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DECEMBER 2021



1 [ACKER, Kathy]. *The Adult Life of Toulouse Lautrec*. n.p.: 1975-1976. First edition. Six parts in original 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. \$2750

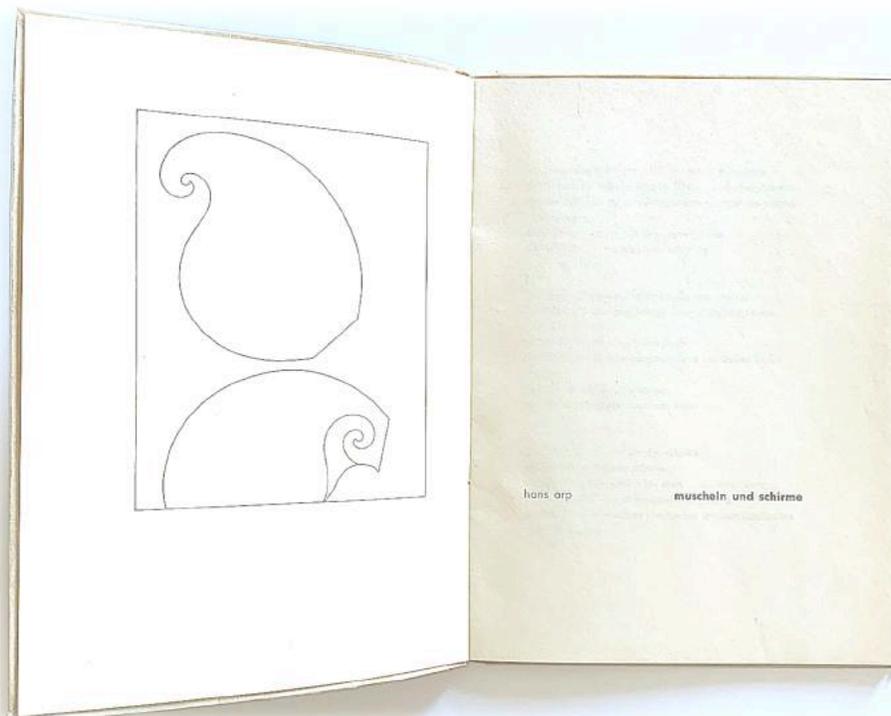
Self-published and distributed by the author, Acker's first three novels were each presented in six serialized parts, usually mailed to subscribers, friends, and potentially interested parties. This is the third of those three. Laid in is an index card Autograph Note from Acker to "Andrei" (possibly Codrescu?), text on recto and verso.



2 **ARP, Hans.** *Muscheln und Schirme.* Zeichnungen von Sophie Taeuber. Typographie von Jan Tschichold. Meudon-Val-Fleury (Seine et Oise): [privately printed], 1939. First edition. [40] pp. Unprinted heavy wrappers, folded and string-sewn. Some extremely minor toning and slight edgewear, near fine. \$2500

Despite previous periods of intense collaboration dating back to their initial meeting decades earlier during the flowering of Zurich Dada, this is the first book published jointly by Hans and Sophie Taeuber-Arp. As Renée Riese Hubert wrote in her article “Sophie Taeuber and Hans Arp: A Community of Two,” “Each partner implicitly looked upon the other simultaneously as a disciple and guide, even when the two worked on the same project.... [The artists] confront one another... as a visual versus a verbal creator.” Tschichold’s austere type design functions together with the text and drawings to create a harmonious and compelling whole.

“Sophie had within herself a limpid sky filled with purified forms. Everything received amid this sky was recast and transmuted into purity. A fire reigned in her, both severe and gentle. Although surrounded by the humming and the radiance of the world, she was precise and willful in her work. She would never muddle a composition with contradictory or ambiguous elements. She never used literary devices in her painting. She simplified her compositions to the utmost; and in the purity of her superspatial, supertemporal paintings, her dreams wove spiritual objects for the inner eye. Like medieval limners, she painted angelic script with a calm and silent modesty. This angelic script is in communication with the hand that we feel in every object, big or small. The tiniest particle is protected and sheltered by that hand. The hand is at work everywhere. It watches over form and the evolution of form, it watches over stones, plants, beasts, over man and all the invisible forces. It has at its command the light and the darkness in our lives. Sophie readily followed the hand’s guidance. The hand guided her brush, and thus even her smallest paintings grew large and bright. They attest to and sing the praises of the infinite without neglecting the silent and flowery deepness of the earth, where the bees drone and one bell of flowers is joined with the next, beneath the endless and flaming bouquet of celestial blossoms and suns.” (*Arp on Arp*)



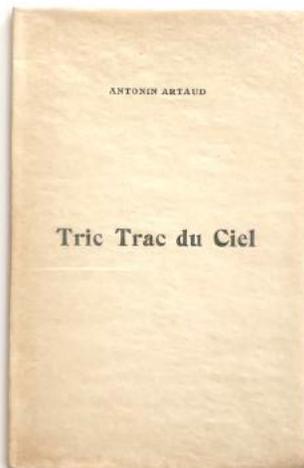
3 ARTAUD, Antonin. *Tric Trac du Ciel*. Illustré de gravures sur bois par Elie Lascaux. Paris: Galerie Simon, 1923. First edition. [16] pp. Original printed wrappers. One of 100 copies (of 112 printed), signed by Artaud and the illustrator Elie Lascaux. Hint of wear to head and tail of spine, mild offsetting to endpapers, near fine or better.

\$7500

Artaud's first book, a collection of surrealist poems. Published by Daniel-Henry Kahnweiler, the great gallerist who also produced attractive limited editions of works by Gertrude Stein, Max Jacob, Tristan Tzara, and others, with illustrations by Leger, Picasso, Gris, Masson, and others.

Though he is better known for his contributions to the theatre, these "shreds I have managed to snatch from complete nothingness," reminiscent of Poe, Rimbaud, and Baudelaire, are nonetheless marked by the uniqueness of Artaud's vision. As John Ashbery said of him, "he was a mystic endowed with an almost Jamesian sense of precision in analyzing his turbulent states of mind." The critic Maurice Saillet said of the poems in this collection, "they breathe a disturbing sweetness, that of a spirit caught between heaven and hell, which will find only in its own ruin the meaning and completion of its perfection."

Hugues, *50 ans d'édition de D.-H. Kahnweiler*, 14.



