



*item 25, Man Ray*

**TRIOLET RARE BOOKS, ABAA**

P.O. Box 41003

Los Angeles, CA 90041

[www.trioletrarebooks.com](http://www.trioletrarebooks.com)

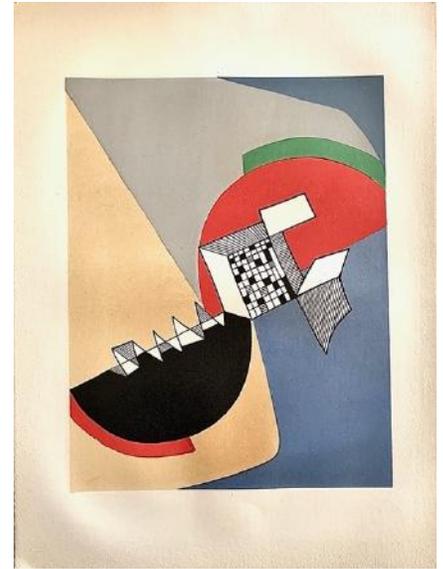
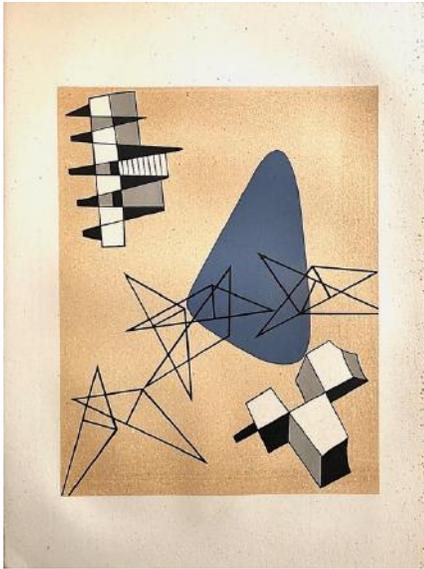
Tel: (302) 345-3397

Email: [trioletrarebooks@gmail.com](mailto:trioletrarebooks@gmail.com)

**DECEMBER 2022**



**ILAB**  
INTERNATIONAL LEAGUE OF  
ANTIQUARIAN BOOKSELLERS



1 **ARP, Jean; Sonia Delaunay; Alberto Magnelli; Sophie Taeuber-Arp.** [*Album Grasse*]. [Paris]: Aux Nourritures Terrestres, 1950. First edition. [12] leaves; title-page and colophon, ten lithographs. Unbound as issued, laid into a folding chemise and slipcase. Light marginal spotting to edge of sheets, as usually seen, gift inscription to title-page. A couple of mild stains to printed spine of chemise. Slipcase snagged and torn about an inch at top edge of opening, else solid and complete. \$4500

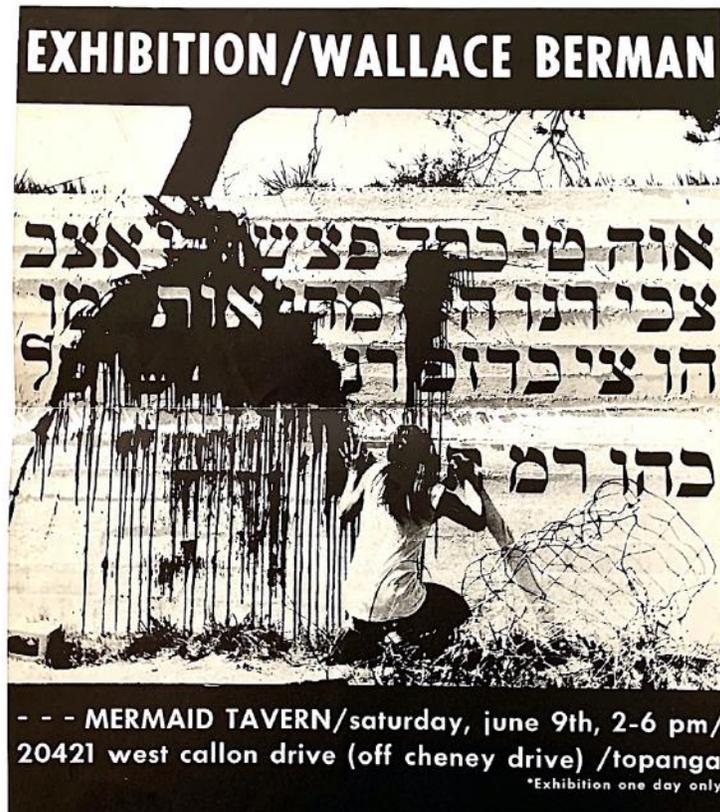
One of 150 numbered copies (of 165 total), signed by Arp, Magnelli, and Delaunay, with Taeuber-Arp's signature in stamped facsimile, as she had passed away in 1943. Each lithograph is the work of two or three of the artists (an accompanying diagrammatic representation indicates the contribution of each).

Exiled together in Grasse in the German-occupied south of France in 1941, Taeuber-Arp, Arp, Magnelli and Delaunay collaborated on a series of drawings which were eventually published in Paris in 1950. As described by their friend Gabrielle Buffet-Picabia, "one of the four would decide on the initial motif and the other three would develop it by drawing on the same sheet of paper,' allowing them to create complex abstract images. With this portfolio, the four artists break from traditional modes of creation and authorship, their names credited equally" (William Summerfield, *Apollo Magazine*, April 2020).

The works were not originally planned to indicate the authors of each drawing, with the intention of leaving the viewer to guess which artists worked on each page. "As writer Stefan Zweifel comments, 'The works thus became statements against the excessive individualism of the time, in which nationalist mania and the cult of the leader devolved into a destructive power'. Arp later wrote about the experience: 'We lived there for two years on this wonderful shore, surrounded by trembling crowns of light, waving flower fittings, sounding clouds, creating one of the most beautiful books. All kinds of collaboration have been tested in this book. It bears the names of the four as the title. Originally we planned to make the book appear anonymously. Despite the ominous time, for me the work of that time is one of the most beautiful things I have experienced. All vanity, arrogance, rivalry was eliminated in it.' Their plan was to publish the portfolio of 10 lithograph prints in Grasse, before their lithographer was captured by the Gestapo. Sonia Delaunay saved these originals. After the war, she brought them to Paris and 'Album Grasse' was eventually printed in 1950" (Sophie Taeuber-Arp & Hans Arp: *Cooperations-Collaborations*: Hauser & Wirth Publishers, 2021).

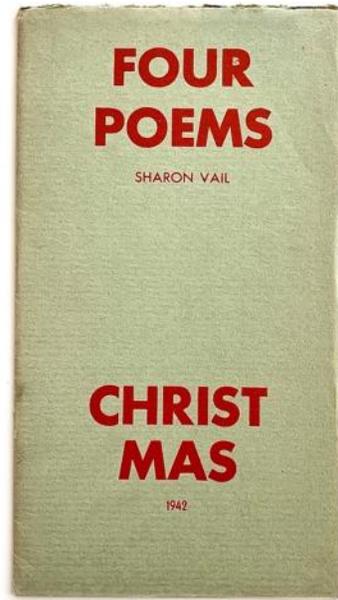
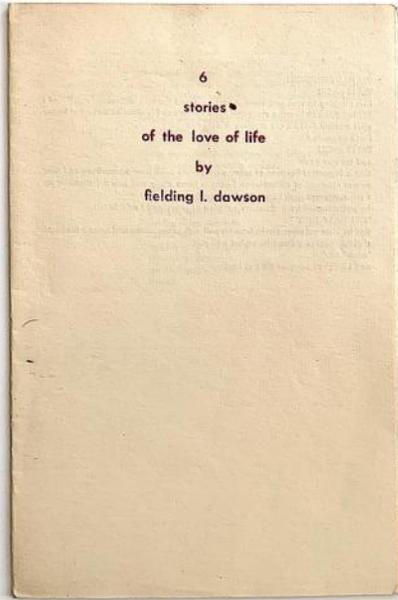
2 **BERMAN, Wallace.** *Exhibition/Wallace Berman.* Topanga [CA]: n.d. [1973]. Broadsheet flyer. 8 ¾ x 10 inches. Folded once, likely for mailing. Fine copy. \$1750

One of Berman's only solo exhibitions during his lifetime, a one-day event held at the Mermaid Tavern in Topanga Canyon. (He famously never exhibited in a commercial gallery after his 1957 show at the Ferus Gallery was shut down by the Vice Squad two days after it opened.) The Mermaid Tavern was a sophisticated "classical music nightclub" in Topanga run by Mickey and Ann Nadal, where "classical musicians could drop in and play as if they were blues musicians dropping in at a nightclub." The programming eventually broadened and an early version of Oingo Boingo played there (see Tosh Berman, *Tosh: Growing Up in Wallace Berman's World*). A rare Berman item; though often seen reproduced, the original is very scarce.



3 **[BLACK MOUNTAIN COLLEGE].** Dawson, Fielding. *6 Stories of the Love of Life.* [Black Mountain, N.C.]: Black Mountain College Print Shop, n.d. [c. 1950]. First edition. [8] pp. Unbound wrappers, as issued. A couple of stray marks to cover, near fine. \$450

"written set and printed / by fielding l. dawson / black mountain college print shop." An uncommon Black Mountain imprint, and one of Dawson's earliest publications. In Vincent Katz's *Black Mountain College: Experiment in Art*, Dawson says of his first publications, "At Black Mountain in 1950-51, I published two little booklets of poems. It's like kid stuff and baseball, but they're also attacks on racism." OCLC locates ten copies.



