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4. **BALTHUS** [Balthasar Klossowski de Rola]. *Mitsou. Quarante Images par Baltusz.* Preface de Rainer Maria Rilke. Erlenbach-Zürich & Leipzig: Rotapfel-Verlag, 1921. First edition. 13, [40] pp. Original ivory paper boards. Some browning to covers, spine exterior fragile, browned and chipping slightly; contents clean and solid. Forty drawings by the then-eleven-year-old Balthasar Klossowski de Rola, wordlessly depicting the true tale of a stray cat’s journey in and out of his family’s life. The drawings are reminiscent of the work of Frans Masereel, whose work the young artist may have seen. Cats were to be a recurring presence in Balthus’ work, indeed a 1935 self-portrait was titled “The King of the Cats,” and the final trauma of the cat’s disappearance (the last drawing, following his frantic search for the lost cat, shows Balthus weeping inconsolably) can be seen as an early signifier for much of the work that was to follow over the seventy years, an elusive and enigmatic sense of loss. The book’s publication was arranged by Rilke, who was at the time the lover of Balthus’ mother; his preface was the first work he composed entirely in French, and this shift was to inspire the verse in French he wrote for the last six years of his life. Uncommon in the trade, OCLC locates about forty copies spread over multiple records, with less than twenty in America. $6000

6. [BARNES, Djuna]. *Ladies Almanack*. Showing their signs and their tides, their moons and their changes, the seasons as it is with them, their eclipses and equinoxes, as well as a full record of diurnal and nocturnal distempers. Written and illustrated by a Lady of Fashion. Paris: Printed for the author, and sold by Edward W. Titus, 4 rue Delambre, at the sign of the Black Manikin, 1928. First edition. 84 pp. Illustrations by the author. One of 1000 copies on Alfa, of a total edition of 1050. Original cream folded wrappers, illustrated on front and rear covers. Slight foxing to preliminaries, minor bump to lower spine, overall near fine, partially uncut. A legendary roman à clef of the Paris lesbian community of the twenties, playfully using the almanac format. After Barnes and Titus came to an impasse regarding payment and distribution, Robert McAlmon stepped in and covered the printing costs, and Barnes distributed the book herself. Due to that imbroglio many copies have the Titus publication information blacked out on the title-page; this copy does not. Printed by Darantière. Messerli, 3. Also see Ford, *Published in Paris*, pp. 131-132. on hold

7. BAUM, Timothy, ed. *Nadada*. Whole numbers 1-2 [all published]. New York: Nadada, Inc., 1964-1965. First edition. Illustrated stapled wrappers. Minor age-toning, closed tear to top edge of rear panel of issue 2 repaired with tape, overall near fine. The full run of this excellent New York-based journal, apparently typed on the Factory IBM Selectric at night after Baum’s day job at Brentano’s. Gerard Malanga was the associate editor. The first issue was devoted to contemporary American poets with a frontispiece by Andy Warhol and contributions by Allen Ginsberg (Morgan C194), Bill Berkson, Frank O’Hara (Smith C181), Ted Berrigan, Ron Padgett, Stan Brakhage, Diane di Prima, Charles Bukowski (Dorbin C238), Jackson Mac Low, and many others. The second issue contains work by Guillaume Apollinaire, translated by Ron Padgett; a retrospective of Tristan Tzara, Ted Berrigan; Diane di Prima; Kenward Elmslie; Charles Henri Ford; Aram Saroyan and others. In an article on Warhol’s *Screen Tests*, Baum noted, “In the Sixties, IBM typewriters were still the greatest new achievement. So I would sleep in the Factory. And since a lot of us were on speed at the time there wasn’t so much sleeping anyway.” $600/the lot

8. BERRIGAN, Ted, ed. *C: A Journal of Poetry*. Whole numbers 1 (May 1963) and 2 (June 1963). New York: Lorenz Gude/Ted Berrigan, 1963-66. Side-stapled tall [legal-sized] mimeographed wrappers. The first two issues of thirteen published (there was no number 12) of one of the most important mimeo magazines of the 1960s, and a crucial link between the first and second generations of the New York School poets. Originally a vehicle for the Tulsa core of Berrigan, Ron Padgett, Dick Gallup and Joe Brainard, the journal also published John Ashbery, Barbara Guest, Frank O’Hara, Kenneth Koch and many others. Always a fragile publication, carelessly assembled to begin with, when found issues of C are usually not in great shape and issues can vary from copy to copy depending on who was manning the stapler at the time. These copies were collated against Jed Birmingham’s C Press Index at realitystudio.org. Condition notes follow. Number 1: edges worn, last two sheets detached and third from last almost detached, collates complete. Number 2: some stains and soiling to covers, stapled twice (total of six staples), last sheet detached, one poem (“Sally”) not present compared to Birmingham. All issues
of $C$ are fairly uncommon, these first two are quite rare. Clay & Phillips, pp. 160-65.
$2750/the lot