AMOUR

Et l'amour ? Il faut nous laver
De cette crasse héréditaire
Où notre vermine stellaire
Continue à se prélasser

L'orgue, l'orgue qui moule le vent
Le ressac de la mer furieuse
Sont comme la mélodie creuse
De ce rêve déconcertant

D'Elle, de nous, ou de cette âme
Que nous assimes au banquet
Dites-nous quel est le trompé
O Inspirateur des infâmes

Celle qui couche dans mon lit
Et partage l'air de ma chambre
Peut jouer aux dés sur la table
Le ciel même de mon esprit



4 **BÄCHLI, Silvia**, ill. Jamaica Kincaid, text. *Tide*. New York: Peter Freeman, Inc., 2011. First edition. [96] pp. Printed paper boards, housed in a custom clamshell case with special insert for original drawing. Fine copy. \$850

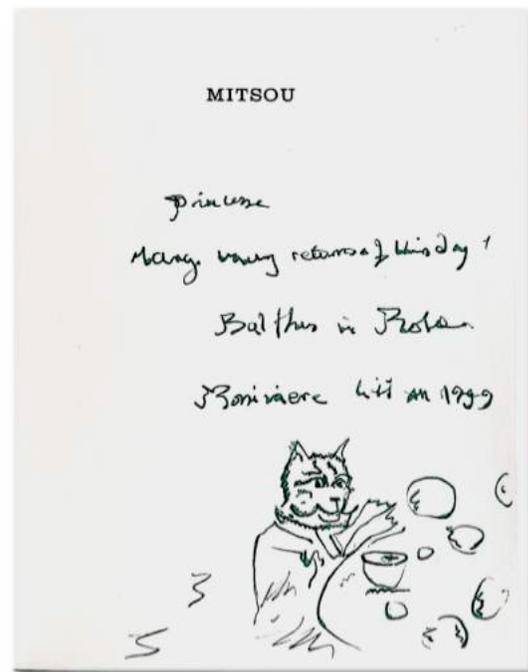
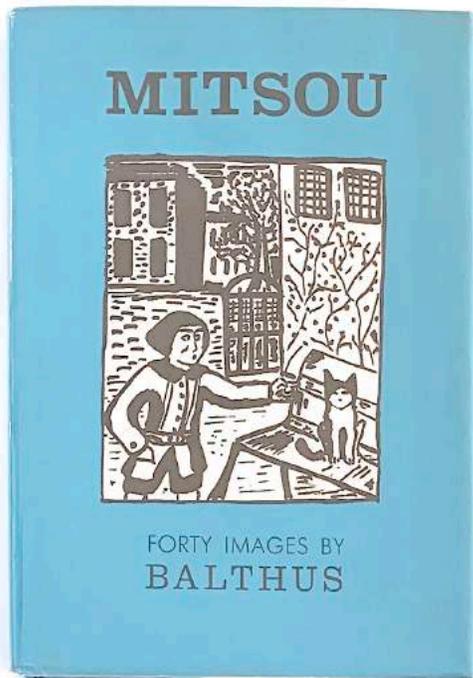
A book of drawings by Swiss artist Silvia Bächli, with text by Jamaica Kincaid. Of a total edition of 1000 copies, this is one of 26 lettered copies, signed by Bächli and Kincaid, and accompanied by an original Bächli drawing.



5 **BALTHUS** [Balthasar Klossowski de Rola]. *Mitsou*. Forty Images by Balthus. Preface by Rainer Maria Rilke. New York: The Metropolitan Museum of Art, 1984. First edition thus. 60 pp. Blue printed paper boards, with the dust jacket. Head and tail of spine slightly bumped, else about fine. This edition recreates the original 1921 publication, with the preface by Rilke translated into English, and the French version as an afterword. \$4250

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 Masereel and Kirchner, whose work the young artist may have seen. 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 next eighty 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.

This copy has been warmly inscribed by Balthus on the half-title to “Princesse” and dated 1999, with a charming drawing of a cat at a table, and additionally signed by him on the title-page. Balthus was then almost ninety. Cats were a recurring presence in Balthus’ work: a 1935 self-portrait, pictured on the rear cover of the book, was titled “The King of the Cats,” and the major Balthus show at the Met in 2013 was titled “Balthus: Cats and Girls.” It is remarkable to see a drawing, playful as it is, made only a year or so before the artist’s death in 2001, and which harks back over a career of eighty years and is a summation of his lifelong feline obsession. An intimate and affecting copy.



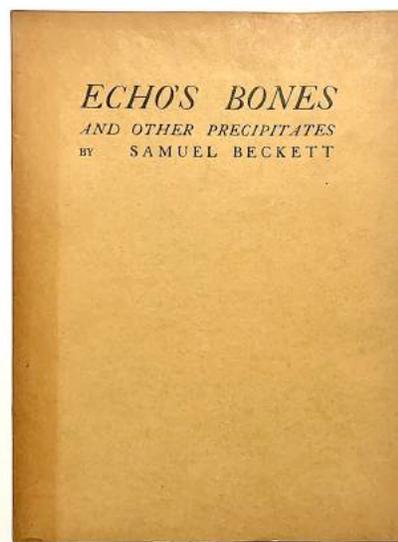
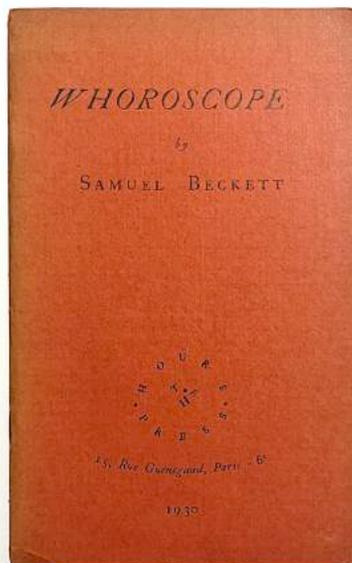
6 **TRYPHÈ** [Natalie Clifford Barney, pseud.]. *Cinq Petits Dialogues Grecs (Antithèses et Parallèles)*. Paris: Éditions de la Plume, 1902. First edition. viii, 113 pp. Original printed wrappers. Minor browning to edges, spine a bit rubbed and creased, overall very clean and bright. sold

Barney’s second book, a collection of Sapphic prose poems. It was published pseudonymously due to her father’s wrath regarding her first book, *Quelques Portraits- Sonnets de Femmes*, in which she wrote explicitly about lesbianism. The collection was inspired by Pierre Louÿs’ erotic poetry collection *Chansons de Bilitis*, and is dedicated to him. A fairly uncommon early book by the legendary author and salon host, a key figure in Parisian modernist and lesbian circles.

