]. Volume 1 shows some slight toning to the covers; Volume 3 is withdrawn from the New Mexico State Library with two stamps and bears Peter Howard’s handwritten notations to the cover; all other volumes about fine. Self-published and distributed by
the author, Acker’s first three novels were each presented in six serialized parts, usually mailed to subscribers, friends, and potentially interested parties. This, the first, is the most difficult to assemble. $3250

2. BEASLEY, [Edna] Gertrude. *My First Thirty Years*. Paris: Contact Editions/Three Mountains Press, [1925]. First edition. [4], 321, [1]pp. Original blue printed wrappers. Light wear and chipping to head of spine with short split at the bottom edge of the front hinge. Internally clean. The memoir of a violent and brutal Texas upbringing, written at the highest pitch of anger and anguish. It begins, “Thirty years ago, I lay in the womb of a woman, conceived in a sexual act of rape, being carried during the prenatal period by an unwilling and rebellious mother, finally bursting from the womb only to be tormented in a family whose members I despised or pitied, and brought into association with people whom I should never have chosen.” The book was praised by H.L. Mencken, who called it a “profoundly serious and even indignant story.” It remained fairly unrecognized, however—due to its violent and sexually deviant material, the book was banned in Britain, where Beasley was living at the time. Most copies were destroyed by Scotland Yard and U.S. Customs. The few that made it to Texas were mostly confiscated by the Texas Rangers, probably on the orders of prominent Texans maligned in her book. Later rediscovered, a new edition was published by the Book Club of Texas in 1989, with an afterword by Larry McMurrey, who called it “one of the finest Texas books of its era; in my view, the finest.” Rare in any form, particularly in its original wrappers; we’ve seen several copies rebound in boards, not retaining the wrappers. A full obituary and article about Beasley was recently published in the *New York Times*’ “Overlooked” column. *sold*

3. BECKETT, Samuel. *Waiting for Godot*. Tragicomedy in two acts. New York: Grove Press, 1954. First edition in English. 61 pp. Black cloth boards, lettered in blind, silver and copper, with the dust jacket. Jacket spine a bit browned, as usually seen, with some very slight edgewear to the top edge and lower spine edge; book is close to fine. An excellent copy, far better than usual. The original French language edition was published two years prior; the Faber edition was published two years later. $2250


otherwise clean. Remarks following a screening of “The Text of Light” at the San Francisco Art Institute, November 18, 1974. Brakhage loved the book and wrote to publisher Holbrook Teter that of all the publications of his writings this was “easily the most beautiful book of all- most spectacularly light-like I’ve ever seen. It tumbled out of the envelope a showering rainbow... completely took my breath!” Johnston, Zephyrus Image, pp. 110-111, 193. $650

7. BROODTHAERS, Marcel. Minuit. Brussels: George Houyoux, 1960. First edition. [24] pp. Printed wrappers. One of 225 copies printed. The rare second book by the protean Belgian artist, a collection of poems. Broodthaers famously renounced his decades as a struggling poet and wrote in the preface to his first exhibition catalogue, in 1964, “For some time, I have been no good at anything. I am 40 years old... Finally the idea of inventing something insincere crossed my mind and I set to work straight away.” Despite this ironic dismissal, Broodthaers’ poetry continually shadowed his later artistic career. Deeply influenced by Baudelaire and Mallarmé, whose significance remained throughout in his work, his art was inundated with words: printed, written, spoken or photographed. In 1974, he declared himself able to “express myself on the edge of things, where the world of visual arts and the world of poetry might eventually, I wouldn’t say meet, but at the very frontier where they part.” (Collected Writings, 410.) See Marcel Broodthaers, The Complete Prints and Books (Ronny Van de Velde, 2012), 28. Of four copies in OCLC, only one listed in the US, at the Getty Research Institute, another copy noted at MOMA. $1800