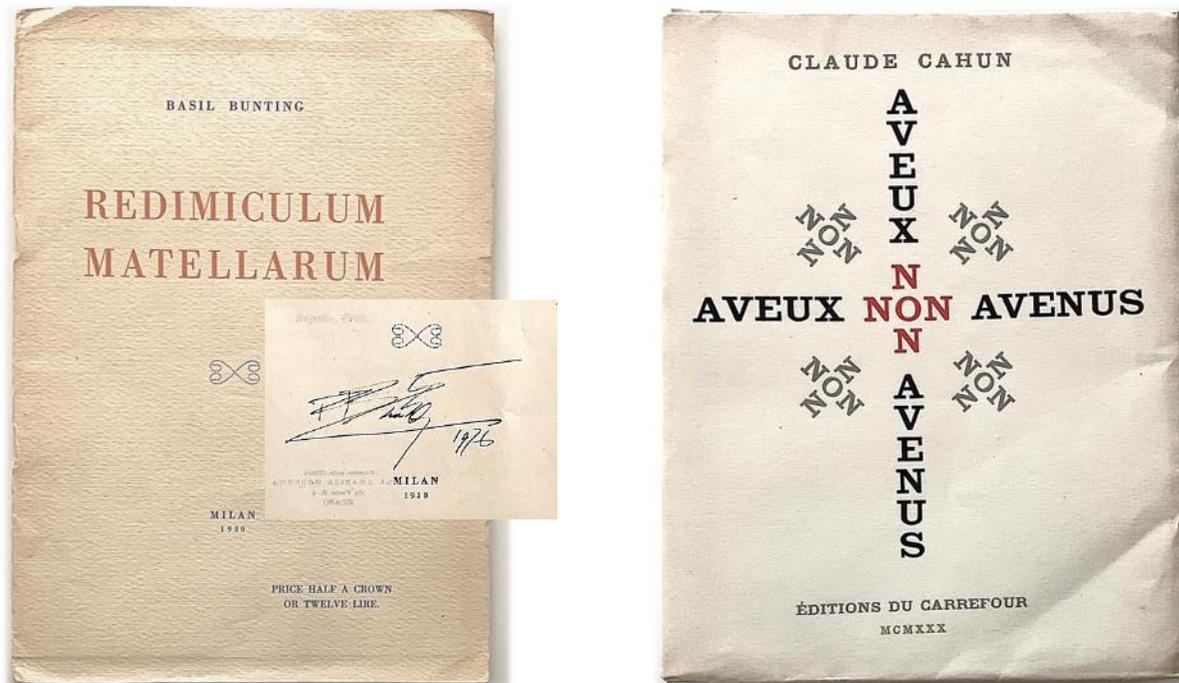
4 [BLACK SUN PRESS]. Vail, Sharon. *Four Poems*. [New York: Printed by the Gemor Press], 1942. [16] pp. Unbound folded sheets laid into a printed wrapper. Minor handling wear to cover, near fine. \$350

“Limited to one hundred copies handset in light italic Bernhard Gothic type of twelve point... designed and edited by Caresse Crosby as a Christmas gift.” Crosby arranged for Anaïs Nin’s letterpress operation Gemor Press to print this collection of poems by Kay Boyle’s daughter. Although Black Sun is not mentioned anywhere in the publication, Minkoff nonetheless includes it in his bibliography (A-47). Crosby also commissioned Gemor to publish an augmented and translated edition of Paul Eluard and Max Ernst’s *Misfortunes of the Immortals* the following year.

5 BUNTING, Basil. *Redimiculum Matellarum*. Milan: [Stampato nelle Officine de la Grafica Moderna], 1930. First edition. [6], 7-30, [2] pp. Stapled printed wrappers. Some wear to edges, light creasing, overall a very nice copy. Housed in a custom clamshell box. \$8500

Signed by Bunting on the title-page and dated 1976. Laid in a Typed Letter Signed on Bunting’s stationery in an air mail envelope also printed with his address, in which he responds to an inquiry about acquiring copies of his earlier books (“*Redimiculum Matellarum* has become an exceedingly rare book, and I have heard of it fetching extremely high prices.”) Bunting’s first book, a true rarity of twentieth-century poetry. The book was privately published in Milan and subsidized by Margaret de Silver, the widow of a wealthy American businessman; in his preface Bunting acknowledges her contribution to these “byproducts of an interrupted and harassed apprenticeship” and thanks her “for bailing me out of Fleet Street: after two years convalescence from an attack of journalism I am beginning to recover my honesty.” The Latin title amusingly translates as “A Necklace of Chamberpots.” Other than a review by Bunting’s friend Louis Zukofsky in *Poetry* in June 1931 (the review observant rather than evaluative), it seems to have gone otherwise unnoticed.

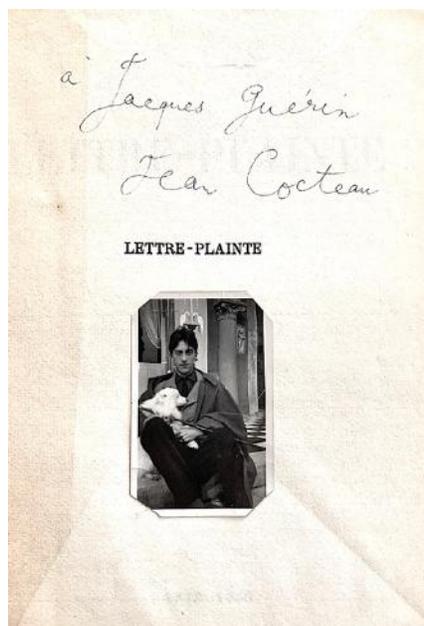
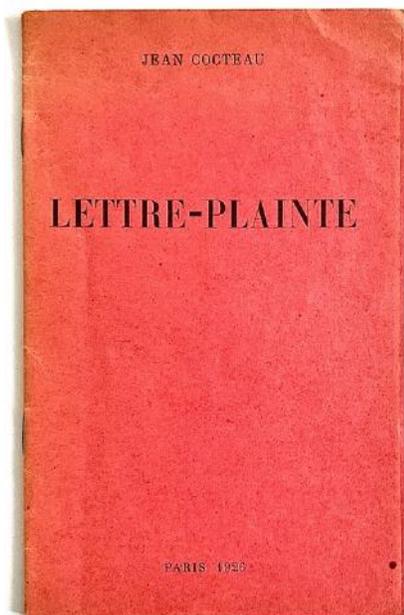
Bunting (1900-1985) was a major figure in Modernist poetry, acclaimed first by Pound and Zukofsky and later by younger writers, but not fully recognized until 1966 with the publication of *Briggflatts*, which Cyril Connolly called “the finest long poem to have been published in England since T.S. Eliot’s *Four Quartets*.” After this first book appeared in 1930, Bunting did not publish another collection until 1950, and many readers were unaware even of its existence. OCLC locates eleven copies in North America. Guedalla, Bunting, AI.



6 CAHUN, Claude. *Aveux non Avenus*. Paris: Editions du Carrefour, 1930. First edition. 237 pp. Original wrappers. Spine a little creased, slight bump to front top and rear lower corners, overall an excellent copy. \$7500

One of 370 copies on vélin pur-fil, of a total edition of 500 copies. Illustrated with ten full page heliogravures of photo montages by Cahun and her partner Marcel Moore (Suzanne Malherbe). Preface by Pierre Mac Orlan. As noted in the introduction of the first English translation in 2008, “It is the nearest thing to a memoir Cahun wrote, but in fact the book is an anti-memoir, a critique of autobiography, where she uses subversive photomontages and statements to present herself as a force of genius possessed of the need to resist identification and to maintain within herself ‘the mania of the exception.’”

Claude Cahun (1894-1954), born Lucy Schwob, embraced gender fluidity and ambiguity decades before the advent of queer theory; as she wrote in *Aveux non Avenus*, “Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me.” With her partner in art and life, Marcel Moore (born Suzanne Malherbe), she blazed a path of both confrontation and challenge, explorations of beauty and gender and sexuality, within her writings and particularly her photographs. Little published during her lifetime, *Aveux non Avenus* is her major work, a landmark not only in Surrealism but also in feminist and LGBTQ+ studies.



7 COCTEAU, Jean. *Lettre-Plainte*. Paris: [R. Saucier], 1926. First edition. vii, [1] pp. Stapled printed wrappers. Slight offsetting to preliminary leaves, slight handling wear, slight sunning to spine. \$5000

Of 25 copies printed hors commerce, this is exemplaire no. 7. "Cette lettre a été tirée à 25 exemplaires sur papier vergé d'Arches hors-commerce par les soins de Roland Saucier et achevée d'imprimer le 22 mai 1926 par l'Imprimerie centrale de l'ouest à La Roche-sur-Yon (Vendée)." Inscribed by Cocteau to the great collector Jacques Guérin. An original photograph of the young Cocteau, with cane and dog, is mounted to the half-title. We've traced another photo of Cocteau from the same sitting, circa 1918, without the dog, but this one is possibly unpublished. Cocteau's "complaint letter" addressed the issue of books and other possessions being stolen from Cocteau's apartment on the rue d'Anjou. Although he writes "I accuse no one" (and indeed, "J'ai toujours préféré les voleurs à la police"), many of the books were stolen by Maurice Sachs, who was entrusted by Cocteau to sell some of his material while Cocteau was in Villefranche-sur-Mer and wound up taking considerably more than he should have, and pocketing the money. Cocteau published the letter "to warn everyone who owns books inscribed to me that I never dispose of books sent to me by their authors—not even after erasing the inscription, a current practice I consider worst of all." The letter was published by Roland Saucier of the Gallimard bookshop.

See Steegmuller, *Cocteau*, Appendix XIII, p. 521; and Arnaud, *Jean Cocteau*, p. 430. Rosanna Warren also touches upon Sachs' thievery from Cocteau in her biography of Max Jacob (p. 422), as does Carlton Lake in his chapter on Cocteau in *Confessions of a Literary Archaeologist*. OCLC locates four copies, Beinecke, BnF, KB, Delaware.