7 **BECKETT, Samuel.** *Whoroscope*. Paris: The Hours Press, 1930. First edition. [8] pp. Printed stapled wrappers. Some sunning to spine and rear cover; lower front corner a bit bumped at spine. One of 200 unsigned copies, of a total edition of 300 copies. This copy unnumbered. \$2750

Beckett's first separately published work, submitted to Nancy Cunard's Hours Press, which had announced a competition for the best poem written in English under one hundred lines on the subject of time. In a letter to Cunard in 1959, quoted in Deirdre Bair's biography, Beckett later recalled the circumstances in which he came to write the poem: "*Whoroscope* was indeed entered for your competition and the prize of I think 1,000 francs. I knew nothing about it until the afternoon of the last day of entry, wrote first half before dinner, had a guzzle of salad and chambertin at the Cochon de Lait, went back to the École and finished it about three in the morning. Then walked down to the Rue Guenegaud and put it in your box. That's how it was and them were the days."

Federman & Fletcher 5.



8 **BECKETT, Samuel.** *Echo's Bones and Other Precipitates*. Paris: Europa Press, 1935. First edition. [40] pp. Publisher's printed wrappers. Spine browned with some uneven browning to covers, slight Gauloiseian miasmal redolence. One of 250 numbered copies on Alfa, of a total edition of 327 copies. \$2750

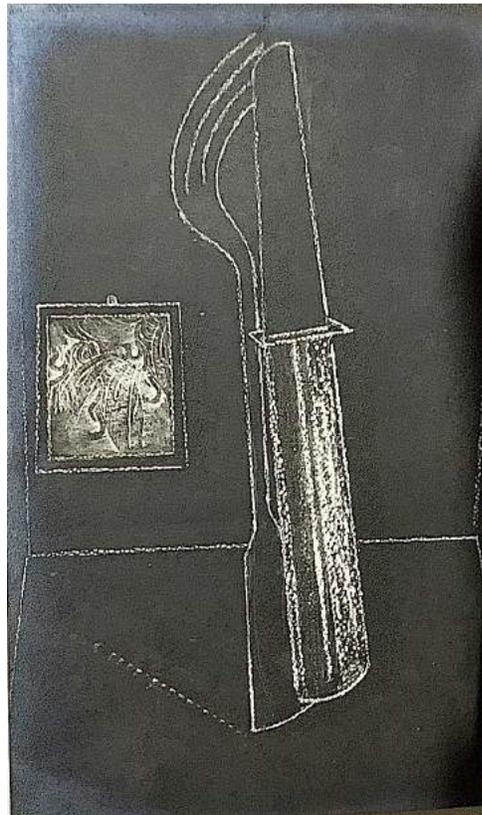
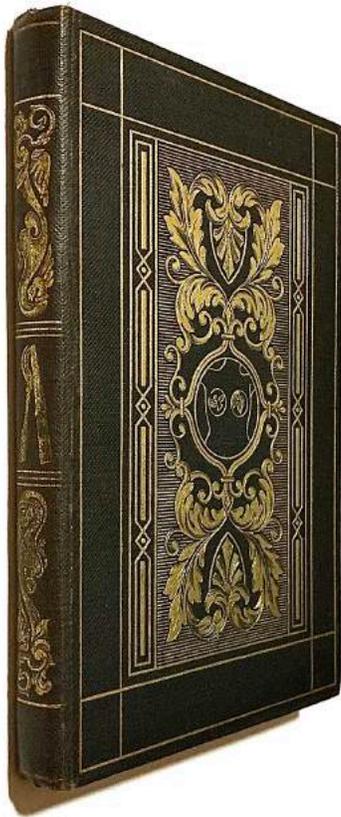
Published by George Reavey's Europa Press, one of Beckett's earliest publications, a collection of poems. Bair describes the work as "intensely personal, often elliptic and obscure, but they all show a conscious striving for perfection.... they are personal statements marked by intelligence and sensitivity. It is not a volume to dismiss lightly."

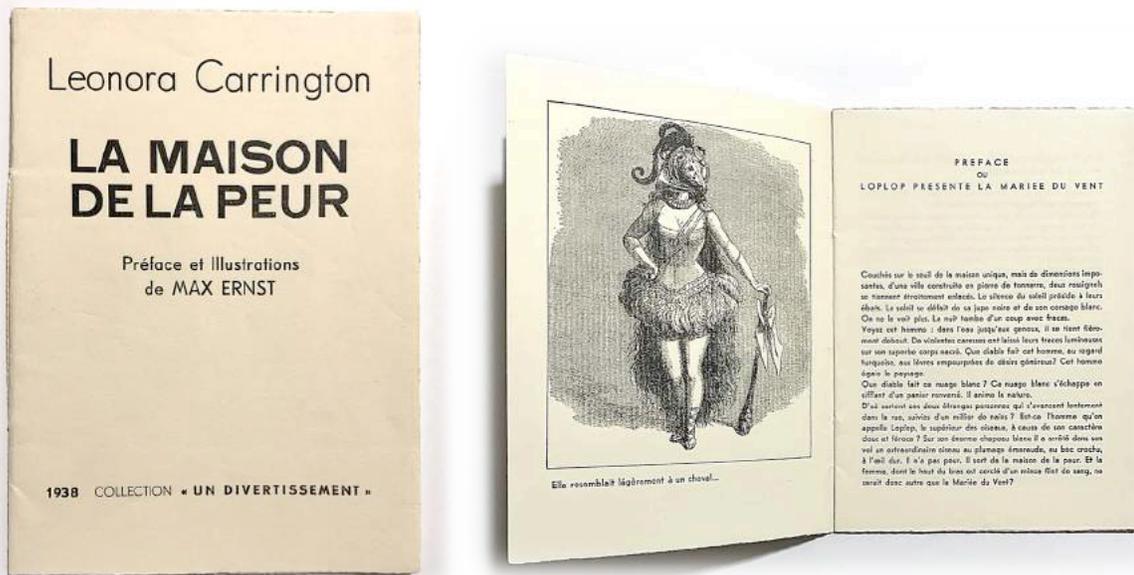
Federman & Fletcher 22.