9. COHEN, Leonard. Dance Me to the End of Love. New York: Welcome Books/Stewart, Tabori and Chang, 1995. First edition. Printed boards, with the dust jacket. Some minor toning to jacket, near fine or better. Illustrations by Henri Matisse, paired with the lyrics of one of Cohen’s most enduring songs. Inscribed by Cohen to Judy Collins on the front free endpaper, “Dear Judy / thank-you for / shameless / love, as always / Leonard / Los Angeles 1995” with Cohen’s “Order of the Unified Heart” ink stamp, his embossed stamp, and Collins’ signature above. A superlative association copy. Collins was essentially responsible for Cohen’s musical career. As she writes in her autobiography Trust Your Heart, “I met Leonard Cohen in 1966, when my Canadian friend Mary Martin arranged for us to meet. Leonard had been a published and successful writer and poet for many years, and had recently written his first songs. He came down from Canada one night, and I listened to his songs in my living room. He sang ‘Suzanne’ and ‘Dress Rehearsal Rag’ that night, sitting on the couch, holding the guitar on his knee. I was moved by his singing voice, and by the songs, and by his whole presence. There was something very ethereal and at the same time earthy about his voice. When Leonard sang, I was entranced. I became immediately devoted to him, and we soon were friends... I recorded ‘Suzanne’ and ‘Dress Rehearsal Rag’ on In My Life in 1966, and it went gold in 1967. With the record’s success, Leonard became known as a songwriter. I suggested he make his debut and sing in public, but he was terribly
shy. I knew once he got over his fear, he would be powerful on stage. I was going to appear at a concert for Sane against the Vietnam War at Town Hall, on April 30, 1967. I asked Leonard if he would sing Suzanne there. ‘I can’t do it, Judy, I would die from embarrassment.’ ‘Leonard, you are a great writer and a fine singer, people want to hear you.’ He finally agreed, reluctantly. When I introduced him, he walked onto the stage hesitantly, his guitar slung across his hips, and from the wings I could see his legs shaking inside his trousers. He began ‘Suzanne,’ with the hushed audience leaning forward in their seats; he got halfway through the first verse and stopped. ‘I can’t go on,’ he said, and left the stage, while the audience clapped and shouted, calling for him to come back. ‘We love you, you’re great!’ Their voices followed him backstage, where he stood with his head on my shoulder, my arms around him. ‘I can’t do it, I can’t go back.’… He looked about ten years old. His mouth drew down at the sides, he started to untangle himself from his guitar strap. I stopped him, touching him on the shoulder. ‘But you will,’ I said. He shook himself and drew his body up and put his shoulders back, smiled again, and walked back onto the stage. He finished ‘Suzanne,’ and the audience went wild. He has been giving concerts ever since. I have loved and recorded so many of his songs… His songs carried me through dark years like mantras or stones that you hold in your hand while the sun rises or the fire burns. They kept me centered as I stood in front of thousands of people, my eyes closed, my hands around the neck of a guitar, my voice singing his ethereal lyrics. The audience responded to his writing, the songs were like water to a person dying of thirst. They were songs for the spirit when our spirits were strained to the breaking point.”

10. CUMMINGS, E.E. W [ViVa]. New York: Horace Liveright, 1931. First edition. Buckram backstrip over paper boards, spine printed in white. Some spotting and soiling to boards, spine hinges chipping slightly, a very good copy. One of 95 copies on special paper, signed by Cummings. An important and uncommon early collection of 70 poems, containing some his most beloved work, including “somewhere i have never traveled gladly beyond” and “i sing of Olaf glad and big.” Firmage A11b. $4500

11. CUTLER-SHAW, Joyce. The Railing of the Wild River Grasses. n.p. [San Diego]: Joyce Cutler-Shaw, 2003. Edition of 25 numbered copies. Digital images printed on vellum paper, accordion-folded into boards of handmade Japanese paper, with dried plants collaged on the front board. The original work consisted of 39 etched glass panels (commissioned for the balcony staircase of the Mission Valley Library, San Diego) depicting wild grasses indigenous to southern California, such as gooseberry, fountain grass and mugwort. Inscribed by the artist on the inside front board. A beautiful and scarce publication by an important artist, well-known for her work not only in book arts but installations and public projects as well. One copy only in OCLC, UCSD, with another located at the La Jolla Athenaeum. $750


experimental “no wave” publication that ran from 1978 to 1987. Each issue was published in a different format, the first two being xeroxed zines estimated at about 20 copies printed. This third issue compiles various black-and-white photocopy, collage and text-based works; contributors include Barbara Kruger, Dan Graham, Jeff Koons, Jenny Holzer, Becky Howland, Kim Gordon, Barbara Ess, Robin Winters and many more. Fine copy. $250


