THE 58TH ANNUAL NEW YORK ANTIQUARIAN BOOK FAIR
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BOOTH D31

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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 Volume 1 shows some slight toning to the covers; Volume 3 is withdrawn from the New Mexico State Library with two stamps and bears Peter Howard’s handwritten notations to the cover; all other volumes about fine.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. **ACKER, Kathy.** *The Adult Life of Toulouse Lautrec.* n.p.: 1975-76. First edition, six parts in stapled wrappers. Volume 1 “The case of the murdered twerp” [pp. [1]-41]; Volume 2 “Longing for better things” [pp. [42]-90]; Volume 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]; Volume 4 “How love can lead youngsters to murder” [pp. [134]-172]; Volume 5 “The future” [pp. [174]-213]; Volume 6 “The Life of Johnny Rocco” [pp. [216]-260]. Occasional light toning along spines and top edges, else all near fine or better. Chatty handwritten notecard laid in from Acker to “Andrei.” The third of Acker’s first novels, self-published and distributed by the author. $2750


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; text 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, and form a parallel to the wordless novels of the time by Masereel, Lynd Ward, and others. 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

7. [BANCROFT LIBRARY PRESS]. Young, Gary. Six Poems. Berkeley: Bancroft Library Press, 2013. First edition. [16] pp. Sewn unprinted wrappers with dust jacket. The Bancroft Library Press is the teaching press at Berkeley where students print a publication under the aegis of a master printer; books have been issued regularly since 1983. No limitation information given, but Bancroft Library Press items are printed in extremely small editions, usually under sixty copies, with none available for sale. Six prose poems and a woodcut by a poet recently included in the Book Club of California’s anthology of California poets. Inscribed by Gary Young at the colophon. No copies in OCLC, although undoubtedly in Bancroft’s holdings. $500


9. [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. Scattered foxing throughout, some toning to covers, overall about near fine. 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. $600


15. BRAUTIGAN, Richard. The Octopus Frontier. San Francisco: Carp Press, 1960. First edition. Stapled wrappers. Due to a production error the second leaf is not stapled into the binding and is laid in; it contains the title-page and “The Sawmill” and the final two poems, “The Nature Poem” and “Private Eye Lettuce.” Clean and sharp, an early self-published Brautigan title. $500
16. **BROOKS, Gwendolyn.** *A Street in Bronzeville.* New York: Harper and Brothers, 1945. First edition. 57 pp. Black and brown cloth, lettered in gilt, with the dust jacket. Book near fine, the jacket has a closed tear and associated creasing at the bottom of the rear flap, and a longer tear with a chip missing from the top of the front panel, not affecting text. Inscribed the author on the front free endpaper in an apparently early hand, although undated. The uncommon debut of an important and influential African-American writer, the first to win the Pulitzer Prize and the first black woman to serve as U.S. poet laureate (then poetry consultant). $500

17. **BOWLES, Jane.** *Two Serious Ladies.* New York: Knopf, 1943. First edition. 271 pp. Tan cloth lettered and decorated in red, top edge red, with the dust jacket. Book about fine, jacket shows minor wear at the head and tail of the spine and corners. Much better than usually seen. Bowles’ first and only novel, a modern classic. $1600

18. **CARSON, Anne.** *Nox.* New York: New Directions, 2010. First edition. Accordion-bound facsimile of a hand-made artists’ book Carson created after her brother’s death. Housed in publisher’s clamshell box. This is one of a limited edition of one hundred copies, with a single leaf hand printed at the Grenfell Press on Whatman paper, incised with three cuts, numbered (this is number 73) and signed (initialed) by Carson and Robert Currie, and Leslie Miller and Brad Ewing of the Grenfell Press. A significant work and elaborate commercial production by one of the most important writers working today. Fine copy. $750


22. **[DOTY, Mark].** M.R. Doty. *The Empire of Summer.* Birmingham: Thunder City Press, 1981. First edition, one of 300 copies printed. 56 pp. Original glossy perfect-bound printed wrappers. Minor old staining to top edge of rear cover with some handling wear, near fine. The third of Mark Doty’s early publications co-
written with his then-wife Ruth, preceding his first solo publication Turtle, Swan by several years. $350