8 CREELEY, Robert; Francesco Clemente, ill. *Life & Death*. [New York]: The Grenfell Press, 1993. First edition. [17] pp. Publisher's silver paper boards, lettered in gold on front and spine, chemised in a black paper sleeve. Printed on one side of a strip formed from 9 joined sheets, folded accordion-style and attached to the binding at the back pastedown. Fine copy. \$3500

Illustrated with seven photogravures made by Jon Goodman and printed by Peter Pettengill. Set in Dante type and printed by Michael and Winifred Bixler. Binding by Claudia Cohen. One of 70 numbered copies, signed by Creeley and Clemente. A gorgeous production.

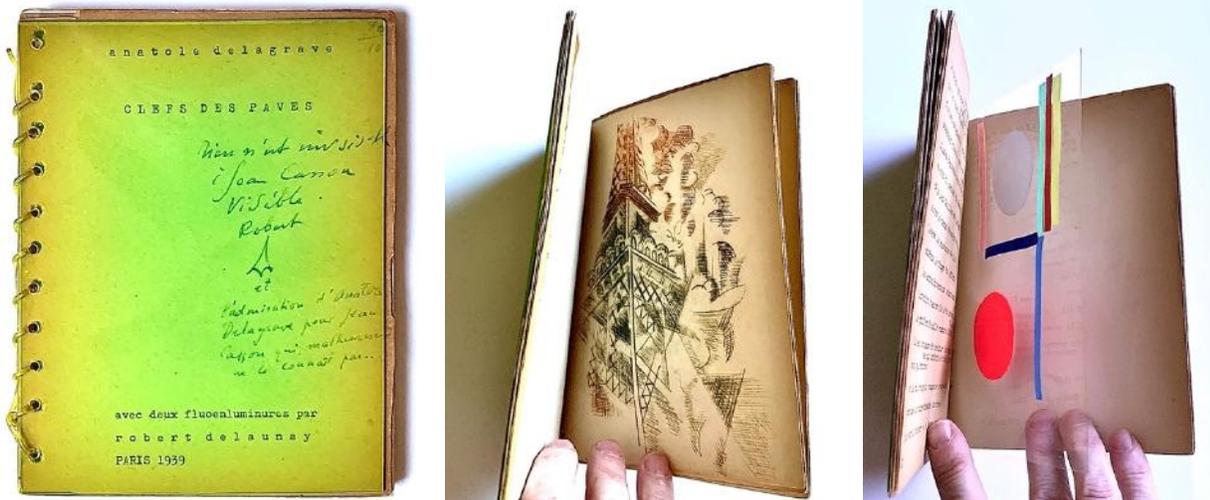
9 DALI, Salvador, et. al. *Les Rois Mages*. Tome I. Paris: [Pierre Argillet], 1962. Unbound signatures laid into a chemise with an original Dali print on silk inlaid on the front board, housed in a clamshell case. The case is faded at the spine and edges with some rubbing to the corners. \$6500

Contains original lithographs and etchings by Dali, Leonor Fini, Johnny Friedlaender, Jean Cocteau, Hans Bellmer, and Enrique Perez, along with texts by Gaston Bachelard, Antonin Artaud, and Emmanuel Looten, and 12 original photographs by Argillet. Signed at their respective sections by Dali, Cocteau, Fini, Friedlaender, Bellmer, and Perez. One of 90 copies on Arches blanc, of a total edition of 180 copies. The Fini photograph is cut slightly too large for the case and hence is a little creased at the edges, otherwise the contents are fine. An impressive and imposing item. OCLC locates one copy only, Beinecke.



10 DELAGRAVE, Anatole [pseud Anatole Jakovsky]. *Clefs des Pavés*. Avec deux fluoenluminures par Robert Delaunay. Paris: [s.n.], 1939. First edition. [4], 37, [3] pp; [2] leaves of plates (drypoint and original collage on clear rhodoïd sheet). Original rhodoïd acrylic boards, green for the front and orange for the rear board, spiral bound with plastic twine, printed on various colored papers. Small chip to fore-edge of first and last leaves and top edge of first leaf with slight loss, but overall a very well preserved copy of a fragile book.

\$22,500

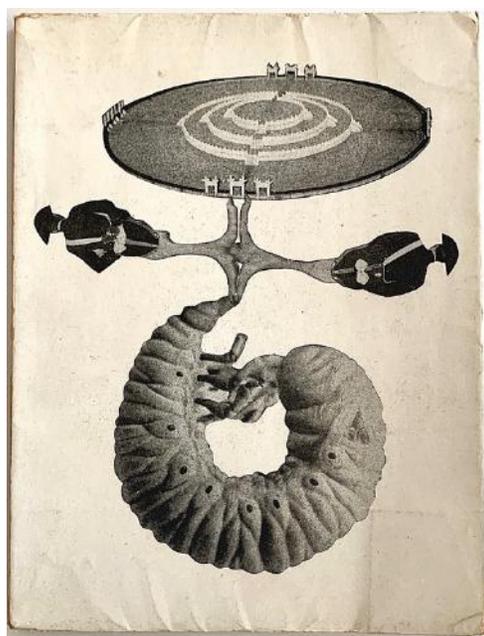


One of one hundred announced copies, though likely many fewer were produced. Numbered and signed by the author, this one numbered 2 (S.P.). The cover and the colophon call for two “fluoenluminures” and an engraving on the cover by Delaunay; this copy includes the original collage and the drypoint on paper, but not the cover engraving. Most of the known copies lack the original collage or the drypoint, some also do not have the front cover engraving. Author’s autograph annotation on p. 23. Inscribed on the front (paper) cover by Delaunay, to Jean Cassou: “Rien n’est invisible à Jean Cassou visible. Robert” with a small sketch of the Eiffel Tower, below which is Jakovsky’s inscription, possibly also in Delaunay’s hand: “et l’admiration d’Anatole Delagrave pour Jean Cassou qui, malheureusement, ne le connaît pas...” Cassou (1897-1986) was a French critic and poet, member of the French Resistance during World War II, and director of the Musée National d’Art Moderne. He wrote several articles and monographs about Delaunay’s work.

*Clefs des Pavés* is one of the most inventive books of the twentieth century, a stealth masterpiece which even now retains its startling modernity. Published on the brink of war, introduced by a quatrain of Nostradamus, its haunting poetry auguries the atrocities of the coming war, the destruction of cities and the darkness to come. Jakovsky recalled: “I used to write... anywhere, anytime, on scraps of paper that I somehow misplaced. Luckily, they seemed to please Robert Delaunay since he asked me to illustrate them. However, they were not gay, my verses: I foresaw in them, I prophesied war in them...” He went on to say of Delaunay’s art, “I felt there intensely, much better than anywhere else, that he had succeeded whatever one says and whatever one makes, to seize a certain air of Paris, this inimitable color of the time which passes, which passed and which will never return again. In the fairy tales of yesteryear... he used it to dress the Seine, the metal footbridges, the same quais sung before by Henri Rousseau and of which we found a piece in his ‘Ville from Paris,’ in short, so many fleeting, last moments still sunny and happy moments of this city already threatened, leaving prophetically piece by piece... Mined, chaotic, fragmented, martyred, but with what love!”

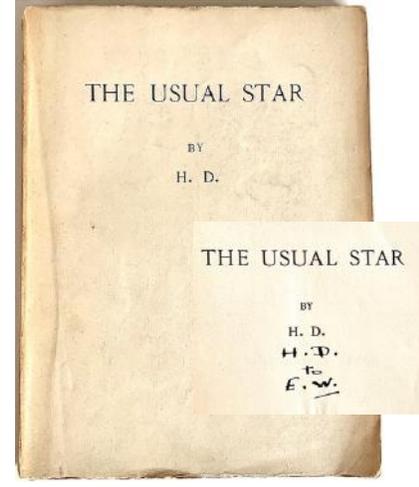
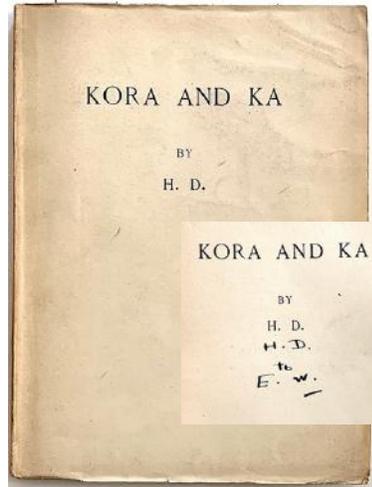
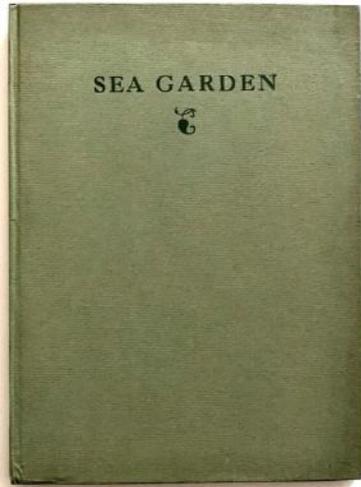
The art and the book's design are equally dazzling. Its typewriter font is strikingly modern. It is considered the first book to use this rhodoïd plastic as covers and binding material, and the original collage by Delaunay, also made of plastic shapes mounted on a plastic sheet, is a technical innovation which is nonetheless nuanced. The drypoint image of the Eiffel Tower, a recurring subject for Delaunay, reminds the reader of the ultimate symbol of the city of Paris. The images are reminiscent of those imagined by Robert's wife Sonia Delaunay for the illustration of Blaise Cendrars' poem *La Prose du Transsibérien et de la Petite Jehanne de France* several decades earlier (on the brink of another war). Fluid and geometric shapes and concentric circles combine with the colored paper, stark font, and Eiffel Tower imagery to create a one-of-a-kind masterpiece of the book arts. OCLC locates two copies, BnF and Getty.