9 **BLACK SUN PRESS.** Crevel, René; Max Ernst, ill. *Mr. Knife Miss Fork.* Translated by Kay Boyle. Paris: The Black Sun Press, 1931. First edition. [8], 38, [8] pp. Publisher's black cloth boards, decorated in elaborate gilt and blind, designed by Ernst in collaboration with A.J. Gonon. Nineteen photograms with tissue guards, with text printed in red. One of 200 copies on "finest bristol paper," of a total edition of 255 copies. Some minor wear to head and tail of spine, faint old tidemark to lower corner of leaves, near fine. \$15,000

A major surrealist collaboration. Crevel's text was the first chapter of his novel *Babylone*, translated by Kay Boyle at the request of Black Sun publisher Caresse Crosby. The nineteen photograms (or cliché-verres) illustrating the book were produced using a similar process to Man Ray's rayographs. Ernst's images were made by combining textural rubbings and line drawings on sheets of thin translucent paper, and then using those sheets as negatives to create a reverse image on photosensitive paper. These were then reproduced in the form of negative photograms, with the assistance of Man Ray. See cover illustration.

Rainwater, *Max Ernst: Beyond Surrealism* 30. Roth, *The Book of 101 Books*, 66-67. Spies & Leppien, *Max Ernst: Das graphische Werk* 13A. Hugues & Poupard, *Max Ernst: Ecrits et Oeuvre* Grave 10. Minkoff, *Black Sun* A-41.



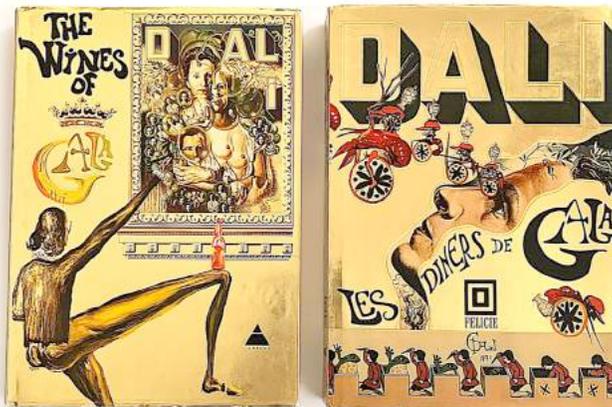


10 CARRINGTON, Leonora. *La Maison de la Peur*. Préface et illustrations de Max Ernst. Paris: H. Parisot, 1938. First edition. [16] pp. Sewn wrappers. Very minor wear, else fine. One of 100 copies “sur papier Le Roy Louis, teinte Champagne,” of a total edition of 120 copies. Three collage illustrations and preface by Max Ernst.

\$2850

The first published work by the great Surrealist painter and author, written when she was 21 years old. A short, dream-like tale, this collaboration with Ernst, then her lover, is of a girl who finds herself surrounded by mysterious talking horses, fusing humans and animals in classically surreal ways.

Born in England in 1917, Carrington met Max Ernst in London in 1937, and quickly returned with him to Paris as they began their affair, which was cut short by Ernst’s multiple arrests by the Gestapo and eventual flight after the Nazis invaded France. Carrington escaped to Mexico, where she lived for most of the rest of her long life.



11 DALÍ, Salvador [Domenech Felipe Jacinto, of the Royal Academy of San Fernando of Madrid]. *The Wines of Gala* [together with:] *Les Dinners de Gala*. First editions.

The Wines of Gala. New York: Harry N. Abrams, 1978. First American edition, first

edition in English. 296 pp. Full white cloth, illustrated and lettered in gilt, with the dust jacket. About fine in a jacket which shows a bit of rubbing at the edges and corners. [offered together with:] *Les Dîners de Gala*. New York: Felicie, 1973. First American edition, first edition in English. 322 pp. Illustrated cloth boards, with the dust jacket. Corners slightly rubbed, the fragile gilt of the jacket is a bit rubbed at the extremities, particularly at the spine, but overall clean, both volumes better than usually seen.

\$950/the lot

A nice pairing of Dali's wildly excessive gastronomic and oenophilic fantasias.



12 ERNST, Max. *Une Semaine de Bonté*, ou, Les Sept Elements Capitaux. Roman. Paris: Aux Editions Jeanne Bucher, 1934. First edition, one of 800 numbered copies (of a total edition of 816 copies). Five volumes, in publisher's slipcase. Each volume is numbered 547, save the final volume, which is numbered 487. The five volumes are as follows: **Premier Cahier**: Dimanche / Elément: La Boue. Exemple: Le Lion de Belfort. **Deuxième Cahier**: Lundi / Elément: L'Eau. Exemple: L'Eau. **Troisième Cahier**: Mardi / Elément: Le Feu. Exemple: La Cour du Dragon. **Quatrième Cahier**: Mercredi / Elément: Le Sang. Exemple: Oedipe. **Dernier Cahier**: Jeudi, Vendredi, Samedi / Eléments: Le Noir; La Vue; Inconnu. Exemples: Le Rire du Coq, L'Île de Paques; L'Interieur de la Vue; La Cle des Chants. All volumes near fine or better, the colored wrappers bright. Overall an excellent set. \$7500

One of Ernst's most important and extraordinary works, a narrative without text, in which he collaged the images from nineteenth century engravings. This was the third of his collaged

novels, after *La Femme 100 Têtes* (1929) and *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel* (1930). Breton said of them, “the pages which he has enchanted rather than merely ‘decorated’ are so many eyelids that have started to flutter.”

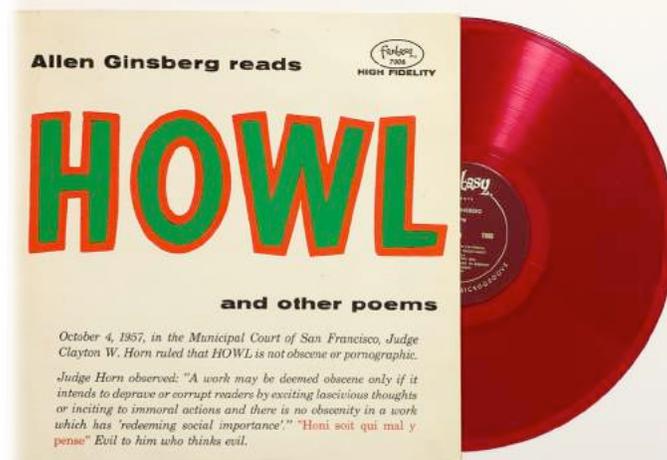
Castleman, *A Century of Artists' Books*, 161. Johnson, *Artists' Books in the Modern Era*, 107. Andel, *Avant-Garde Page Design*, p. 327. Rainwater, *Max Ernst: Beyond Surrealism*, 33.