23. EVERSON, William. San Joaquin. Los Angeles: The Ward Ritchie Press, 1939. First edition, one of 100 copies printed. xiv, 38 pp. Brown paper boards, decoration by Herbert Buel, over linen backstrip, printed paper label on spine. Some darkening to spine and label. Introduction by Lawrence Clark Powell. Everson’s first major collection and second publication, following the pamphlet These Are the Ravens in 1935. A rather mysterious copy. The title-page decoration by Herbert Buel is present, but the letterpress titling text and rules are not. Also unprinted is page xiv, the second page of the table of contents. The book is otherwise complete and as issued; it’s possible that the title-page was an early impression and was included accidentally as the book was being finished. A bibliographical oddity, and especially interesting considering the high quality of work generally produced not only by Ward Ritchie but by Everson himself as a printer later. Bartlett & Campo A2. $950

24. FAST, Howard Melvin. Strange Yesterday. New York: Dodd, Mead, 1934. First edition. 273 pp. Full lavender cloth, lettered and decorated in black, with the dust jacket. Top edge spotted, head and tail of spine slightly discolored. The jacket has an inch chip on the top edge of the front panel, affecting the title lettering, and some minor chipping at the tail of the spine, front flap almost detached but holding. Fast’s second book, which he later disowned as a “half-assed, hysterical novel.” Inscribed on the front free endpaper, “to ---- / Merry Christmas / Happy New Year / 1944-1945 / Howard.” Scarce in any format, particularly in jacket and inscribed. $1500

25. FITZGERALD, Zelda. Save Me the Waltz. New York: Charles Scribner’s Sons, 1932. First edition. 285 pp. Original light green cloth, lettered and decorated in blue, with the dust jacket. Spine a bit faded. The jacket is shelfworn and soiled, particularly at the spine and folds, with some shallow chipping to the extremities, but still a complete example of an exceedingly scarce jacket. Zelda Fitzgerald’s only novel, a commercial failure upon release which has undergone a significant reappraisal; as Jacqueline Tavernier-Courbin wrote: “Save Me the Waltz is a moving and fascinating novel which should be read on its own terms equally as much as Tender Is the Night. It needs no other justification than its comparative excellence.” Bruccoli ZF-A1.1. $3500

26. FRASCONI, Antonio. Known Fables. South Norwalk, CT: the author, 1964. First edition. One of 500 numbered and signed copies, printed at the Spiral Press from the original blocks. Marbled paper over boards with printed cover label. Nine fables of Aesop, with full page woodcut illustrations on Goyu paper. Lower corners slightly rubbed, still a fine copy, with the original glassine, which has some chips and edgewear. In addition to Frasconi’s signature on the colophon, he has
inscribed this copy on the first blank leaf to Herman Cohen of the Chiswick Bookshop, dated December 1964. $500


28. HEANEY, Seamus. Wintering Out. New York: Oxford University Press, 1973. First American edition. 80 pp. Full blue cloth, spine lettered in gilt, with the dust jacket. Jacket spine a bit toned, else a fine, fresh copy. The first edition published by Faber in 1972 was issued in wrappers only in an edition of 2500 copies; there were only 500 copies of this hardcover edition printed (Brandes and Durkan A8b). Review slip with date of publication stamp (Apr 26 1973) laid in. $950


33. HOWE, Susan. The Liberties. Guilford, CT: Loon Books, 1980. First edition, one of 300 copies printed. Side-stapled printed wrappers. Vertical reading crease along front cover and light foxing along bottom edge, as well as a bit on the rear,
overall about near fine. An important publication in the author’s oeuvre. As Lynn Keller and Cristanne Miller wrote in “Gender and Avant-Garde Editing: Comparing the 1920s with the 1990s” (How(2) vol. 1, no. 2, Sept. 1999), “The interweaving of women and men and of chance in avant-garde publishing is epitomized in Susan Howe’s tale of a publication that proved crucial to her reputation: the first version of The Liberties, which she herself produced in tandem with Maureen Owen under the ad hoc imprint of Loon Press. Howe and Owen mimeographed copies of this poem on the St. Marks mimeo machine and sent them to people they thought might be interested, among them John Taggart. Taggart left his copy out for Robert Duncan to see when Duncan came to visit. Duncan read the poem, loved it, and started writing to everyone about it. His generous recommendation significantly enlarged the audience for Howe’s work…” $750