10. **BOLTON, Joe.** *Breckinridge County Suite.* To a Young Kentucky Woman. Omaha: The Cummington Press, 1989. First edition, one of 215 copies printed. 40 pp. Marbled paper boards over black cloth backstrip, printed spine label. Fine copy. Bolton’s first book, and only lifetime publication. Donald Justice wrote of Bolton’s poems: “Effortlessly they transcend the merely anecdotal; they are always edging towards something emblematic. And they can be immensely moving in their modesty.” A beautiful and dark cycle of verse, full of loss, winter and poverty, yet transcendent in its language and clear-eyed vision. $750


16. **EDWARDS, Dorothy.** *Winter Sonata.* London: Wishart & Co, 1928. First edition. [8], 1-245, [3] pp. Blue cloth boards, lettered and decorated in gilt on the spine, with the dust jacket. Slight browning to jacket flap edges, else a remarkably fresh copy, near fine or better. The somewhat garish jacket design belies the subdued nature of the book. The second book and only novel by the Welsh writer Dorothy Edwards (1902-1934), following *Rhapsody*, a collection of short stories, the previous year. Claire Flay in the Oxford DNB writes, “A restrained, multi-faceted, and structurally innovative novel, *Winter Sonata* deconstructs social and gender hierarchies through its depiction of a small English village during the winter months. Both *Rhapsody* and *Winter Sonata* present in a highly distinctive and unique manner the subordination and marginalization experienced by women in contemporary British society.” Both of Edwards’ books were reprinted by Virago in the 1980s, leading to a new appreciation of her previously neglected work. Uncommon in the trade; OCLC locates about fifteen copies. $750
17. **ELMSLIE, Kenward.** *Pavilions.* New York: Tibor de Nagy Editions, 1961. First edition of Elmslie’s first book, one of 300 copies printed. 34 pp. Staple-bound wrappers 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.” $125

18. **FARIÑA, Richard.** *On Sunday, the first of May an autograph party will be held for Richard Fariña.* San Francisco: The Discovery Bookshop, [1966]. Poster advertising an event for Richard Fariña, in celebration of the publication of his novel *Been Down So Long It Looks Like Up to Me,* at the Discovery Bookshop in San Francisco, on May 1, [1966]. Letterpress printed on heavy textured rust-orange paper, right edge uncut as issued. 11 ¾ x 15 ½ inches. Two almost invisible slight blemishes to surface, else fine. An unintended memorial, as Fariña was killed in a motorcycle accident the previous day, following a reading at a bookshop in Carmel. In his brief 29 years, Richard Fariña cut a wide swath through literary and folk music scenes, recording several albums with his wife Mimi and greatly influencing his Cornell colleague Thomas Pynchon (who dedicated *Gravity’s Rainbow* to Fariña). His only novel, *Been Down So Long It Looks Like Up to Me* is now considered a countercultural classic. One copy of this poster recently surfaced in the trade; other than that, OCLC locates a single copy, at Brown. $850


20. **FULTON, Alice.** *Anchors of Light.* [Oneonta]: Swamp Press, 1979. First edition, one of one hundred and sixty-five copies (a further sixty-eight were issued in boards). 18, [4] pp. Printed string-tied wrappers. Minor rubbing to head and tail of spine and corners. The uncommon first publication by an important contemporary poet, winner of the American Academy of Arts and Letters Award in Literature, the Library of Congress Rebekah Johnson Bobbitt National Award, a MacArthur Fellowship, and other accolades. $250