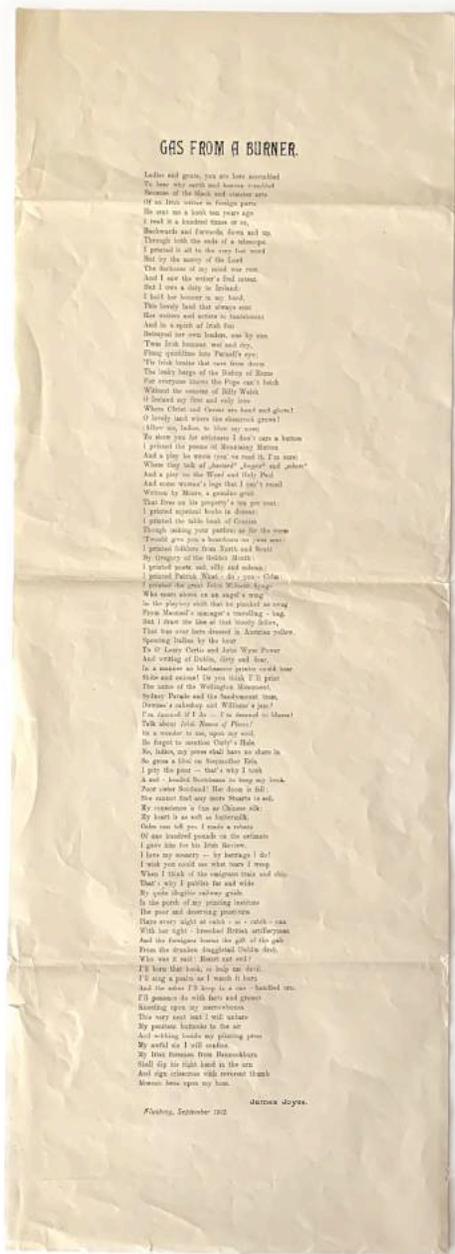


13 **GINSBERG, Allen.** *Allen Ginsberg Reads Howl and Other Poems*. San Francisco: Fantasy Records, Inc., 1959. LP record. First issue (Fantasy 7006) on transparent red vinyl. Small split to sleeve on spine, vinyl looks clean. \$250

Long sleeve notes on rear cover by Ginsberg presenting insights into the poem’s sound and rhythm, its creation, and the other poems included on the record (“Sunflower Sutra,” “Footnote to Howl,” “A Supermarket in California,” “Transcription of Organ Music,” “America,” “In Back of the Real,” “A Strange New Cottage in Berkeley,” “Europe, Europe,” “Kaddish”). With laid-in sheet reproducing an article by Ginsberg from the San Francisco Sunday Chronicle, July 26, 1959.

Morgan F2a.





14 JOYCE, James. *Gas From a Burner*. Flushing [Holland, printed in Trieste], September 1912. Broadside. 23 x 9 inches. White wove paper, printed signature ('James Joyce') at foot. Three horizontal folds, small marginal tears in 3rd fold, some minor handling wear, overall near fine or better, a beautiful copy of an excessively rare and fragile item. Housed in a full gilt calf clamshell case. \$55,000

A bitter 98 line poem, composed in response to learning that the publisher George Roberts of Maunsel & Co had reneged on his contract to publish *Dubliners*, viewing it as “anti-Irish,” and the printed sheets had been destroyed by the printer John Falconer. The collection had already been rejected for publication on several occasions, publishers being put off by fears of libel and obscenity. After the incident, Joyce left Dublin in September 1912 for Trieste, never to set foot in Ireland again. En route, he began to compose this cutting satirical poem at Flushing railway station in the Netherlands. In Trieste, Joyce had the poem printed as a broadside, and sent copies to his brother Charles in Dublin to circulate among friends and enemies. Joyce attacks Irish culture at large- “This lovely land that always sent / Her writers and artists to banishment.” He implies that his “writing of Dublin, dirty and dear” depicts the city as it truly is: “the foreigner learns the gift of the gab / From the drunken draggletail Dublin drab.” The poem is a “wholly personal invective.” Yet, though irreverent, mocking, and bitterly satirical it has a larger importance as, in effect, Joyce’s farewell statement to Ireland, for he was never to return to Dublin: “the mistreatment he had received from Roberts in 1912... brought him to fear irrationally that his next appearance would bring on physical abuse to match the mental abuse to which he had been subjected...

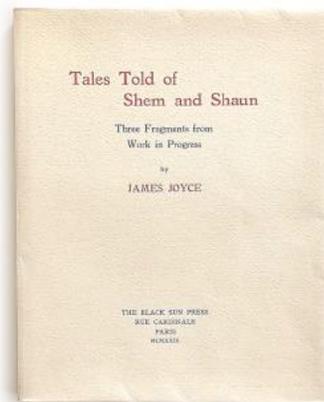
Now Ireland was visitable only in imagination. Joyce did not return, but he sent his characters back...” (Ellmann, pp. 335-338). *Gas From a Burner’s* importance in the Joyce canon cannot be overstated; it is a world of comment, content, history, and emotion, a catharsis that enabled Joyce to go on writing again after such bitter disappointment.

Slocum and Cahoon cite Joyce’s handwritten note on the Esher-Randle-Keynes-Spoerri copy (now in the Spencer Research Library at the University of Kansas): “this pasquinade was written in the railway station waiting room at Flushing, Holland on the way to Trieste from Dublin after the malicious burning of the 1st edition of *Dubliners* (1000 copies less one in my possession) by the printer Messrs John Falconer. Upper Sackville Street Dublin in July 1912.” The broadside has appeared infrequently at auction and less so in the trade. OCLC locates sixteen copies.

Slocum & Cahoon A7. Ellmann and Mason, *James Joyce, The Critical Writings*, pp. 242-245.

15 JOYCE, James. *Tales Told of Shem and Shaun*. Three Fragments From Work in Progress. Paris: Black Sun Press, 1929. First edition. xvi, 64 pp. Original printed wrappers, in publisher's slipcase. One of 500 copies on Holland Van Gelder Zonen paper, of a total edition of 650 copies. Frontispiece portrait of Joyce by Brancusi. A fine copy with supplied later acetate wrapper, in the original slipcase, which is rubbed with tape repair at the corners, splitting at the top edge, and lacking a three-inch piece of the lower edge. \$2200

Brancusi's frontispiece portrait, commissioned by the publishers Harry and Caresse Crosby, was a "Symbol of Joyce" intended to convey the sense of "enigmatic involution." When the sketch was shown to Joyce's father in Dublin, he remarked gravely, "The boy seems to have changed a good deal." (Ellmann, p. 614) Slocum & Cahoon A36. Minkoff, Black Sun, A-21.