Loyer, Jacqueline, and Charles Perussaux. "Robert Delaunay, Catalogue de son oeuvre lithographique." *Nouvelles de l'Estampe*, vol. 15 (May-June 1974): no 36. Noizet, Vanessa. *Anatole Jakovsky: la trajectoire d'un critique d'art au XX<sup>e</sup> siècle*, 2011, pp. 44- 45.



11 **DUNCAN, Robert.** *Caesar's Gate*. Poems 1949-1950. With Collages by Jess Collins. [Palma de Mallorca]: The Divers Press, 1955. First edition. [64] pp. Original glossy printed wrappers. Some edgewear and minor rubbing; first signature slightly loose. \$1850

One of 200 copies printed of the regular edition. Inscribed by Duncan on the title-page to Ida [Hodes]. Ida Hodes (1914-2019) "was a dominant force in the San Francisco Poetry Renaissance of the mid-1950s, serving as secretary for The Poetry Center, alongside founder Ruth Witt-Diamant. Her... close friends [included] Robert Duncan and artist Jess (Collins.) Jess's painting, 'Fig. 3 Ida, Duncan, and I' hangs in the Pennsylvania Academy of the Fine Arts" (San Francisco Chronicle obituary). Laid in are two original photographs, one of Jess at Stinson Beach in 1959 and one of Duncan and Jess in 1974. Also included are three Autograph Letters Signed and one Autograph Postcard Signed from Jess to Hodes. Two letters and the postcard are from Black Mountain College, postmarked April 7 and April 23, 1956, with the third dated 4/9, lacking envelope. The fourth is postmarked May 23, no year, from Stinson Beach.



12 H.D. [Hilda Doolittle]. *Sea Garden*. London: Constable and Company, 1916. First edition. 48 pp. Original green paper covered boards, front cover stamped in dark green. Light offsetting to endpapers, slight bump to lower spine. \$850

H.D.'s first book of original verse. Variant binding; the regular edition appeared in red stiff wrappers over boards; Boughn records three institutional copies that conform to this binding (Temple, Yale and Columbia). Boughn A2.a.i.

13 H.D. [Hilda Doolittle]. *The Usual Star*. London 1928. [Dijon: Printed by Imprimerie Darantiere, 1934]. First edition. 115, [3] pp. Original printed wrappers. Spine browned and lightly rubbed, some minor handling wear. \$950

One of one hundred copies "privately printed for the author's friends. No copies are for sale." Inscribed by the author on the title-page "H.D. to E.W." The recipient was the writer and critic Eric Walter White, who was an intimate friend of H.D.'s around the time of the book's publication, and later published a book, *Images of H.D.* (1976). Boughn A14a.

14 H.D. [Hilda Doolittle]. *Kora & Ka*. Vaud 1930. [Dijon: Printed by Imprimerie Darantiere, 1934]. First edition. 101, [3] pp. Original printed wrappers. Spine browned and lightly rubbed, light crease to lower rear corner, some minor handling wear. \$950

One of one hundred copies "privately printed for the author's friends. No copies are for sale." Inscribed by the author to Eric Walter White on the title-page "H.D. to E.W." Boughn A15a.

15 [DUTCH CLANDESTINE PRINTING]. Brooke, Rupert. *Two Sonnets*. With a Memoir of Winston S. Churchill. [The Hague]: [s-Gravenhage, F. Batten; Printed by N.G. van der A (Drukkerij Albédon)], 1945. First edition thus [together with:] second edition. [8] pp. String-tied textured wrappers. Minor wear to spine, else fine. \$850

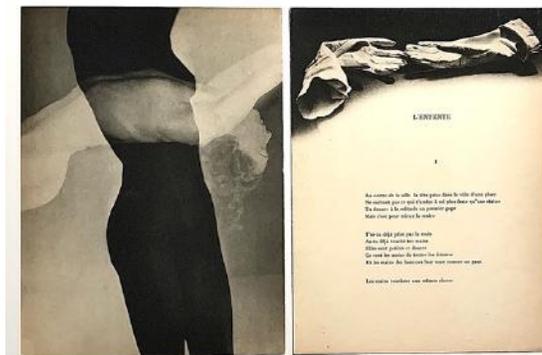
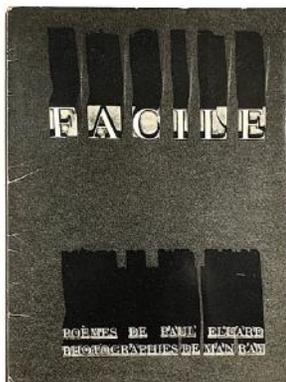
One copy each of the first edition (March 1945) and the second edition (April 1945), each one of one hundred numbered copies, "somewhere in occupied Holland, in honour of our British allies, on the Ides of March 1945." Number 1 of the series *Vliegend Verzet*. Reprints Brooke's "Safety" and "The Soldier," along with Churchill's memoir of Brooke from the Times of April 26th 1915.

16 ELUARD, Paul, and Man Ray. *Facile*. Paris: Éditions GLM, 1935. First edition. Unbound folded gatherings laid into publisher's photographically illustrated wrapper, as issued. Some creasing to the front cover at the spine, as often seen, slight rubbing to head and tail of spine. Interior clean and bright. Housed in a custom chemise and slipcase, with title printed on front cover of chemise and displayed through cut-outs on the slipcase. Binder's signature within the chemise, dated 1988. \$25,000

Of a total edition of 1225 copies, this is one of 200 roman-numeraled hors commerce copies. Signed on the half-title by both Éluard and Man Ray, and inscribed to Léon Pierre-Quint, the literary director and editor of the major surrealist publishing house Éditions du Sagittaire, and friend and biographer to Proust and Gide. Although not an uncommon book, the hors commerce copies are less seen, and it is very rare to find it signed by both authors.

*Facile* is one of the most beautiful and influential books of the twentieth century, the very definition of a fusion of word and image. The heliogravure images, of Éluard's wife Nusch, "solarized nudes drift across the pages as if in a dream." Light, shadow, curves, and the purity of the verse all combine. "The two arts, poetry and photography, have established themselves as communicating vessels, where communication through love leads without effort to universal harmony.... From cover to cover the book points to a single universe expressed by two different languages. The poem is made up of images, and the images coalesce into a poem.... The directness of the poet's voice makes the woman present, a presence intensified by but hardly originating in the photographs. This immediacy in no way weakens the dream quality so pronounced in this collaborative work" (Hubert).

Roth, *The Book of 101 Books*, 86-87. Parr & Badger, *The Photobook*, vol. I, 105. Logan, *Artists' Books in the Modern Era*, 184. Castleman, *A Century of Artists' Books*, 183. Renée Riese Hubert, *Surrealism and the Book*, 73-83. Caron, *De Goya à Max Ernst*, 290-297. Anel, *Avant-Garde Page Design*, 339. *Perpetual Motif: The Art of Man Ray*, 221.

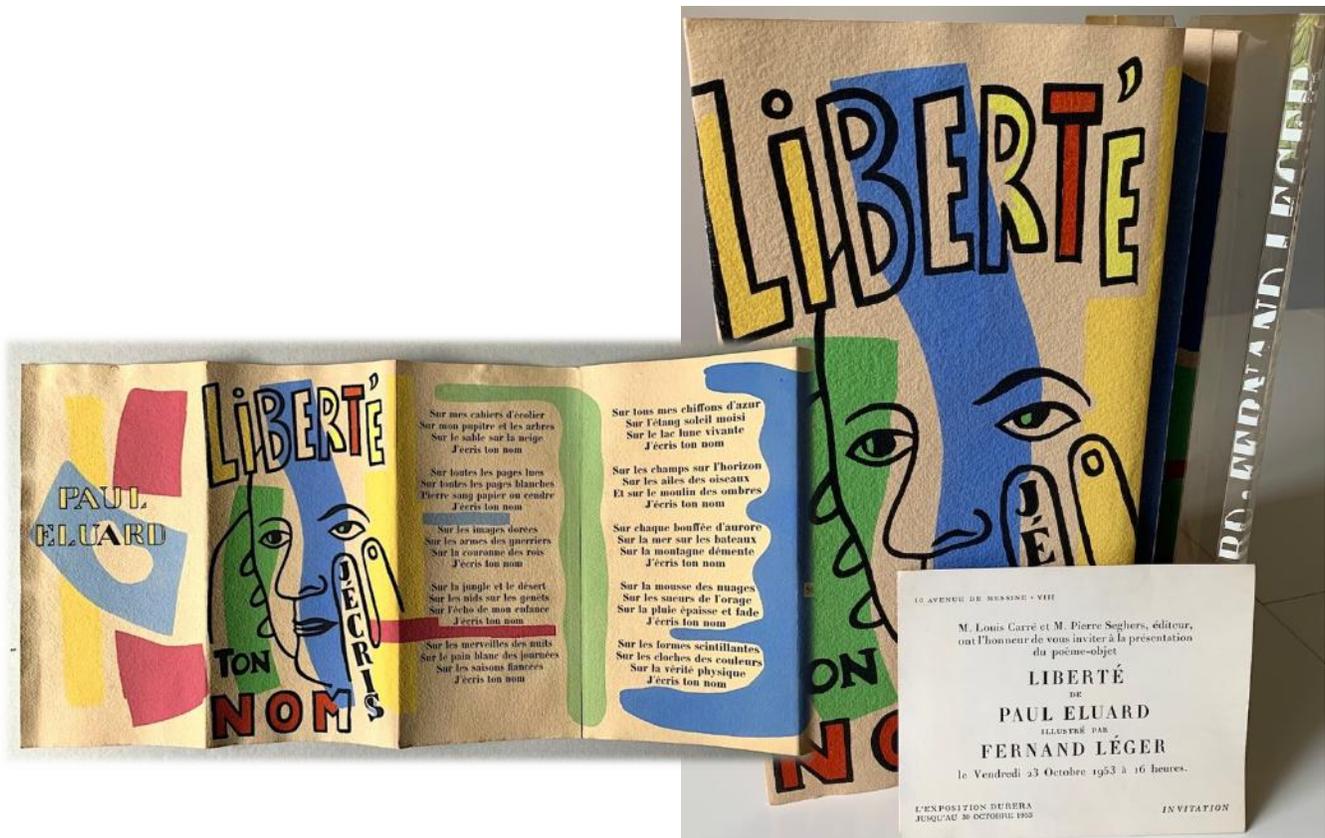


17 ELUARD, Paul. Fernand Léger, ill. *Liberté, j'écris ton nom*. Paris: Pierre Seghers and Imprimerie Union, 1953. Folded concertina, made up of three sheets assembled and attached to the back with strips of cloth. Original hangers attached to verso. A gorgeous, fine copy, bright and fresh. \$27,500

Eluard wrote the poem during the German occupation of France in 1942; it was originally published in the clandestine book of poetry *Poésie et vérité 1942*, and later printed in leaflet form and parachuted over occupied territories by the thousands by the British Royal Air Force. *Liberté* became a symbol of the Résistance under the oppression of Vichy and the German occupation. Eluard himself said of his stirring ode to freedom, "I thought of revealing at the end the name of the woman I loved and for whom this poem was intended. But I quickly realized that the only word I had in mind was the word *Liberté*. Thus, the woman I loved embodied a desire greater than her. I confounded it with my most sublime aspiration, and this word *Liberté* was itself in my whole poem only to eternalize a very simple will, very daily, very apt, that of freeing oneself from the occupation."