34. JEFFERS, Robinson. The House Dog’s Grave—Haig’s Grave. San Mateo: The Quercus Press, 1939. First edition. [12] pp. Single signature sewn into green paper boards over dark green cloth backstrip, printed label on the spine. One of 30 copies printed. Original photo frontispiece portrait of Haig by Horace Lyon. Signature a bit loose within boards, some scattered foxing, minor wear to boards. The Quercus Press was run by Theodore Lilienthal, Frances Lilienthal, and Edith van Antwerp. As Ward Ritchie wrote in his essay Theodore Lilienthal, Robinson Jeffers, and the Quercus Press, “Jeffers’s traditional reserve thawed upon getting to know these two better and they eventually became the closest friends that the Jeffers had.” Lilienthal printed several other Jeffers poems with similar tiny limitations. Incribed by Una Jeffers on the front free endpaper, “for Leslie with our love. / Una and Robin” and additionally signed by Jeffers at Tor House, dated August 1939. Leslie was Leslie Roos, a San Francisco society friend of the Jeffers. OCLC locates twelve copies, indicating that close to half the publication run is unavailable. All the Quercus Press publications are quite scarce and dear. Broomfield A28a. sold

35. JOYCE, James. Ulysses. Paris: Published for the Egoist Press, London, by John Rodker, 1922. 732 pp. One of 2000 numbered copies on handmade paper, printed by Darantière. Small, thick quarto. Original blue wrappers lettered in white. Quarto gathering of errata laid in. Some almost invisible expert restoration to wrappers, old crease to rear wrapper near spine, possibly from original binding process. Overall an extremely desirable copy, rare in this condition. Called the “first English edition,” but more precisely the second impression of the first edition, printed from the largely unaltered plates used for the first impression published earlier the same year. The errata sheet, likely printed by Rodker himself, lists over two hundred typographical errors, and is quite important as the first attempt to rectify the legendary textual issues related to Ulysses. Slocum & Cahoon note that the conjecture that 500 copies of this edition were seized and destroyed by United States customs is likely erroneous. This is copy number 536, part of the sequence (500-1000) speculated to have been destroyed. Housed in a custom quarter leather
clamshell case by Sangorski & Sutcliffe. Not usually seen in this condition and with the important errata present; the inherent and notorious fragility of a heavy, brick-like novel bound in flimsy wrappers generally leads to copies seen rebound or disintegrating, and the errata sheet is often lost. Slocum & Cahoon 18. Connolly, *The Modern Movement*, 42. $10,000


40. **LEVINE, Philip.** *On the Edge*. Iowa City: Stone Wall Press, 1963. First edition. 62 pp. Gray paper wrappers with printed cover and spine label. Minor edgewear, spine a bit sunned. Advance review copy of Levine’s first book. Although not called for, this copy is signed by Levine. The edition was published in a run of 220 copies in boards; this copy, which comprises the sheets of the regular edition in a special paper binding, is marked “Reviewer’s Proof” on the colophon, and the cover label notes the publication date, the binder and the price. Berger, *Printing and the Mind of Merker*, 12. $2200


handling wear to covers and lower edge, near fine or better. The first book by an acclaimed young poet and memoirist, author of “Rape Joke” and Priestdaddy. $125


44. **MERWIN, W.S. The Lice.** New York: Atheneum, 1967. First edition. 80 pp. Original black cloth, lettered in blind and silver, with the dust jacket. Jacket spine a bit browned, some minor toning. A beautiful copy of one of Merwin’s most important books, a howl of rage and despair at the destruction of the environment and the war in Vietnam. $600


46. **[MOSER, Barry]. WHISTLER, James McNeill. The Red Rag.** [Easthampton]: Castalia Press, 1970. One of fifty copies printed, numbered and signed by Moser at the colophon. Octavo. [14] pp. Title-page portrait of Whistler from a line-etching by Moser, with an additional impression signed by Moser on Japanese paper laid in, as issued. Hand-set in 18-point Goudy Old Style on Amalfi paper. Bound by the National Library Bookbindery in South Hadley Falls, Mass. in quarter black morocco over gray paper boards with printed paper labels on the front board and spine. Some minor surface wear to boards, lettering tarnished and sunned on spine label; overall near fine. Two copies of the original prospectus laid in, one signed by Moser. Whistler’s essay was originally published in *The Gentle Art of Making Enemies*. One of only two books published under the Castalia imprint before Moser adopted the Pennyroyal name. In his essay “Leper & a Witch’s Garden,” Moser discusses the beginnings of his press, established when he was teaching at the Williston Academy in Easthampton, calls the book “slender and unevenly printed,” and ruminates on the title-page illustration: “out of the necessity born of inability I stooped to making a scratch board portrait of Whistler, and from that had a photographic line cut made from which the frontispiece was printed.” Pennyroyal checklist 1. $3750
47. MYLES, Eileen. *Chelsea Girls*. Santa Rosa: Black Sparrow Press, 1994. First edition. 276 pp. Blue cloth backstrip over printed paper boards, printed spine label, publisher’s acetate jacket, as issued. One of one hundred numbered copies, signed by the author. 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. $450