16 JOYCE, James. *The Mime of Mick, Nick and the Maggies*. A Fragment from Work in Progress. The Hague: The Servire Press, 1934. One of 1000 copies printed on Old Antique Dutch paper. Publisher's printed wrappers, silver slipcase with pink printed label. Spine browned, else a fine copy, pages unopened, in a slipcase which is worn at the edges and lacking an inch-long piece from the top of the side and a chip at the bottom edge. \$850

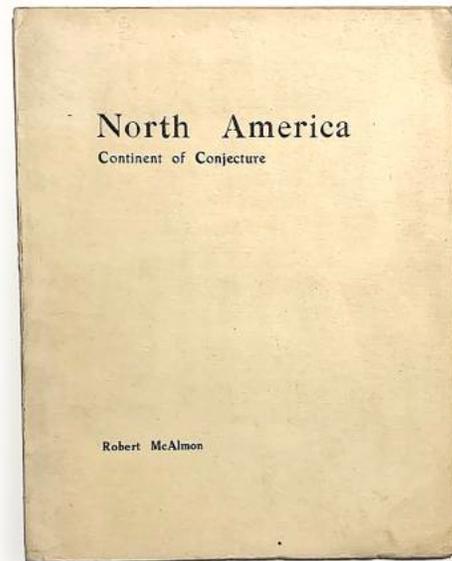
Illuminated initial, tailpiece and cover designs are by Lucia Joyce. Slocum & Cahoon A43.

17 JOYCE, James. *Storiella as She is Syung*. A Section of "Work in Progress." [London]: [The Corvinus Press], 1937. First edition. [56] pp. Publisher's flexible orange vellum, lettered in gilt on the front cover and spine. Top edge gilt. One of 175 numbered copies printed on Arnold handmade paper. Flaking to top edge of boards, occasional light spotting throughout, as always seen, due to the paper used. With the original plain publisher's open slipcase, fragmentary. Chemised in a slipcase. \$6500

Initial letter by Lucia Joyce. Part II, Section II of "Work in Progress," as *Finnegans Wake* was known before its publication in 1939. The text is printed in black with marginal commentary printed in red. A beautiful copy of one of Joyce's most beautiful books. Slocum & Cahoon A46.

18 **LAX, Robert.** *Oedipus*. New York: The Hand Press, 1958. First edition. Twenty-eight unbound sheets housed in a stiff folding portfolio case. 12 poems by Robert Lax. 14 lithographs by Emil Antonucci. Lithographs printed by Gaston Dorfinant in Paris on white paper. Text printed by the artist in New York on Japanese tissue. Inscribed by Antonucci on the inside flap of the case. One of 50 numbered copies. \$1750

One of the earliest publications by the great hermetic poet, which also marked his decades-long collaboration with the artist Emil Antonucci, whose Journeyman Press published dozens of books by Lax in the coming years. OCLC locates five copies (RIT, Buffalo, Beinecke, Emory, Delaware).



19 **MCALMON, Robert.** *North America. Continent of Conjecture*. [Paris]: [Contact Editions], 1929. First edition. 44 pp. Publisher's printed wrappers. Some handling wear to covers, a near fine copy, unopened. One of 310 copies, printed by Brulliard in Saint-Dizier, the first Contact book not to be printed by Darantiere. Decorations and illustrations by Hilaire Hiler. \$1250

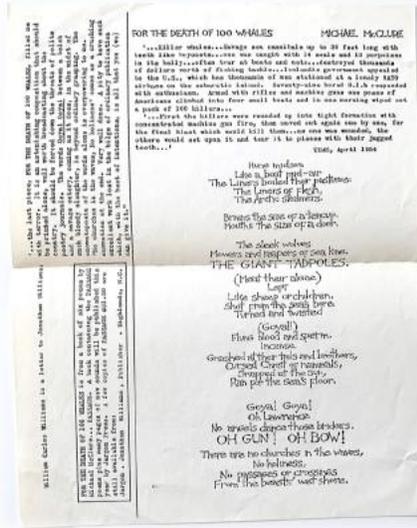
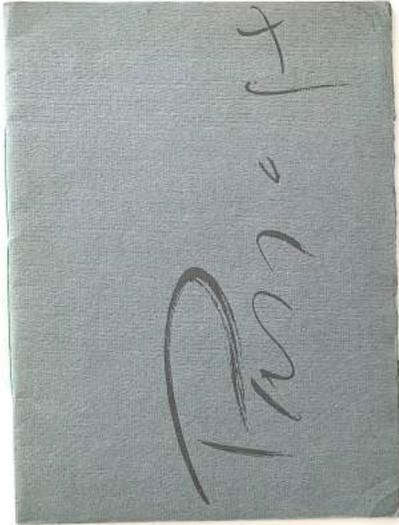
McAlmon's "little epic," a poem in which he tried to "define the psyche of a nation... still in the process of becoming." (Ford). An attractive and fragile production, certainly one of the more uncommon Contact publications, especially in decent condition.

20 **MCCLURE, Michael.** *Passage*. Big Sur: Jonathan Williams, Publisher, 1956. First edition. [12] pp. String-tied printed wrappers. One of 200 copies printed. Some foxing, primarily first and last leaves. \$1250

McClure's first book. Printed by the Windhover Press and published as Jargon 20. With original prospectus laid in, which contains the full text of the poem "For the Death of 100 Whales," along with an excerpt of a letter from William Carlos Williams to publisher Jonathan Williams, who deems it "an astonishing composition." McClure read the poem at the famous

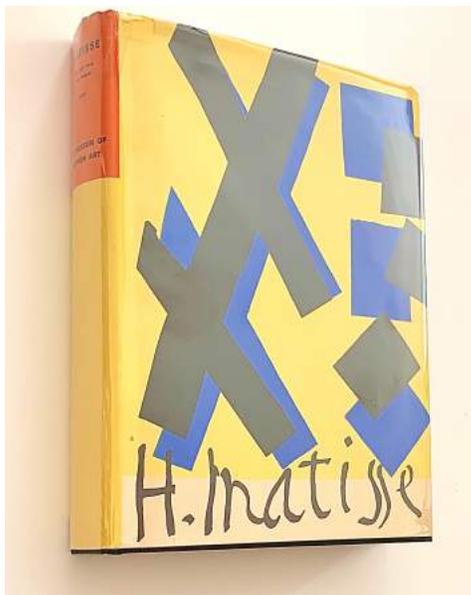
Six Gallery reading the previous year, where Ginsberg publicly debuted "Howl." This prospectus must constitute its first publication, preceding the book.