This edition was commissioned as a tribute to Eluard just after his death. The publisher Pierre Seghers asked Léger to illustrate the poem, and he designed this remarkable "poème-objet" in tribute to his friend. The bright pochoirs were printed by Albert Jon. A total of 212 copies were printed, with twelve on canvas hand-illustrated by Léger himself; 200 on Auvergne paper, and an additional twenty-six lettered copies "tirés pour les divers artisans de ce poème-objet." This is letter 'A' of the twenty-six copies, complete with the publisher's rhodoïd case which is lettered on the spine. The case is rare and not often seen. Also included is the original invitation card for the presentation of the book on October 23, 1953 at the Galerie Louis Carré. An exceptional copy of a talismanic and beautiful object, a high spot of twentieth century printing and publishing.

Sapphire, *Fernand Léger. L'Œuvre gravé*, p. 300.

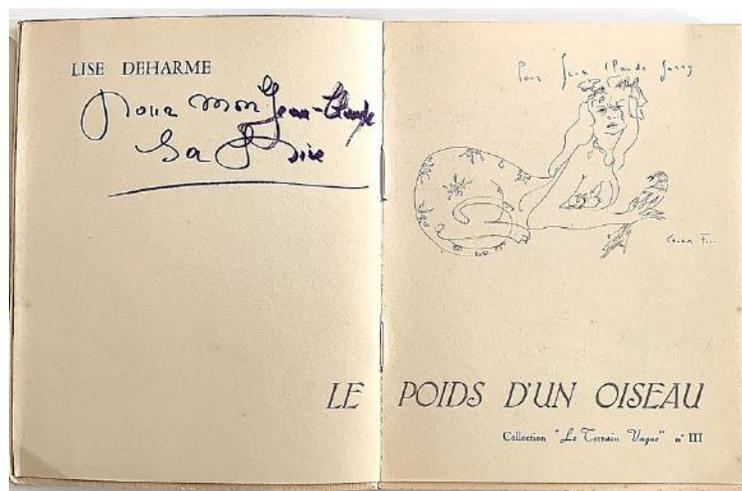
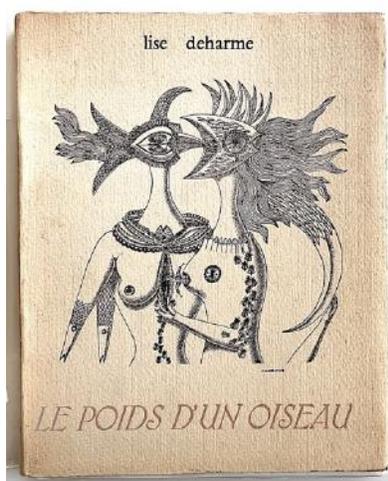


18 ERNST, Max. *La Femme 100 Têtes*. Avis au Lecteur par André Breton. Paris: Éditions du Carrefour, 1929. First edition. 17 leaves, [147] leaves of monochrome plates, printed recto only, after Ernst's collages, each with printed caption. Original green printed wrappers. Spine faded as often seen, small chip at head of spine and front cover. Chemised in a custom slipcase.

\$7500

One of 900 copies on vélin teinté, of a total edition of 1003 copies. *La Femme 100 Têtes* was Ernst's first collage novel, a loosely narrative sequence of eerie and mysterious Surrealist collages, which he created by cutting up and reassembling nineteenth-century illustrations. The title is a double-entendre; when read aloud it can be understood as either "the hundred-headed woman" ("cent tête") or "the headless woman" ("sans tête"), a Surrealist pun reflective of the group's penchant for multiple, shifting identities. This was the first of his collaged novels, preceding *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel* (1930) and *Une Semaine de Bonté* (1934). Breton said of them, "the pages which he has enchanted rather than merely 'decorated' are so many eyelids that have started to flutter."

Rainwater, *Max Ernst, Beyond Surrealism*, 21.



19 FINI, Leonor, ill. Lise Deharme. *Poids d'un Oiseau*. [Paris]: Collection "Le Terrain Vague," [1955]. First edition. [78] pp. Original printed wrappers. Spine slightly browned, some mild age-toning.

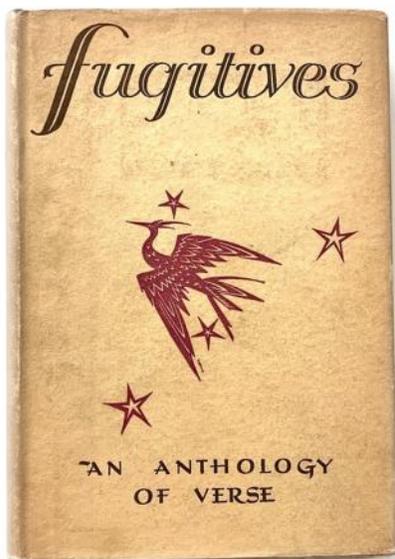
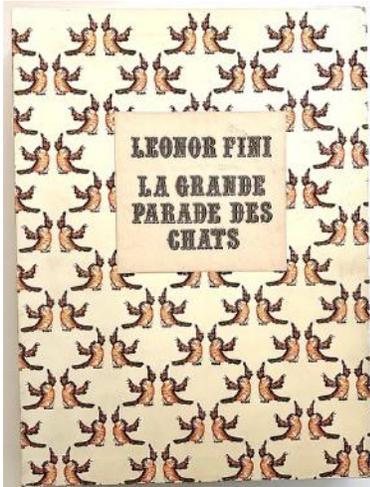
\$2500

One of 970 copies on Alfama (of a total edition of 990 copies), this copy unnumbered. Cover illustration by Max Walter Svanberg, five interior illustrations by Leonor Fini (uncredited, save for a printed signature on four of the plates). Inscribed by both Deharme and Fini on the title spread, with an original drawing by Fini. Though neither woman's signature is particularly rare, the drawing is an exquisite representation of Fini's work.

20 FINI, Leonor. *La Grande Parade des Chats*. Paris: Agori, 1973. First edition. Pictorial boards with Fini-designed cats, printed paper label on spine, in publisher's slipcase with same pattern and printed label. Some offsetting to the verso of each print, head and tail of spine a bit rubbed, spine label a bit browned, overall near fine and solid.

\$3500

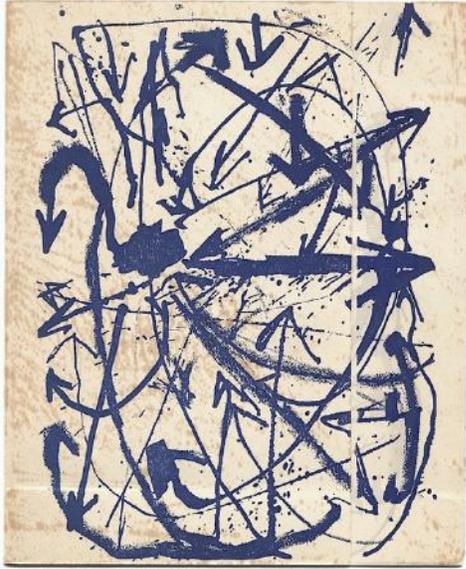
One of 230 numbered copies on Arches (another 20 on Japan and 35 for the author were also produced), signed by Fini on the colophon. Contains sixty original full color lithographs, each signed by Fini in pencil. A book often broken for its individual signed lithographs, and fairly rare. In contrast to the macabre darkness of some of Fini's other work, this collection of anthropomorphic cats is bright and light-hearted. OCLC locates one copy only, Beinecke.



21 [FUGITIVES ANTHOLOGY]. *Fugitives*. An Anthology of Verse. New York: Harcourt Brace and Company, 1928. First edition. xii, 164 pp. Patterned paper boards over purple cloth backstrip, printed labels on front and spine, with the dust jacket. Some spotting and rubbing to backstrip, interior a little musty. The jacket shows some edgewear and browning, slight soiling to the rear panel, but overall clean and complete.

\$750

An enormously important anthology, rare in the jacket, of the Southern group of poets centered around Vanderbilt University. Contributors include John Crowe Ransom, Allen Tate, Merrill Moore, Donald Davidson, William Ridley Wills, Robert Penn Warren and Laura Riding, among others. The critic J. A. Bryant, noted that the group's goal as the *Fugitive* poets was "to demonstrate that a group of Southerners could produce important work in the medium, devoid of sentimentality and carefully crafted."