48. NELSON, Maggie. *The Argonauts*. Minneapolis: Graywolf, 2015. First edition. 143 pp. Black boards, spine lettered in white, with the dust jacket. The extremely important memoir and meditation on gender, sexuality, marriage and parenthood. Hilton Als wrote in the *New Yorker*, “…the book won the 2015 National Book Critics Circle Award for criticism, but long before that it was passed around and praised by any number of readers who knew nothing, or next to nothing, about Nelson’s interest in queerness, let alone lives like the ones her memoir grew out of and embodies. What those fans responded to most viscerally, perhaps, was the fact that it’s a book about becoming, both mentally and physically—about what it takes to shape a self, in all its completeness and disarray.” Minor jacket bump at head of spine and front crease, else fine. Reprinted many times, the first edition is uncommon. $150


fine. The first book by a preeminent American poet. The American edition was published two years later in different form. $1600


58. RILKE, Rainer Maria. Duineser Elegien. Leipzig: Insel-Verlag, 1923. First edition. 40 pp. Lavender paper boards, lettered in black on the front board, with the dust jacket. Jacket is a bit browned at the spine and shows some minor chipping along the top rear edge; scarce in any jacket. Also seen in orange cloth, priority not known. One of the greatest gifts to humankind ever granted, both to the poet and his to us in turn; it is useless to offer any superlatives but only to give thanks in its wake. Ritzer E9. $1750

59. SANDERS, Ed, ed. Fuck You: A Magazine of the Arts. Whole number 5, volume 3 [May 1963]. Single issue of one of the most important of all the mimeo journals, one of a total of thirteen published between 1962 and 1965. Side-stapled
mimeographed sheets of orange construction paper. Double-stapled from front and rear, some minor handling wear, but overall an above-average copy. Contains work by Lenore Kandel, Rochelle Owens, Peter Orlovsky, Carol Berge, Ray Bremser, Jackson Mac Low, and others. Clay & Phillips, pp. 166-168. $600

60. SANDERS, Ed, ed. *Fuck You: A Magazine of the Arts*. Whole number 5, volume 4 [1963]. Single issue of one of the most important of all the mimeo journals, one of a total of thirteen published between 1962 and 1965. Side-stapled mimeographed sheets of light blue construction paper. Double-stapled from front and rear, some minor handling wear and toning, lower front staple missing, some creasing and bumping to lower corners. Contains work by Lenore Kandel, Rochelle Owens, Philip Whalen, Carol Berge, Michael McClure, and others. Clay & Phillips, pp. 166-168. $500


63. SANDERS, Ed, et. al. *The Village Fugs Sing Ballads Of Contemporary Protest, Point Of Views, And General Dissatisfaction*. New York: Broadside Records BR 304, 1965. 12 inch vinyl record, paper sleeve with tipped on label, as issued. Vinyl and sleeve have some minor scuffing and wear. The first issue of the debut album of the legendary underground band of New York art-punk jester-provocateurs. Includes four-page insert with lyrics and band information. $175

65. **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. Very minor handling wear, near fine or better. 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.” OCLC locates four copies. $750

66. **SMITH, Jack.** *The Beautiful Book.* [New York: Dead Language Press / Piero Heliczer, 1962]. First edition. [20] pp. Small quarto. Stapled wrappers, cover silkscreen by Marian Zazeela. Although an edition of 200 copies was intended, it is generally considered that less than 60 were completed, given that the edition was entirely hand-assembled, in somewhat chaotic circumstances. Nineteen original black and white contact prints, each approximately 2 ¼ inches square, mounted in, as issued. Final image of Smith by Ken Jacobs. Covers lightly faded, soiled, and worn, pulling slightly at staples, as often seen when copies surface; photographs bright and clear, with a few underexposed as intended. *The Beautiful Book* is a landmark publication. Its enigmatic images and presentation herald a key moment in art, and a point at which queer culture begins to make its mark in America. Full description and details available upon request.