18. HANUMAN BOOKS. *Full Run of Hanuman Books*. Hanuman Books were published over the course of seven years, from 1986 to 1993. Forty-eight volumes were published, along with one out-of-series larger format item and one “pirate” edition. They are an excellent assemblage of literature related to the avant-garde scene, Beat poetry, contemporary music, art, and film, and gay culture. Several titles encountered customs issues being shipped from Madras and have consequently become quite rare. A full listing of the series here offered. All volumes in near fine to fine condition. Some variants noted: the Bob Dylan volume is usually seen in pink, but is here brown; and the cover of the David Hockney is usually seen with a full-length portrait, here it is with a picture that is chest up. The Candy Darling is signed by the book’s editor Jeremiah Newton. Several of the volumes are bound in cloth with printed jacket, as noted below; these are very rare as the series was primarily published in stiff wrappers with jackets. (The New York editor Paul Rickert has claimed the printer was showing

19. **HELCIZER, Piero.** *You Could Hear the Snow Dripping and Falling Into the Deers Mouth.* Paris: The Dead Language, [1959]. First edition. [22] pp. Stapled printed wrappers. Heliczer's first book, a collection of six poems. The photograph of the author by Harold Chapman folded around the upper text block is not present; apparently not all copies were issued with the photograph. However, this copy is signed by Heliczer on the final blank leaf—perhaps the signature serves the same purpose of authorship as the photograph, in a more direct fashion? Corners and edges a bit rubbed, small pencil ownership name on first endpaper. With an “avant propos” by Robert Graves, in which he says Heliczer's poems “read to me like a translation from a foreign language I would like to understand.” The cover title lacks the “d” due to insufficient type available. $950

21. JEFFERS, [John] Robinson. *Flagons and Apples*. Los Angeles: Grafton Publishing Company, 1912. First edition. [4], 46 pp. Original cloth-backed brown paper boards, printed paper cover and spine labels, top edge gilt. One of 500 copies printed at the author’s expense. Spine a bit browned with label darkened and slightly chipped. Housed in a full morocco clamshell box. Presentation copy, inscribed: “For George Sterling: / Very young verses, but your / very cordial friend and admirer / confesses authorship. / Robinson Jeffers / Carmel, December, 1925.” *Flagons and Apples*, a collection of love poetry (“Stay me with flagons, comfort me with apples: for I am sick with love” - epigraph), was composed when Jeffers was indeed lovesick for Una, his lifelong muse who at this point was still married to her first husband. Jeffers was 26 years old when he published this book at his own expense, and its indeed young verses do not reflect the harder and more distinguished style of his mature work. Presentation copies of Jeffers’ first book are rare, especially of this significant association. Indeed, aside from Una we can imagine no better association than with Sterling. James Karman noted in his biography of Jeffers, “Sterling was important to Jeffers, more so, perhaps, than anyone else he ever met.” Sterling was older than Jeffers, and a compatriot of Jack London and Ambrose Bierce, among many others, and was a linchpin of the bohemian community of Carmel (which he had left for San Francisco by the time Jeffers arrived). Sterling was responsible for Jeffers’ work appearing in the anthology *Continent’s End* (1925), which would be the catalyst for Jeffers to rise to fame. Karman’s magisterial collection of Jeffers’ letters includes one from Jeffers to Sterling dated December 31, 1925, in which Jeffers thanks him for the gift of his books brought during a visit to Tor House and notes that he will send Sterling several of his. Sterling’s biography of Jeffers would be his last work, published posthumously later in 1926 (see item 22). $5000

22. [JEFFERS, Robinson], George Sterling. *Robinson Jeffers. The Man and the Artist*. New York: Boni & Liveright, 1926. First edition. [vi], 40 pp. Original blue cloth, printed label on the front board, with the dust jacket. Very slight fading to jacket spine, still a very bright, fresh copy. Housed in a full morocco clamshell box. Inscribed on the front free endpaper: “Inscribed for Sydney S. Alberts. / I wish George Sterling were here to / sign it; but - faute de mieux- / Robionson Jeffers.” Alberts was Jeffers’ bibliographer and as such knew his work very well. This was Sterling’s final work, published posthumously. When Sterling was commissioned by Donald Friede to write it, Jeffers wrote to Sterling, “if your hands are full of more serious work I hope you’ll refuse. Otherwise there’s certainly no one I’d rather owe this kindness to; and no one could do it half so beautifully.” An excellent and poignant association. A letter from Jake Zeitlin announcing the upcoming publication of Alberts’ (1933) bibliography is laid in. Alberts 38. Broomfield Bii13. Mattila A31. BAL 18834. $2500


publication by an important poet, preceding his first regularly published book *The Summer Anniversaries* by nine years. Despite the limitation, quite scarce; OCLC locates eleven copies. $4000