22 [JARGON SOCIETY]. Oppenheimer, Joel. *The Dancer*. Highlands: Jonathan Williams, 1951. First edition. Single sheet, folded once. Some offsetting from ink used, as often seen. Housed in a custom clamshell box. \$6000

Printed at the Sad Devil Press at Black Mountain College. Illustration by Robert Rauschenberg. One of 150 copies. Published as Jargon Two, *The Dancer* was the first publication of the press produced at Black Mountain College. The poem commemorated a performance by Black Mountain College dance instructor Katherine Litz at the YMHA in New York. Rauschenberg's abstract drawing of arrows have a dance-like energy of movement. Inscribed by Oppenheimer on the inside cover. Williams wrote, "JARGON is Proteus: experiment, collaboration: any media, for use now." OCLC locates seven copies.

23 [JARGON SOCIETY]. Williams, Jonathan. *Lord Lord Lord*. Traditional Funeral Music. Highlands: The Jargon Press, 1959. First edition. Single sheet, folded once. One corner slightly bumped. \$250

Handset and printed by Igal Roodenko. Published hors commerce as Jargon 39. "Lord, Lord, Lord is from a forthcoming volume, Poeticules, Criticasters, Kitschdiggers & Justfolks, by Jonathan Williams." Jaffe A13.

24 MANET, Edouard. *Baudelaire de profile en chapeau*. 1862. Etching on laid paper, first state. Signed in the plate upper left with an intertwined E and M. 130 x 74 mm. Matted and framed. Some browning to edges of visible paper from mat, print not affected. Not examined outside of frame.

\$1750

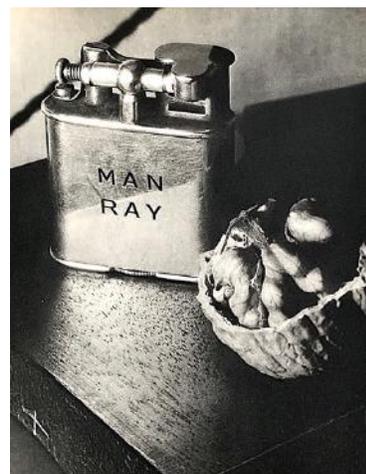
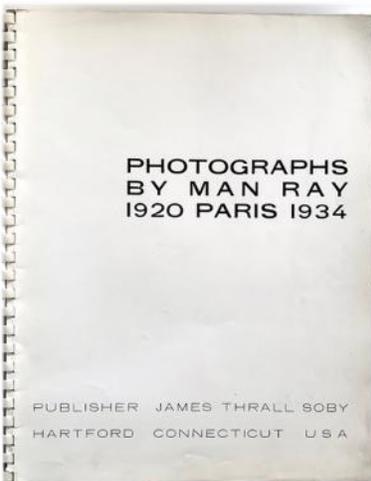
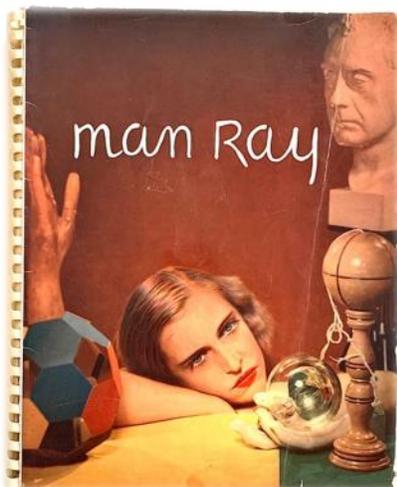
This is one of two portraits of Baudelaire etched by Manet during Baudelaire's lifetime. It was originally printed in a few trial proofs by the Collection Guérard; later part of the Gennevilliers album (1890). The original plate is kept in the Cabinet des Estampes of the Bibliotheque Nationale. This profile of Baudelaire is based on the image in Manet's painting *La Musique aux Tuileries* (1861), in which Manet depicted various friends and colleagues.



"It was Baudelaire's friendship that gave Manet the encouragement to plunge into the unknown to find the new, and in doing so to become the true painter of modern life. *The Music in the Tuileries* is a new kind of painting... Baudelaire appears at the extreme left, fashionably dressed, talking to Gautier. In the final paragraph of his 1845 'Salon' Baudelaire had stated that the true painter for whom we are waiting would be the one who could find an epic quality in contemporary life and make us understand 'combien nous sommes grands et poetique dans nos cravates et nos bottes verries.' This is exactly what

Manet has achieved” (Alan Bowness, *Poetry & Painting: Baudelaire, Mallarmé, Apollinaire and their Painter Friends*, Oxford, 1994).

Guérin, *L'oeuvre gravé de Manet*, 30. Harris, *Edouard Manet, Graphic Works*, 21. Moreau-Nélaton, *Manet: graveur et lithographe*, 40.



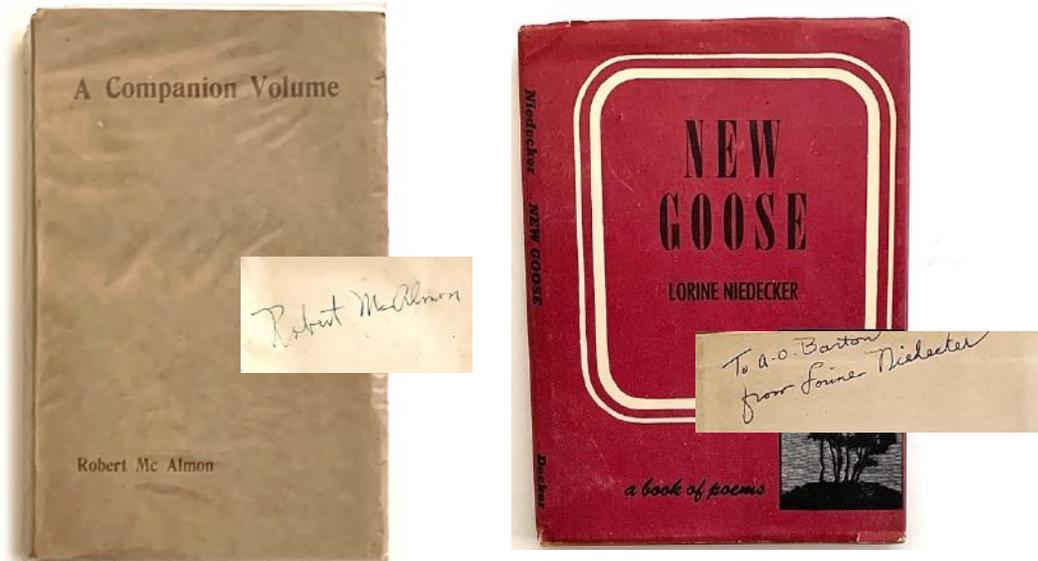
25 MAN RAY. *Photographs by Man Ray 1920 Paris 1934*. Hartford: James Thrall Soby, 1934. First edition. Publisher's plastic comb binding, stiff wrappers. Minor vertical crease to front cover, light chipping to outer edge. The upper and lower portions of the front cover are coming loose from the binding, but the cover is still held firmly. Internally clean and bright. Now housed in a custom clamshell box. \$10,000

The very rare first issue. As Roth describes, the publisher “attempted to generate demand where none existed by suggesting the edition had sold out. After replacing the title pages of these copies—presumably a healthy percentage of the run whose sales had in fact, been slow to none—with one stating ‘deuxième édition,’ second edition, he returned them for sale. Copies with the original title page are exceedingly rare.”

Man Ray's first monograph, with texts in English and French by Duchamp, Tzara, Eluard, Breton, and Man Ray himself. Frontispiece portrait of Man Ray by Picasso. Contains 104 heliogravure images. “Part art, part illustration, [the book] was meant to be an inventory of his work, a kind of grand promotional catalogue.... Man Ray's album was a virtuoso presentation of modern European-style photography. Close-up views, distorted angles, double exposures, night photography, negative prints, rayographs, still lifes, nudes, portraits, fashion photographs, and even a painting... were reproduced.... Intended for an American more than a European audience, the album was Man Ray's means of presenting his career to a homeland that had rarely seen his work” (*Perpetual Motif: The Art of Man Ray*, pp. 35-39). Roth, pp. 80-81.

26 **MCALMON, Robert.** *A Companion Volume*. [Paris]: Contact Editions, n.d. [1923]. First edition. 265 pp. Original printed wrappers. Slight creasing to the spine and some wear to the head of the spine, else near fine. \$1250

One of the first books to bear the Contact imprint (the other was McAlmon's *Post-Adolescence*). So named because of its affinities with McAlmon's earlier *A Hasty Bunch*, *A Companion Volume* is a collection of stories filled with "some poignant and disquieting accounts of his youth." (Ford) Printed by Darantière in Dijon. Signed by McAlmon on the front free endpaper, and rare thus.