68. **SNYDER, Gary.** *A Curse on the Men in Washington, Pentagon.* [New York?: The Communication Company (UPS), c. 1967]. Single sheet mimeographed broadside, 8 ½ x 11 inches. According to McNeil, this is a variant of the first edition published by the Communication Company in San Francisco; this published by the Communication Company/NY, “a group which followed and was inspired by the San Francisco collective.” It is differentiated by its colophon (NY), smaller size, and text printed on one side only; the San Francisco version has a poem by Steve Tyler on the verso. While the later letterpressed Unicorn Press broadside of this poem is fairly common, OCLC locates only a handful of locations for the Communication Company edition; the NY version seems particularly scarce. Snyder’s poem was a major statement against the Vietnam War; Allen Ginsberg credited it and its publication as a giant step towards politicizing the counterculture. Fine copy. McNeil A15a. *sold*


71. **STANFORD, Frank.** *Crib Death.* n.p. [Tucson]: Ironwood Press, 1978. First edition. Photographically illustrated perfect-bound wrappers. 55 pp. A posthumous collection from the legendary poet. Stanford’s poems appeared widely in many journals, but all of his books were published by small presses and consequently have become very scarce. In the decades since his death his influence and mystique have only grown. Slight rubbing to extremities, near fine. $350

72. **STEIN, Gertrude.** *The Making of Americans.* Being a History of a Family’s Progress. Paris: Contact Editions/Three Mountains Press, 1925. First edition. 925 pp. Thick large octavo. Original printed wrappers with glassine. One of 500 copies printed by Darantière, of which 100 sets of sheets were sent to Boni for the American edition. Stein’s magnum opus, originally written between 1906 and 1911. Stein was in several discussions to have “the long book” published, with Grant Richards and Benjamin Huebsch among others, but the war shut down any further attempts. In 1923 Hemingway arranged to have the work serialized in Ford Madox Ford’s *Transatlantic Review.* Further discussions with publishers ensued, with talks breaking down due primarily to the book’s length. Ultimately Robert McAlmon’s Contact Editions agreed to publish it, in association with William Bird’s Three Mountains Press. Stein’s relationship with McAlmon soon deteriorated, and the book was never widely distributed or read; by the end of 1926 only 74 regular copies had been sold and paid for. Donald Gallup notes that “its publication could hardly have been attended by more numerous and varied misfortunes.” Several readers were attuned to its peculiar frequency, however—John Malcolm Brinnin wrote, “it would become nothing less than a boundless parable history of America with all its open-sky restlessness and migrations, its riches, ambitions, and its enormous middle-class vitality,” and Marianne Moore, in an early review, said “this sober, tender-hearted, very searching history of a family’s progress, comprehends in its picture of life which is distinctly American, a psychology which is universal.” A spectacular copy, fine in wrappers, of a fragile brick of a book that, like its shorter cousin *Ulysses,* when seen is almost always in poor condition or


76. [TURKEY PRESS]. Michael Hannon. The Sea Gazer. [Isla Vista]: Turkey Press, 2007. First edition thus, one of 75 copies. Front and back cover papers printed inkjet onto handmade paper, over paper spine lettered in black. Housed in a cloth clamshell box. The images for this long poem were originally created for a unique artist’s book by Harry Reese in 2003. The type is handset Dante printed on dampened Hahnemühle Biblio. The images for this edition, based on scans from the 2003 book, were cut on a Roland plotter from 12 x 18 inch sheets of adhesive-backed printed Kitakata. The poem was written in 1964 and first appeared, in a slightly different form, in City Lights Journal, Number Three, in 1966. Fine copy. Prospectus laid in. Offered at original publication price. $1200

77. VAN VLIET, Claire. The Chairs. Wood-engraving. 7 x 5 inches. Sheet 8 ¾ x 6 ½ inches. Dated 1951 and numbered 12/30, signed, titled, and dated by Van Vliet along the lower margin. Mounted and matted. Old tape marks to upper corners, not visible under mat. An extremely early work by the master printmaker and founder of Janus Press; she graduated from San Diego State University (then State College) in 1952. $750

holograph. A remarkably fresh, fine copy of one of the earlier White Rabbit publications. Johnston A9. $250