27. **MCALMON, Robert.** *The Portrait of a Generation.* Paris: Contact Editions/Three Mountains Press, [1926]. First edition. 98, [1] pp. Of an edition of 200 copies, this is one of 10 numbered copies on Vergé d’Arches paper, bound in full vellum over boards, front panel lettered in gilt with title stamped on mounted leather label. (The remainder of the edition was published in wrappers only.) Some minor darkening to vellum, overall near fine or better. McAlmon’s Contact Publishing Company, primarily financed by his wife Bryher’s family, published some of the most important books of the “lost generation,” including Hemingway’s *Three Stories and Ten Poems* (his first book), Williams’ *Spring and All*, Mina Loy’s *Lunar Baedecker*, and Gertrude Stein’s *The Making of Americans*, along with work by Bryher and McAlmon himself. This collection, essentially his collected poems, was described by Ford as a “realistic, sardonic, occasionally cynical interpretation of the author’s life on two continents, in which he had tried to trace the breakdown of traditional values and the search for fundamentals.” McAlmon fully intended it as the “portrait of an age.” See Ford, *Published in Paris*, pp. 34-94. $4500


29. **MURRAY, Joan.** *Poems. 1917-1942.* New Haven: Yale University Press, 1947. First edition. 145 pp. Light blue paper boards, lettered and blocked in black, with the dust jacket. Minor toning to board edges, jacket shows some minor rubbing to extremities. Edited by Grant Code, with a foreword by W.H. Auden, the first volume he selected for the Yale Series of Younger Poets. The sole collection by a poet who died young, at the age of twenty-four. Her work was praised by John Ashbery, among others, which led to
rediscovery in some poetry circles, and the eventual publication of her complete poems, drafts and fragments, re-edited from the original manuscripts, by New York Review Books in 2018. $300

30. MYLES, Eileen. *Chelsea Girls*. Santa Rosa: Black Sparrow Press, 1994. First edition. 276 pp. Patterned cloth backstrip over printed paper boards, printed spine label, publisher’s acetate jacket, as issued. One of 26 lettered copies, handbound in boards and signed by the author. Very slightest spotting to top edge of boards, still a fine copy. On the book’s reissue in 2015, the *New York Times* noted, “Her work functions as a bridge between many of the discussions of the present—about sexual violence, class, ‘hook-up culture’—and a past from which those narratives were often secret or hidden.” A landmark publication, in its scarcest format. $750

31. O’HARA, Frank. *A City Winter and Other Poems*. New York: Editions of the Tibor de Nagy Gallery, 1951 [i.e. 1952]. First edition, deluxe issue. Small quarto. Linen over decorated paper boards, title lettered in gilt. Frontispiece and two illustrations by Larry Rivers. Extremities a bit rubbed and modestly darkened, spine a bit sunned and smudged. One of twenty numbered deluxe copies printed by hand in Bodoni types on untrimmed Japanese Kochi paper by Ruthven Todd, specially bound, with an original graphite and wash drawing (24.2 x 15.2 cm; 9.5 x 6 inches) by Larry Rivers tipped in to serve as the frontispiece. Frank O’Hara’s first book, published under the auspices of the Tibor de Nagy Gallery. The gallery’s director, John Bernard Myers, was an
instrumental figure in the New York Schools of both poetry and art, publishing, along with O’Hara’s debut, the first books of both John Ashbery and Kenneth Koch in subsequent years. The artists represented by the gallery included Larry Rivers, Red Grooms, Fairfield Porter, Jane Freilicher, Grace Hartigan, Helen Frankenthaler and others. O’Hara gave Rivers full credit for getting the book published; in a late letter to the younger poet Joseph Ceravolo, he wrote, “I doubt very much if John Myers would ever have published my first pamphlet, A City Winter, if one of his artists, Larry Rivers, hadn’t wanted him to and wanted to do the drawings for it.” The poetry and art worlds were deeply intertwined, and collaboration between visual artists and writers was a major characteristic of the New York School. In addition, O’Hara and Rivers were lovers at the time as well, adding an extra charge to their collaboration. The original drawing used here as a frontispiece, of a standing male nude, could quite possibly be of O’Hara, although there is no direct evidence to confirm so. Rivers painted a full-length nude of O’Hara in 1954 in a strikingly similar pose, and his famous portrait of O’Hara used on the front cover of O’Hara’s Collected Poems (Knopf, 1971) is also quite comparable. The ordinary issue consisted of about 280 copies on Arches paper. Although the colophon called for 130 copies, many copies were issued unnumbered, without wrappers, as folded and gathered sheets, and it is in this unfinished format that the publication is most often seen—of the small number of copies that have come available, the majority have been in the form of unbound sheets, and a search of OCLC shows many institutional holdings are of this unbound configuration (deluxe copies were located at the Morgan, Emory, and Bates College). The colophon does not call for the book to be signed by either the author or the artist; nor were all of the original drawings by Larry Rivers that were used for this special issue signed by the artist, making this signed drawing quite special (particularly if it is indeed of O’Hara). Certainly one of the most significant debuts of modern American literature, and while uncommon in all formats, genuinely rare in this deluxe edition. $28,500