Clements AI. Not in Wallace.



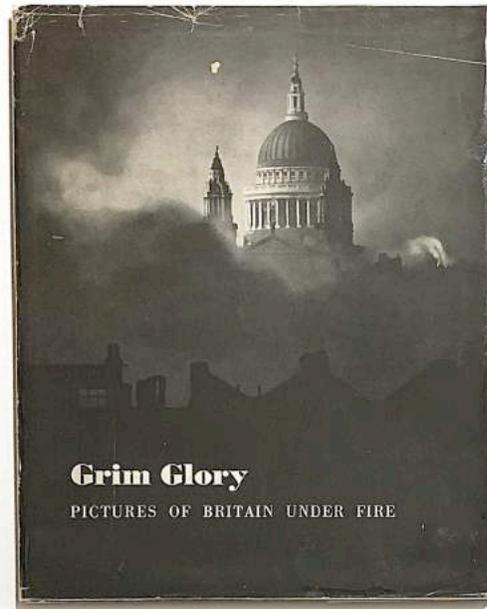
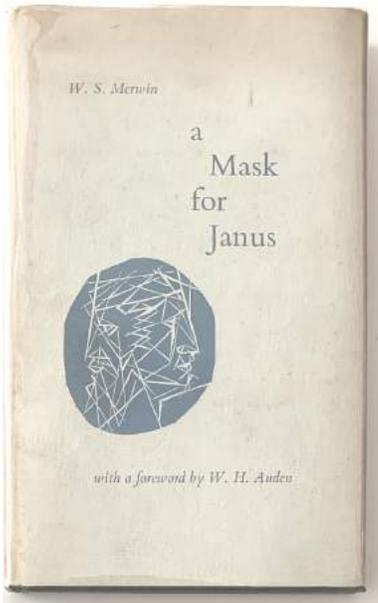
21 [MATISSE, Henri]. Alfred H. Barr, Jr. *Matisse. His Art and His Public*. New York: The Museum of Modern Art, 1951. First edition. 592 pp. Blue cloth, lettered in gilt on the front board and spine, with the dust jacket and publisher's slipcase. Top edge gilt. Slight chipping to top edge of jacket on rear panel and spine, two clear tape repairs at head of jacket spine at front cover crease. Overall clean and bright. \$1750

One of 495 numbered copies, signed by Barr and containing an original lithograph by Matisse. Publisher's additions and corrections sheet laid in. Still considered the classic study of Matisse.



22 **MERWIN, W.S.** *A Mask for Janus*. New Haven: Yale University Press, 1952. First edition. xiii, 67 pp. Original blue paper boards, printed in light blue, with the dust jacket. Top edge of boards a little sunned, jacket spine tanned (as usually seen) with some light soiling. \$1250

Volume 49 of the Yale Series of Younger Poets, chosen and with an introduction by W.H. Auden. According to Bloomfield and Mendelson's bibliography of Auden, 511 copies were printed. The rare debut volume by a major American poet.



23 **MILLER, Lee, et. al.** *Grim Glory*. Pictures of Britain Under Fire. Edited by Ernestine Carter. Preface by Edward R. Murrow. London: Lund Humphries, 1941. First edition. [67] pp. Printed perfect-bound wrappers with dust jacket. Jacket rubbed at top edge with some chipping and creasing, date written on title-page "June 6, 1941" (the first edition was published May 7, 1941 and quickly went into multiple printings). \$600

Antony Penrose wrote of his mother's book, "By the time the full ferocity of the Blitz began on September 7 1940 Lee Miller, formerly a fashion model turned Surrealist photographer in Paris and collaborator of Man Ray, had been working freelance for *Vogue* for nearly a year. Her accreditation as a War Correspondent for the US Army was still two years away and she was desperate to find a more meaningful way of contributing to the war effort than photographing fashion. As a civilian, access to the military was denied, but she carried her Rolleiflex camera everywhere and found plenty to satisfy her Surrealist eye in the often bizarre wreckage of the bombing. Her photographs were processed in the *Vogue* darkroom and perhaps this is how they came to the attention of *Vogue's* editors. Paper was rationed and to ensure a regular quota *Vogue* had to adapt to the needs of the Ministry of Information (MoI). Features reflected the magazine's role in raising morale by encouraging women to look their most beautiful, but *Vogue* Editor Audrey Withers wanted greater relevance to the war. The origin of *Grim Glory* is hard to trace but it is certain the MoI wanted to find ways to show the American public the

terrible battering Britain was enduring in the hope of influencing the USA to enter the war. It was *Vogue's* Ernestine Carter who became the book's editor, leading with 22 of Miller's images. The MoI contributed a further 87 from official photographers and agencies.... As fellow Americans, Murrow and Miller's communication of Britain's suffering held a personal passion which no doubt resonated with US readers." Aside from *Wrens in Camera* (1945), another book of war photojournalism, one of the only collections of Miller's photographs to be published in her lifetime.



24 NINJA PRESS. Merwin, W.S. *The Real World of Manuel Córdova*. Sherman Oaks: Ninja Press, 1995. First edition thus. Accordion-folded in stiff wrappers, housed in a folding handmade flax paper chemise enclosure with printed paper labels and alum-tawed goatskin and bone closures, lined with kakishibu on which is printed a map of the world. The whole housed in a Plexiglas slipcase. One of 160 numbered copies, signed by the poet; there were an additional eighteen lettered copies hors commerce. Fine copy. \$2750

Designed, printed and bound by Carolee Campbell, an iconic example of the contemporary book as a work of art. From the prospectus, the book was "printed from hand-set Samson Uncial type onto kakishibu, a persimmon-washed handmade paper.... The text, which is housed in an accordion-style binding, may be unfolded and read in hand, stanza by stanza, or opened entirely, thus revealing all forty-three, fourteen-line stanzas. Fully extended, the book is fifteen feet long. The image of a river undulates alongside the poem.... The river is printed from photopolymer plates in five colors gradually intermingling one after the other. "

Campbell has said of this major work, "Of the number of books I published before 1995, none approached what was to become my ideal book: a work that both embodied my personal encounter with the literature, as well as one that extended the reader's perspective through its tactile and visual form. With *The Real World of Manuel Córdova* by W.S. Merwin, I moved closer

to that ideal. *The Real World of Manuel Córdova* is a long, single poem consisting of forty-three fourteen-line stanzas. Upon reading it for the first time I knew I wanted to spend deep time working on it. As it turned out, I would. The poem evokes the very essence of the mythological journey; of going for and coming back changed. It is an arduous journey, both through time and through terrain. The poem also describes an interior journey into the dream world. I flooded myself with information because what poetry does not impart—is information. Poetry is a door to the ineffable. My job, however, was to make a container to hold that ineffability.” Well-represented institutionally, extremely uncommon in the trade.