79. **WHITELEY, Opal Stanley.** *The Fairyland Around Us.* Los Angeles: Opal Stanley Whiteley, 1918. First edition. 274 pp. Brown buckram, lettered in gilt on the front board and spine. Usually seen in a publisher’s binding of green suede, this buckram binding appears contemporaneous with the book and is an interesting variant. Spine ends and corners rubbed, contents shaken with hinges cracked at front and rear, some foxing; about very good. Signed and inscribed by Whiteley on the first flyleaf. Multiple plates bound in or hand-mounted, many of which have hand-written notes, poems, or inscriptions penned over them by the author. The book was printed by the Publishers Printing Co., and bound by the Sunset Bindery in Los Angeles. Opal Whiteley’s first, self-published book, a legendary rarity. Opal Whiteley (1897-1992) grew up in a rural logging community near Cottage Grove, Oregon. Drawn to nature, she spent much time in the woods communing with animals and plants, and attended the University of Oregon briefly in 1916, where she read voraciously and continued her nature studies. But she was hard-hit following the deaths of her mother and grandfather in May 1917, and withdrew from many of her activities, continuing only her lectures on nature. In early 1918 she left Oregon for Los Angeles, where she hoped to break into the film industry. But her lack of success in that department drew her back to her lectures. As Benjamin Hoff wrote in *The Singing Creek Where the Willows Grow*, his book on Opal, “When she was a little girl, Opal dreamed of someday writing books for children about the inhabitants of the field and forest. As she grew older, the dream became a driving force.” Opal fell in with the circle of bohemians based in the Arroyo Seco around Charles F. Lummis, the journalist, historian, promoter, Indian rights activist, and City Librarian of Los Angeles, and spent time at his house, El Alisal, while piecing together *The Fairyland Around Us*, drawn from her lectures and hand-assembled. Lummis contributed an introduction, along with David Starr Jordan. She had raised funds for printing the book on subscription, but ran out of cash as she continued to add to and change the book, and the printing plates were destroyed. She was left with some of the printed sheets, and methodically set about pasting in and labeling hundreds of illustrations by hand. She brought the book to Ellery Sedgwick of the Atlantic Monthly in Boston in hopes of having it formally published, and while Sedgwick wasn’t interested in the book, he was fascinated by this free spirit, a flower child born eighty years too early. He asked if she had kept any records or diaries of her childhood, and she replied yes, but it had been torn into fragments, saved in a box. The pieces were shipped to Boston and Opal spent the next eight months painstakingly reassembling the diary. It was published in the Atlantic serially and then as a book in 1920, where it caused a sensation. Shortly after publication, it was claimed that she wrote the diary as an adult, not a child, (perhaps during her sojourn in Los Angeles) and was branded a hoax, and to this day there have been multiple studies published addressing the controversy. What cannot be denied is the lyrical nature of both the diary and the *Fairyland*, and it is
the childlike but sophisticated observance of the natural world, the intertwining of spirituality and nature of her vision, the idiosyncratic syntax, and the insinuations of adoption and royal French heritage (not to mention the darker aspects of child abuse and mental illness) which continues to captivate readers. Her later years were mysterious; she disappeared for many years and in 1948 resurfaced in London, where she was declared a ward of the state and committed to Napsbury Hospital at St. Albans, where she died in 1992. Few copies of The Fairyland Around Us survive; WorldCat locates twelve copies with several others known in private hands. $2500


81. 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 browning to the endpapers, the jacket is chipped at the head and tail of the spine and has a couple of closed tears along the lower rear spine crease and spine edge of front panel; Book Two has some browning and toning to the jacket but is otherwise near fine; Book Three has a small nick to the jacket spine and a small old number written in the corner of the front panel; Book Four has some minor browning and spotting to the jacket but is otherwise near fine; Book Five has a small nick to the head of the jacket spine but is otherwise near fine, with review slip laid in. 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

82. WRIGHT, Franz, trans. Rainer Maria Rilke. The Life of Mary (Das Marien-Leben). [Philadelphia]: Middle Earth Books, 1977. [41] pp. Marbled sewn wrappers with printed label on front cover. 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. Fine copy. Seven copies in OCLC. $750