minor handling wear, about fine. The first collection of poems by the great critic, poet, bon vivant and man-about-downtown. Signed on the half-title. $450


37. RODKER, John. *Hymns.* London: The Ovid Press, 1920. First edition. [1-8], 9-39, [1] pp. White parchment covered boards, green label on front board lettered in gilt. Of a total edition of 190 copies, this is one of 15 copies printed on Japan vellum, numbered and signed by the author, not for sale. This is number 8. Some soiling and darkening to boards. Colophon and initials by Edward Wadsworth. Cloud notes, “the Japan vellum copies were printed from the same octavo forms as the paper copies, although they were printed on one side of the sheet only. Two separate sheets, one printed from the inner form, one from the outer form, were then placed with their unprinted sides facing each other and folded as an ordinary octavo. The result of this scheme gives the appearance of a sextodecimo in which each verso-recto pair of printed pages is followed by two blank verso-recto pages.” Although not noted, from the collection of Donald Gallup. Cloud A8. $1250


39. RUFF, David, and Holly Beye. *Season’s Greetings from the Print Workshop 1953.* Single sheet folded card, text printed letterpress, with Ruff's original aquatint etching on the front cover, signed and dated 1953 and numbered 13/35. The text is Holly Beye’s poem beginning “O now join hands.” 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 Kenneth 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. No copies in OCLC. Fine copy. $350


43. **SPICER, Jack.** *Hokku Notebook.* [n.p.]: North Beach Yacht Club, 2009. First edition. Sewn plain wrappers with printed dust jacket. One of 300 copies printed. In the editorial afterword Peter Gizzi and Kevin Killian note, “Among the dozens of Spicer’s notebooks we pored through in May 2004, this one stood out. [It] illuminates a transitional period in Spicer’s writing, the push from the initial serial poems like *Billy the Kid* and *A Book of Music* toward the longer and more involved projects of his later years.” Some of the poems appeared in *One Night Stand* and in issues of *J.* Minimally distributed by its publisher, the poet Ryan Murphy. OCLC locates four copies: NYU, Delaware, Brown, Beinecke. **$200**

44. **TABAK, May Natalie.** *But Not For Love.* New York: Horizon Press, 1960. First edition. 255 pp. Green cloth, lettered in red and white on the front board and spine, with the dust jacket. Spine a bit rolled, jacket a bit rubbed, spine faded, with some chips at the head and tail of the spine, very good. Jacket cover art by Grace Hartigan, endpapers by Saul Steinberg. A thinly veiled roman-a-clef about the art scene in the Hamptons in the 1950s; the author was the wife of the well-known critic Harold Rosenberg. **$250**


46. **[VIJF PONDEN PERS].** Franz Kafka. *Ein Landarzt.* [Amsterdam]: 5 Ponden Pers, [1944]. Sewn wrappers. Slight fading to spine. Typography and illustrations by Jan Bons. One of 55 copies, the entire edition, printed during the Nazi occupation of the Netherlands for A.A. Balkema’s Vijf Ponden Pers. The clandestine press operated out of Balkema’s bookshop and published fifty works banned by the German occupiers. In “Dutch Clandestine Printing 1940-1945” Anna E.C. Simoni writes, “the ‘5 lb Press’ took its name from the pious fiction that none of its editions ever weighed more than five pounds- a limit set early in the occupation for editions of books not needing a license and a loophole very quickly stopped. The name also played on the interpretation of five pounds, not that such was their price but perhaps in the eyes of the publishers and owners, their value. And they are of very fine quality indeed. Special care was taken to find the best possible typography and illustration... every book in the series has its own
completely individual style.” (The Library, Fifth Series, Vol. XXVII, no. 1, March 1972). Kafka’s story “A Country Doctor” was first published in 1919. All publications by the press are necessarily rare. OCLC locates ten copies over three records, with most holdings in the Netherlands; two copies in the U.S., Lilly and Houghton. $1500