26. **LINDSAY, Vachel.** *A Letter of Vachel Lindsay on the “Movies.”* [n.p.]: Privately Printed, 1945. First edition. [4, 5 [facsimile], 3] pp. Tall sewn green printed wrappers. One of 25 copies, printed for Nathan van Patten (likely by the Grabhorn Press but unconfirmed). Reproduces in facsimile a five-page letter from Lindsay to Paul Powell, dated July 24, 1916. Nathan van Patten was the longtime director of the Stanford University Libraries (1927-1947) and later professor of bibliography. Tape residue at spine (apparently removed from housing), small withdrawal stamp of the Bancroft Library on the first text page. Lower corner slightly creased. OCLC locates fifteen copies, so if the limitation is to be believed, quite scarce outside of institutions. $200

27. **[LIVING THEATRE].** [Robert] Lavigne, designer. *Paradise Now.* A Film by Marty Topp. Produced for Universal Mutant by Ira Cohen. n.p. [New York?]: n.d [c. 1969]. Poster for unspecified screenings of *Paradise Now,* with blank section at bottom for filling in screening details. Quote by Artaud. 15 x 10 inches. A cinematic record of perhaps the most notorious Living Theatre production, which assaultively broke down the barriers between the audience and the performers; Judith Malina said of it, “Marty Topp’s beautiful film of ‘Paradise Now’ reveals how the theories of revolutionary change and the experience of sexual liberation are not separate paths to the beautiful nonviolent anarchist revolution. Practiced together they are a single thrust, encompassing both political action and sensual joy, leading to the dreamed-of terrestrial paradise.” Some minor toning and handling wear, still near fine, and rare: no copies in OCLC, one copy located in the Angus MacLise papers at Columbia. $450

29. **MacDiarmid, Hugh.** *The Blaward and the Skelly.* n.p. [Watford]: Privately Printed [by Duncan Glen], 1962. Single sheet of brown kraft paper folded into fourths, with the poem printed on first panel. Folded very slightly off-center, near fine. One of ten copies only. This poem was one of MacDiarmid’s first poems in Scots to be printed; it was originally published with “The Watergaw” in the Dunfermline Press in 1922, but was never reprinted until this private publication. This copy is marked “Extra copy” in Duncan Glen’s hand, and is signed by him. This extremely limited broadside was one of Glen’s first MacDiarmid printing projects of many, predating the Akros imprint. OCLC locates a full eight copies, therefore despite this being labeled “extra copy” it is clear that most all examples are institutionalized. $400

30. **MacLise, Angus, and Ira Cohen.** *Ghost Card.* [Kathmandu]: nd. Single sheet, approximately 11 x 12 inches, handmade paper, block printed in several colors. A print, likely from the 1970s Bardo Matrix era, using several of the same block prints that would appear in other publications and broadsides from the time. A couple of old folds, clean and very good overall. No copies in OCLC, one copy located in the Angus Maclise papers at Columbia. $350


33. **Merwin, W.S.** *The Dancing Bears.* New Haven: Yale University Press, 1954. First edition. 88 pp. Printed paper boards, with the dust jacket. A touch of rubbing to the head and tail of spine and the lower corners, else near fine in a dust jacket with a slightly faded spine and minor rubbing to the corners. The second book by this distinguished poet. $250

important books, a howl of rage and despair at the destruction of the environment and
the war in Vietnam. $750

35. MERWIN, W.S., trans. *A Sonnet by Dante.* [Iowa City]: University of Iowa
front cover. [4] pp, printed on double leaves. Fine. One of one hundred copies printed,
signed by Merwin. From the colophon: “This sonnet from Vita Nuova was hand-set and
printed to mark the occasion of the translator’s reading in Iowa City at Lost and Found:
The Art of Translation, presented by the University of Iowa International Writing
Program. One hundred copies were printed ... by Shari DeGraw and Sarah Roberts at
the University of Iowa Center for the Book.” OCLC locates two copies, Iowa and
Princeton. $400

edition. 543 pp. Deep blue boards, lettered in gilt and blind, with the dust jacket. Slight
rubbing to head and tail of spine, overall near fine or better. Signed by Merwin on the
title-page. A career-spanning retrospective of one of our greatest poets, winner of the
National Book Award. $125

edition. 276 pp. Decorated cloth backstrip over printed paper boards, publisher’s acetate
jacket, as issued. Designated publisher’s copy on the colophon page and signed by Myles.
Laid in are a letter from Myles, in which she discusses details of the book’s publication,
and two invitations to publication parties. 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 rare issue of a landmark publication. $650


40. **Oliver, Mary.** *No Voyage and Other Poems.* London: J.M. Dent, 1963. First edition. 56 pp. Full green patterned paper boards, spine lettered in gilt, with the dust jacket. Minor edgewear to jacket, slight sunning to jacket spine, overall near fine. The first book by a preeminent American poet. The American edition was published two years later in different form. $1600