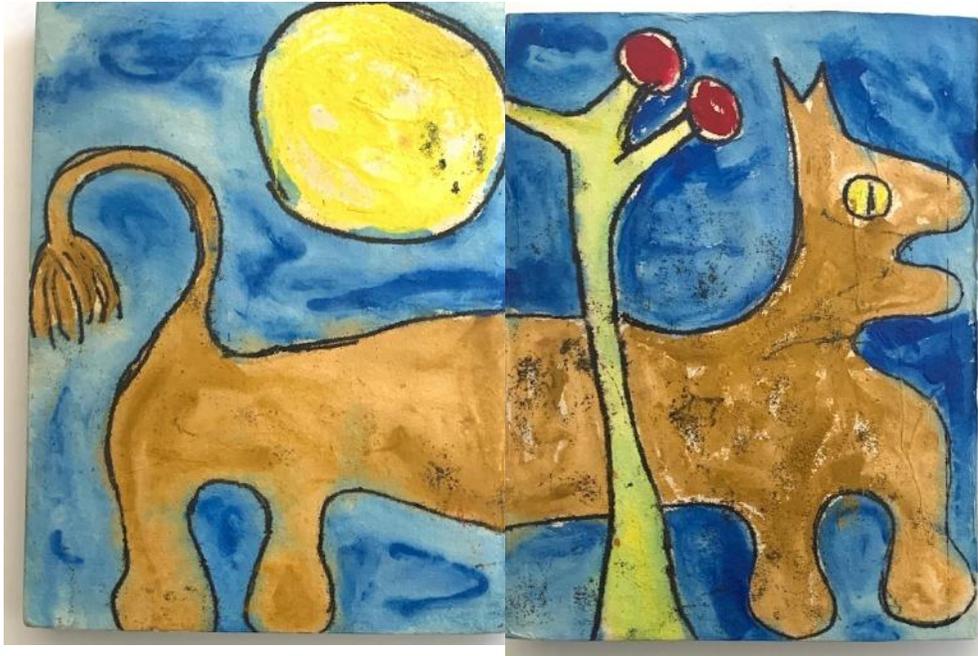
27 **NIEDECKER, Lorine.** *New Goose*. Prairie City, IL: The Press of James A. Decker, 1946. First edition. 52 pp. Tan cloth boards, front board and spine lettered in gilt, with the dust jacket. Slight toning to endpapers; jacket has some edgewear and a couple of short closed tears. Housed in a custom clamshell box. \$18,500

The extremely rare first book by a poet whose importance has only continued to rise since her death in 1970. Niedecker lived almost all her life on Black Hawk Island, near Fort Atkinson in southern Wisconsin. "The Brontes had their moors, I have my marshes," she said of the intense relationship she held with the place she lived, her life by water. She was at the same time highly involved with the mid-century avant-garde poetry scene, particularly with Louis Zukofsky, with whom she corresponded weekly for decades. Basil Bunting said of her, "She was, in the estimation of many, the most interesting woman poet America has yet produced. Her work was austere, free of all ornament, relying on the fundamental rhythms of concise statement, so that to many readers it must have seemed strange and bare. She was only beginning to be appreciated when she died, but I have no doubt at all that in 10 years time Wisconsin will know that she was its most considerable literary figure."

This copy is inscribed by Niedecker to A[ibert] O[laus] Barton, Wisconsin journalist and politician. Due to her insularity books inscribed by Niedecker are rare. We've not seen a copy of *New Goose* in the trade in over a decade; only one copy found at auction in the past forty years. OCLC locates a relatively small twenty-six copies. A true black tulip of twentieth-century poetry.

28 **PATCHEN, Kenneth.** *Hallelujah Anyway*. New York: New Directions, 1966. First edition. Rebound by Patchen with an original watercolor/gouache binding. \$3500

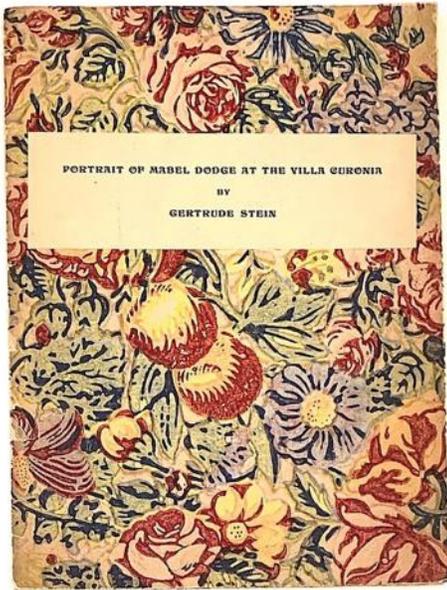
Most of Patchen's special painted bindings were created within numbered editions; this book is a unique copy bearing a particularly lovely painting.



29 **RHYS, Jean.** *Postures*. London: Chatto & Windus, [1928]. First edition. [4], 1-[254], [2, blank], [6, ads] pp. Light teal cloth, ruled in blind on the front and rear board and lettered and decorated in gilt on the spine, with the dust jacket. Slight roll and fading to the spine; the jacket is lightly foxed, spine browned with some slight chipping to the head and tail and the corners, minor old watermarks to upper edges. Overall a fresh and complete example of a very rare jacket on a rare book. *sold*

Rhys' extremely rare first novel, published the following year in the U.S. as *Quartet*, the name which all subsequent editions bear. Jonathan Cape, which had published her story collection *The Left Bank* the previous year, rejected the novel, as it was a thinly veiled roman à clef based on Rhys' affair with her mentor Ford Madox Ford, which had occurred when she was living with him and his wife, and they considered it libelous. OCLC locates eight copies in the United States, not all of which are held in Special Collections and therefore are unlikely to have the jacket, or to be rebound, and less than six copies internationally.

Thomas Staley has written of the book, "The importance of *Quartet* in the Rhys canon is difficult to overemphasize, for it reveals not only the discovery and initial development of that original voice and tone which was to characterize and define her fiction throughout the 1930s; it also records the beginning of what was to become that distinctive style."



30 **STEIN, Gertrude.** *Portrait of Mabel Dodge at the Villa Curonia* [cover title]. [Firenze: Tip. Galileiana propr. Cappelli], n.d. [1912]. First edition. [I], 2-II, [12] pp. Original Florentine wallpaper sewn wrappers, printed label on front cover. Slight edgewear all around, otherwise an unusually bright and clean example of a fragile item normally found in much lesser condition. \$12,500

The art critic Henry McBride once perceptively observed that Gertrude Stein “collected geniuses rather than masterpieces,” understanding that Stein’s own genius lay in an almost unparalleled ability to spot other people’s talent. The friendships which she formed with Picasso, Matisse, Cézanne and Hemingway in turn formed the raw material for her own art; “Pablo is doing abstract portraits in painting. I am trying to do abstract portraits in my medium, words,” she explained.

Stein wrote more than a hundred of these word portraits, often as part of an informal reciprocal arrangement with visual artists who had in turn painted or photographed her. Indeed, Stein’s “friendships” were ultimately contingent on these transactions; “friendships were like her collection of bric-a-brac: delicate objects, curiosities that took her fancy...” (Rudnick, 1982) Some artists failed to abide by the rules of the game, and Stein’s friendship with Man Ray came to an abrupt end in 1930 when he sent an invoice for taking her photograph.

Mabel Dodge Luhan, the subject of one of Stein’s most important portraits, “had an equally detached view of human beings, as though they existed for the sole purpose of providing interesting specimens for their psycho-aesthetic laboratories.” (Rudnick) Dodge, an American socialite and patron of the arts, remains, much like Stein, a complicated figure who defies any simple reading; a self-obsessed flapper, a white savior guilty of spiritually and sexually fetishizing the other, and perhaps most importantly to Stein, a rootless wanderer who lived in a permanent state of flux between countries, philosophies, romantic partners and husbands. The *Portrait of Mabel Dodge at the Villa Curonia*, written in 1911 on the occasion of Stein and Alice B. Toklas’ visit to Dodge’s lavish fifteenth century villa near Florence, does not attempt to detail “the baroque richness and lavish absurdities of Mabel’s life at the villa. Rather, it renders the atmosphere of the life there in the most basic of primary colors, focusing on simple textures, like a cubist collage.” (Rudnick)

Mabel Dodge was a character whose essential fluidity and inconsistency belied any attempt to capture her in traditional literary form, and she was thus a perfect target for Stein's modernist stream of consciousness in which she sought to record "what I knew as they said and heard what they heard and said until I had completely emptied myself of all they were that is all that they were in being or hearing and saying what they heard and said in every way that they heard and said anything." Dodge herself considered "the *Portrait* to be a masterpiece of success... When I repeat to you some of the comments you will see their application to me is absolutely perfect. I keep still & let people talk. What they see in it is what, I consider, they see in me. No more no less.... Some days I don't understand it, but some days I don't understand things in myself, past or about to come!" Dodge was so enamored with her portrait that she bought up most of the edition, and exhibited them at the first New York Armory show in 1913 which she had helped to organize; Stein's portrait was the only non-visual work included in the entire exhibition, "thanks to the force of her personality and the enigma of her work... [Stein] was associated with the Armory Show from the first, and at every level of commentary in America." (Green, 1988)

Stein's subjects often received her texts with a gratitude tempered by incomprehension, summarized succinctly by the sculptor Jo Davidson's remark that "when she read it aloud, I thought it was wonderful. It was published in *Vanity Fair* with my portrait of her. But when I tried to read it out loud to some friends, or for that matter to myself, it didn't make very much sense." Stein's prose is famously difficult to parse; Edmund Wilson condemned "her soporific rigmaroles, her echolalic incantations, her half-witted-sounding catalogues of numbers," admitting to having not finished reading her *The Making of the Americans*, and "I do not know whether it is possible to do so." Stein, for her part, put it simply: "If you enjoy it, you understand it." As *The Autobiography of Alice B. Toklas* shows, Stein was fully capable of writing comprehensibly when she chose to, but the truth, revealed in her magnificently backhanded compliment to F. Scott Fitzgerald, was that she found it rather dull: "you write naturally in sentences and one can read all of them and that among other things is a comfort."