25 **PAALLEN, Alice.** *A Mème la Terre*. Paris: Editions Surréalistes, 1936. First edition. 101 pp. Original printed wrappers. One of 200 numbered copies on vergé, of a total edition of 235 copies. Head of spine a bit chipped, slightly overopened at front endpaper, minor edgewear to yapped edges. \$850

Paalen published three books before turning to painting upon her move to Mexico City in the 1940s; this was the first. The deluxe limited editions included a print by Tanguy.

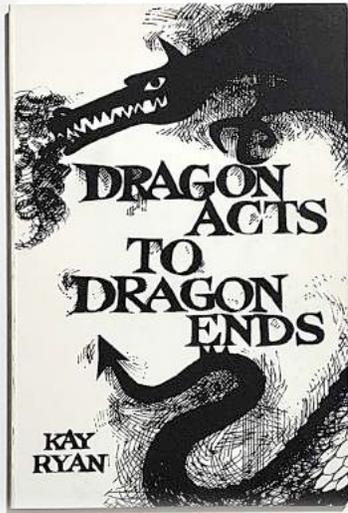


26 **POUND, Ezra.** *Quia Pauper Amavi*. London: The Egoist Ltd, 1919. First edition. 51 pp. Deep gray-green paper boards over green cloth backstrip, printed paper label on spine. Text block edges foxed, else about fine. The error on p. 34 is not corrected in manuscript in this copy. \$750

One of 500 copies printed. Gallup A17a.

27 **POUND, Ezra.** *Redondillas, or Something of That Sort*. [New York]: New Directions, 1967. First edition. [11] leaves. Blue paper boards over tan linen backstrip, printed paper label on spine. Introductory note by Noel Stock. Fine copy. \$1500

One of 110 copies, printed by Robert Grabhorn and Andrew Hoyem in San Francisco, all signed by the author. Gallup A90.



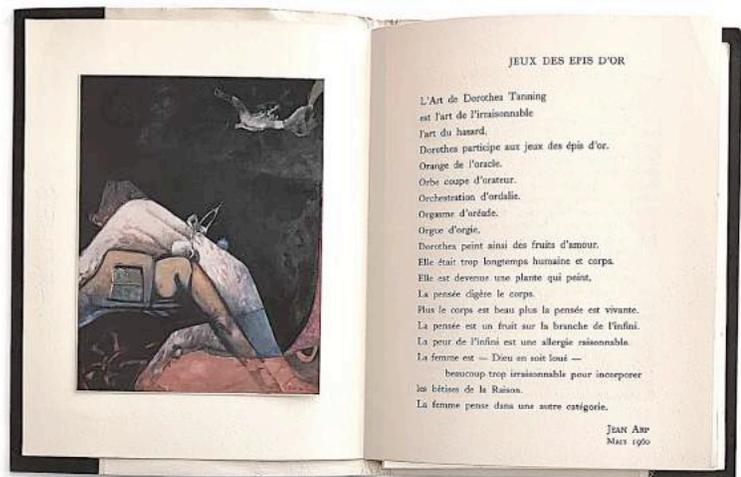
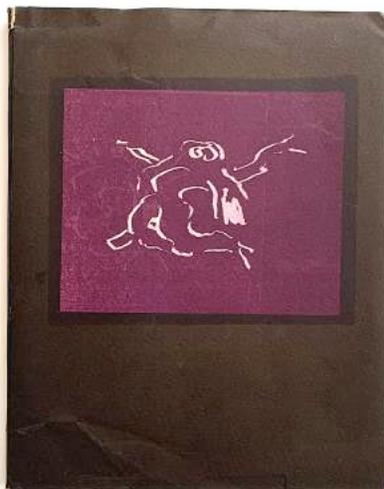
28 RYAN, Kay. *Dragon Acts to Dragon Ends*. Fairfax, CA: Taylor Street Press, 1983. First edition. 64 pp. Original printed wrappers. Fine copy.

\$850

Kay Ryan was U.S. Poet Laureate from 2008 to 2010, won the Pulitzer Prize in 2011 for her new and selected poems *The Best of It*, and in September 2011 was named a MacArthur Fellow. Her first book was self-published with the assistance of a subscription of friends and had almost no distribution. (Although she has not renounced the book, in 2007 she commented, "There is a certain onus on publishing one's own book. So, I wasn't terribly proud to be doing that. It was the act of a desperate woman, and it did me not a shred of good.") A native Californian, her successes came fairly late in life. She and her late partner Carol Adair taught at the College of Marin for over thirty years, and she used her laureate appointment to champion and advocate for community colleges. Signed by Ryan on the title-page.

29 TANNING, Dorothea. *Dorothea Tanning*. [Paris?]: Alexandre Iolas Gallery, 1969. First edition. Unbound signatures in illustrated paper wrapper, as issued. Head of spine bumped with some creasing, interior fine. \$500

One of 500 numbered copies "sur les presses lithographiques de Pierre Chave à Vence le 25 mars 1969." Plates in color and black and white, one mounted. Poem by Jean Arp, "Jeux des Epis d'Or" and "Note bibliographique" by the artist, in French. Warmly inscribed by Tanning on the title-page to "Peggy" (Rosamond Bernier).



30 TMEJ, Zdenek, photographs; Alexandra Urbanová, text. *Abeceda Dusevniho Prázdna* [Alphabet of Spiritual Emptiness]. Praha: Zádruha, 1946. First edition. Unpaginated. Unprinted wrappers with dust jacket. Some toning, as always seen with this fragile production. The jacket has been reinforced on the verso at the edges and creases, with a chip missing from the bottom edge of the rear panel, now filled in by the reinforcement. Housed in a custom clamshell box. \$3250

“The subject of his book is the walking wounded- men forced to work for the conquering army. The dark, impressionistic look of Tmej’s photographs is the result of working indoors with a concealed camera and only the dimmest of available light. The book itself, a small paperback made with pulpy newsprint stock, has an abject quality contradicted only by the gorgeously tactile gravure prints. Published a year after Germany’s collapse and their author’s release, Tmej’s photos retained their aura of furtiveness and despair at the same time as they were transformed into documents of resistance and survival.” -Vince Aletti, in Roth, *The Book of 101 Books*. Roth, p. 124. Parr & Badger, v. 1, pp. 198-199.