41. **Patchen, Kenneth.** *Picture-Poems by Kenneth Patchen.* Seven Letterpaper Cards and Envelopes. Series R-150PC [together with:] Series RS-150PC. n.p. [Palo Alto?] Kenneth Patchen, n.d. [1962]. A total of 14 cards with envelopes in two separate, original packaging, unopened. Cards: 8 x 5 inches. In a letter to another bookseller Miriam Patchen described these two series as “… seven different, never-before-published ‘Picture-poems’ on a variety of colored and not colored papers, some surfaced, some not, packaged with deluxe, deckle-edged (like the one here) envelopes in a sealed cellophane wrapper with a gaily-colored identifying label. . . . The printing is small.” All the poems later appeared in *Hallelujah Anyway.* Unopened in original cellophane wrappers. Morgan B8. $600/the lot

42. **Pound, Ezra.** *Guido Cavalcanti Rime.* Edizione Rappezzata Fra le Rovine. Genova: Edizioni Marsano, n.p. [1932]. [4], 7-56, xvi, 56 pages, 40 leaves of plates. Original red printed wrappers. Spine slightly faded, small chip to lower front corner. Slight foxing to page edges. About 500 copies were printed, at Pound’s own expense, following the failure of Faber & Gwyer and the Aquila Press to complete the edition. Gallup B27. $1500

44. **ROETHKE, Theodore.** *Open House.* New York: Alfred A. Knopf, 1941. First edition. Full blue cloth, lettered and decorated in gilt on the spine and blind on the front board, with the dust jacket. 70 pp. Slight rubbing to head of spine and rear top corner; jacket has a small stain on the front panel and very slight chipping to the head of spine, overall an extremely attractive copy. Roethke’s first book, published in an edition of one thousand numbered copies, of which this is number 206. Signed by the author on the title-page. McLeod A1. $600

45. **ROETHKE, Theodore.** *Words for the Wind.* London: Secker & Warburg, 1957. First edition. Green cloth, lettered in silver on the spine, with the dust jacket. 200 pp. Cloth a bit stained at heel of spine, jacket price-clipped with some light chipping to the head of the spine and some foxing to the rear panel. McLeod A5, preceding the American edition, which was published in a slightly different form and won the National Book Award. $100


48. **SCULLY, Robert.** [Robert McAlmon, pseud.?] *A Scarlet Pansy.* New York: William Faro, Inc., 1933. Early edition (first published in 1932). Full red cloth, printed paper label on the spine. 370 pp. Spine a bit rolled, hinges a little loose but solid. Label rubbed, a very good copy. A lost classic of gay fiction (recently republished with a scholarly introduction by Fordham University Press), published by the infamous Samuel Roth. Several scholars have surmised that the book is by the Lost Generation publisher and writer Robert McAlmon, and a wealth of data suggests this roman a clef, but it has not yet been fully proved. [together with]: **SCULLY, Robert.** *The Scarlet Pansy.* New York: Royal Publishers, n.d. First edition thus. 223 pp. Blue faux-leather buckram, spine lettered in black, with the dust jacket. Later edition, expurgated, with the text significantly changed. Royal may have possibly been another imprint of Roth’s. The jacket is toned on the top half of the rear panel but otherwise in remarkable nice shape, and quite uncommon thus. $1750/the lot


51. **STEVENS, Wallace.** *Two or Three Ideas.* [Amherst]: College English Association, University of Massachusetts, 1951. Chap Book. Published by the College English Association, University of Massachusetts, as a Supplement to the CEA Critic, Vol. XIII, No. 7, October, 1951. 8 pp. Stapled printed wrappers. An address delivered at a meeting of the New England College English Association at Mount Holyoke College, April 28, 1951. Extremely slight rust mark near staples, still a fine copy. Edelstein A16. $275


56. **VAN DUYN, Mona.** *For Ollie, On His Birthday.* Cumberland, IA: Pterodactyl Press, n.d. [c. 1984]. First edition. String-sewn printed wrappers. “This poem, written for Oliver H. Lowry, was privately distributed by the author… handset in Garamont [sic] and printed letterpress in an edition of 125 copies” –OCLC (four copies located). Fine with slightly toned original envelope, with Van Duyn’s printed address on the flap. $200