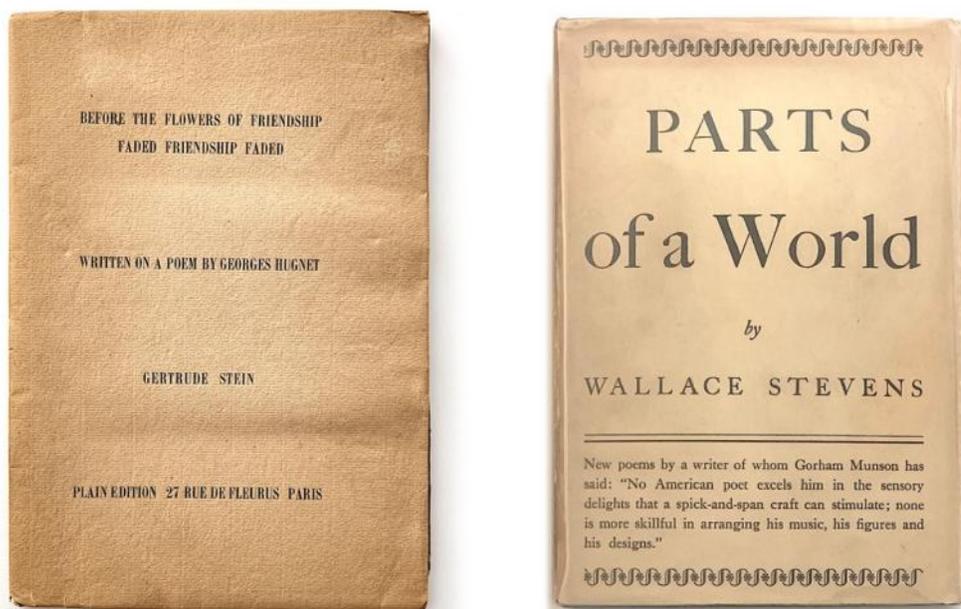
Stein's writing attracts such opprobrium that it has even given birth to an entire field of study of how to avoid reading it; *Ways of Not Reading Gertrude Stein* (Natalia Cecire, 2015) considers "how, counterintuitively, not reading Stein's texts can tell us something about them, and can tell us something about reading, too.... Stein's texts invoke female labor— forms of labor that are a priori understood to be bodily and compromised, and which cannot be seen or read. In doing so, those texts invite their own identification with bodies, which must be approached in ways other than reading." It is this capacity to encapsulate the "bodily and compromised" Mabel Dodge which makes Stein's *Portrait* so compelling. A rare and important book, privately issued and rarely seen in such excellent condition. This copy with the publisher's imprint at foot of p. [12], Wilson notes that "most copies examined lack the imprint."

Wilson A2. Rudnick, Lois P. "Radical Visions of Art and Self in the 20th Century: Mabel Dodge and Gertrude Stein." *Modern Language Studies*, vol. 12, no. 4, 1982, pp. 51-63. Green, Martin. *New York 1913: The Armory Show and the Paterson Strike Pageant*. New York: Scribner, 1988. Cecire, Natalia. "Ways of Not Reading Gertrude Stein." *ELH: English Literary History*, 82 (1), 2015, pp. 281-312. With special thanks to Ben Maggs for allowing us to shamelessly crib his excellent description.

31 STEIN, Gertrude. *Before The Flowers of Friendship Faded Friendship Faded*. Written On a Poem By Georges Hugnet. Paris: Plain Edition, (1931). First edition. [32] pp. Original coarse handmade laid-paper wrappers. Wrappers evenly toned, as usually seen, slight rubbing to tail of spine, else a fine copy, in a custom folding cloth chemise. \$7500

One of 100 numbered copies signed by Stein, out of a total edition of 120 copies (eighteen were roman-numeraled author's copies, with two for the French government copyright). Printed by Durand of

Chartres. This was the third of the Plain Edition books published by Stein and Alice B. Toklas. The partners had founded the press the year before (funded by the sale of one of their beloved Picassos) in order to publish Stein's work exactly as she wished it, without regard to publishers' demands or expectations. The other books were printed in editions of 1000 or 500 copies; this very limited handmade production sold out immediately. The work was Stein's "translation" of Georges Hugnet's *Enfances*. Her translation was, as she described, "a mirroring of [Hugnet's work] rather than anything else, a reflection of each little poem." Hugnet was initially pleased with it: "I more than like this reflection, I dream of it and admire it." But the two ultimately fell out as Hugnet prepared to publish the work under his own imprint. Stein refused to have her work presented as a translation of Hugnet's work and that it should be put forth as a collaboration, with both names in equal size type, and the project came to an impasse. Stein's later summation in *The Autobiography of Alice B. Toklas*: "In the meantime, Georges Hugnet wrote a poem called 'Enfance.' Gertrude Stein offered to translate it for him, but instead wrote a poem about it. This at first pleased Georges Hugnet too much and then did not please him at all. Gertrude Stein then called the poem 'Before the Flowers of Friendship Faded Friendship Faded.'" A beautiful and rare Stein publication. Wilson A16a.

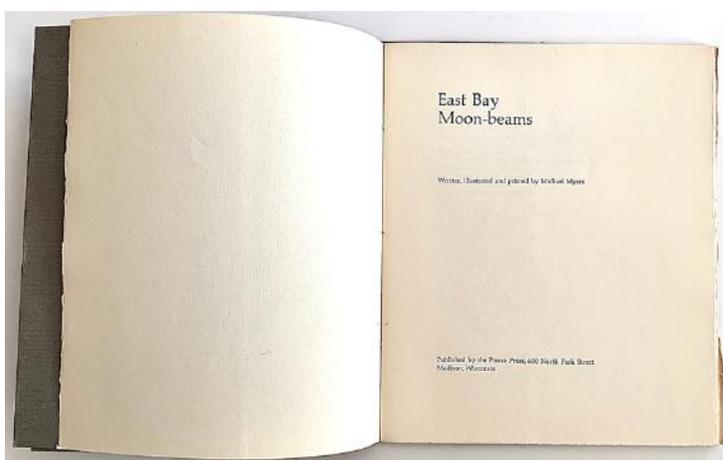
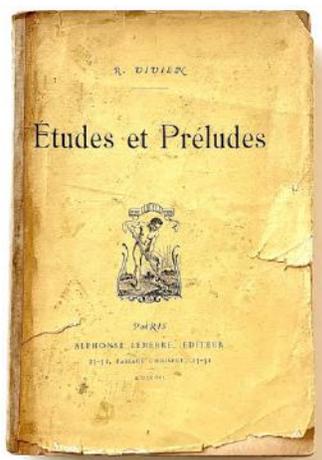


32 STEVENS, Wallace. *Parts of a World*. New York: Alfred A. Knopf, 1942. First edition. 182, [2] pp. Blue cloth, spine lettered and decorated in gilt, front board decorated in blind, with the dust jacket. Some rubbing to head and tail of the spine, corners a little bumped; jacket shows some edgewear with minor chipping at the head and tail of the spine and a bit of soiling, but overall a clean copy, nicer than usually seen. \$850

Ownership signature of poet and editor William Abrahams, dated 1942, on the front free endpaper. Edelstein A5.a.1, noting 1000 copies were printed.

33 **VIVIEN, R[enée].** *Études et Préludes*. Paris: Alphonse Lemerre, 1901. First edition. [6], 157, [3] p. Original paper wrappers. Spine reinforced with old tape, cover edges chipped and rubbed; a good copy of a very rare book, particularly in the original wrappers. \$500

Renée Vivien's first book, dedicated to N..... [Natalie Clifford Barney], who was its primary inspiration. The initial "R" of the first name left some room for ambiguity about the sex of the author, and it was not until 1903 with the publication of the Sapho collection that Vivien signed with her full (pseudonymous) name. OCLC locates four copies in the US, at least one of which has been rebound.



34 **[ZEPHYRUS IMAGE].** Myers, Michael. *East Bay Moon-Beams*. Madison: Pisces Press, [1968]. First edition. [28] pp. String-sewn wrappers with unprinted dust jacket. Fine copy. \$2750

One of 27 numbered copies, "printed with the assistance of Walter S. Hamady at the University of Wisconsin." The legendarily rare first book by the co-principal of Zephyrus Image, in which his astounding technical skill is already immediately present (Johnston notes that, had Myers chosen a more "permanent" medium than linocut and a more conventional career, as a technical artist, he might have been compared to M.C. Escher). Johnston quotes Hamady on Myers, "He was always introspective and kind of strange, to the point of being ridiculed by the other faculty for being decadent, and I'd defend him for his skill and imagination. He never expressed himself in a strong way but was quietly amused." Myers ventured west the following year, where he met Holbrook Teter at the Cranium Press and they eventually formed what became Zephyrus Image. OCLC locates two copies, Wisconsin and UC Santa Cruz.

35 **ZUKOFSKY, Louis.** *Anew*. Prairie City, IL: The Press of James A. Decker, 1946. First edition. Original light-brown cloth, lettered in black on the front board and spine, with the dust jacket. 69, [3] pp. Some soiling to jacket, head and tail of spine and corners chipped, edges toned. \$650

Inscribed by Zukofsky on the front free endpaper and dated 1946. An early book by this perennially underrated poet, the fourth listing in Celia Zukofsky's 1969 bibliography.

36 ZUKOFSKY, Louis. *Some Time*. Stuttgart, Jonathan Williams, 1956. First edition. Publisher's printed rice-paper wrappers with design by Celia Zukofsky, side-stitched Japanese style, with the original acetate dust jacket and slipcase. Fine copy. \$1500

One of 50 copies of the Author's Edition, signed by Zukofsky, and further inscribed to art historian Meyer Schapiro. Designed and published by Jonathan Williams and issued as Jargon 15.



37 ZUKOFSKY, Louis. *80 Flowers*. Lunenburg, VT: Printed for the Author at the Stinehour Press, 1978. First edition. 80 pp. Beige cloth, printed spine label. One of 80 copies, this copy unnumbered and out-of-series. Some mottling to cloth, near fine. \$1500

Zukofsky's final work, "a culmination to a life in language." Though initially considered impenetrable, Michele J. Leggott's *Reading Zukofsky's 80 Flowers* "recognized the ways in which Zukofsky's various interests and preoccupations coalesced in the preparation of *80 Flowers*, but rather than seeing this as an impossible impediment, she regarded them as objects of fascination which required some elucidation—in some cases, considerable elucidation—but were neither impregnable barriers nor impossible obstacles. Writing with the specialist in mind and an evident command of Zukofsky's subjects and themes, she explained in great detail and with impressive clarity the ways in which classical motifs, Shakespearean elements, numerical arrangements, and a consuming passion for linguistic interactions were regathered by the poet in a reflective voyage through the primary concerns of his previous work." The book never received proper distribution and is rare.