47. [WHITE RABBIT PRESS]. Olson, Charles. O’Ryan 1 2 3 4 5 6 7 8 9 10. San Francisco: White Rabbit Press, 1965. First edition thus, one of 26 lettered copies bound in boards, from a total edition of 1026, the remaining copies in wrappers. Signed by Olson at the colophon. Black paper boards over parchment backstrip, spine lettered in gilt. Original cover by Jess bound in. See Butterick & Glover A12b, who claim that the hardbound copies were never published. Johnston, A26. $1250

48. WILLIAMS, William Carlos. Paterson. Books 1-5. New York: New Directions, 1946-1958. First editions. Five volumes. Original light gray cloth, lettered in gilt and blocked in various colors, with the dust jackets. Book 1 shows some minor browning to the jacket spine and slight edgewear to the top of the jacket; Book Two has some slight browning to the jacket but is otherwise near fine; Book Three has some slight browning to the jacket spine; Book Four has some minor browning to the jacket spine but is otherwise near fine; Book Five has some minor toning to the jacket. An excellent, clean set. Williams’ epic masterpiece, a song of Paterson, New Jersey, a companion to his friend Ezra Pound’s Cantos. Wallace A24, A25, A30, A34, A44. Connolly, The Modern Movement, 100. $3750

49. WILLIAMS, William Carlos. The Clouds, Aigeltinger, Russia, &c. [Aurora, NY/Cummington, MA]: The Wells College Press and the Cummington Press, 1948. First edition, one of 310 numbered copies printed, of which sixty were a deluxe issue. 64 pp. Original gray cloth, printed paper spine label. Spine label a bit darkened, minor foxing to endsheets and fore-edge, else near fine. Printed on all-rag paper, a collaboration between Harry Duncan and Paul Wightman Williams. Wallace A26. Signed by the author on the front free endpaper and uncommon thus. $850


53. [ZEPHYRUS IMAGE]. *Folger’s*. “Gloster City, CA” [i.e. Healdsburg] [i.e. Zephyrus Image], 1977. Johnston describes this “truly silly” item: “*Folger’s* is a flip book with a bright red cover imitating the logo on cans of Folger’s coffee. The very tenuous connection was that Folger’s slogan was ‘it’s mountain-grown’ (*ergo* Black Mountain), and their television spokesperson was a motherly housewife called Mrs. Olsen. The book (entirely done from Myers’ artwork) shows Charles Olson in front of a weather map rubbing his index finger over his lip in the gesture that people make to amuse babies. It was a massive amount of work for a one-line joke. Zephyrus Image was skilled at concocting such puns, but turning them into beautifully crafted artifacts belied the whimsy with which such notions usually appear and disappear in conversation.” Johnston, pp. 120, 209. $250


55. ZÜRN, Unica. *Dunkler Frühling* [Dark Spring]. Mit 3 Zeichnungen von Hans Bellmer. Hamburg: Merlin Verlag, [1969]. First edition. 73 pp. Green cloth, lettered in red on the spine, with the dust jacket. Some slight surface wear to the jacket, near fine or better. In her introduction to her translation of *Dark Spring* (Exact Change, 2000), Caroline Rupprecht writes, “At once public and private, it is [Zürn’s] language that addresses itself to the reader as witness to a seemingly boundless grief.” A painful coming-of-age tale and most certainly autobiographical, all the way to its eerily prescient end, in which the protagonist hurls herself from a window, as Zürn did a year later. Gary Indiana wrote on the occasion of a show of Zürn’s work in 2009, “One has to wonder, though only to wonder, how much of Zürn’s life transpired above the threshold of the dissociative states and debilitating depressions that later entrapped her. The writings for which she is best known reflect an excruciating mental state, relieved solely by fantasies and hallucinations; reality, in her description, is unbearably harsh and punitive, a realm of grotesquerie in which, she writes in *Dark Spring*, she is ‘mocked, derided and humiliated.’” $500