

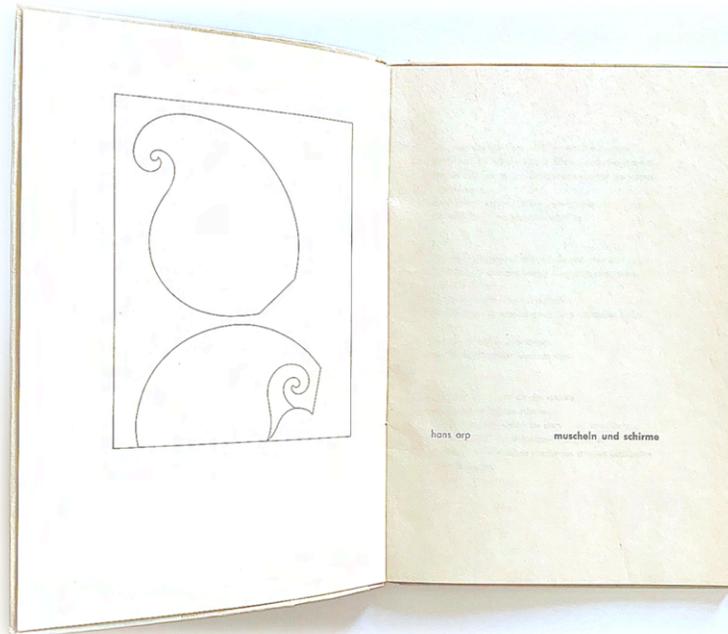


TRIOLET RARE BOOKS, ABAA

P.O. Box 41003
Los Angeles, CA 90041
www.trioletrarebooks.com
Tel: (302) 345-3397
Email: trioletrarebooks@gmail.com

**THE NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR
SEPTEMBER 2021**

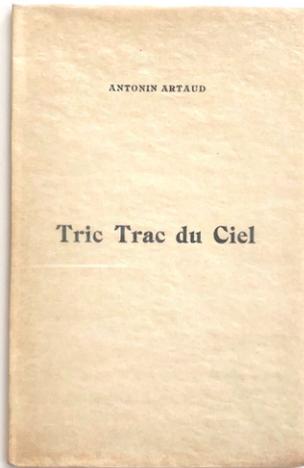




1 **ARP, Hans.** *Muscheln und Schirme*. Zeichnungen von Sophie Taeuber. Typographie von Jan Tschichold. Meudon-Val-Fleury (Seine et Oise): [privately printed], 1939. First edition. [40] pp. Unprinted heavy wrappers, folded and string-sewn. Some extremely minor toning and slight edgewear, near fine.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



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



2 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."

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



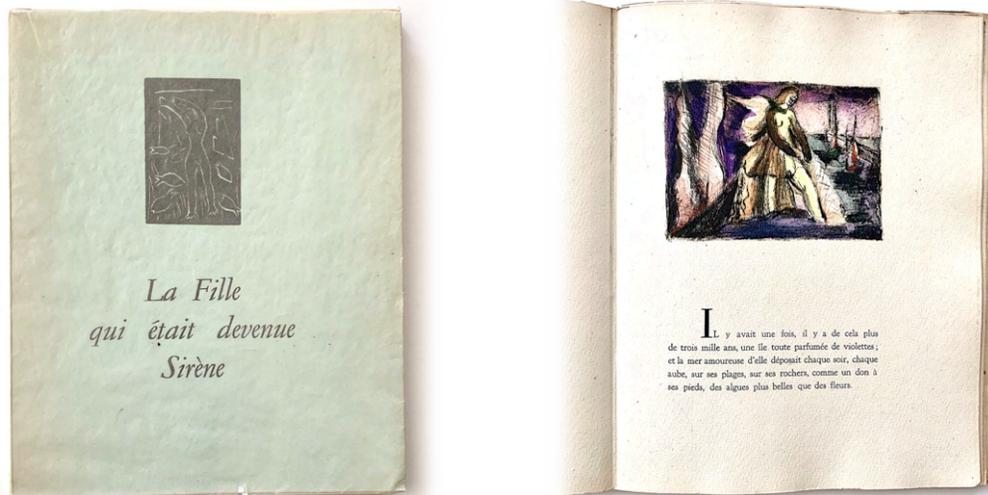
3 AZENOR, Hélène, and Alice Axel, eds. *Le Potomak*. Numero 1[-2]. [all published] Paris: [A. Axel et H. Azenor pour les Amis du Potomak], n.d. [1947-48]. First editions. Two quarto volumes. 28; [28] pp. Folded unbound gatherings in printed cover, as issued. Both volumes one of 95 numbered copies (volume 1 no. 8, volume 2 no. 88). Volume 1 has some minor edgewear and offsetting from different paper stocks used; volume 2 has heavier edgewear and creasing to top edge of covers, some staining to lower rear corner. \$1250

The full run, both volumes of this rare “cahier d’art,” printed by hand letterpress on different paper stocks and illustrated with etchings, linocuts, and drawings, some mounted. The first volume has a letter by Cocteau in holograph facsimile; the journal is named after his novel. The introduction describes “the meeting of a hand press and young people who believe they have something to say, which has therefore resulted in this review.” Included are poems, prose, and images by Oscar Dominguez (a poem and etching); Maurice Bessy; Othilie Bailly; André Lhote; Espinouze; and Axel and Azenor themselves. OCLC locates three copies: Harvard, Art Institute of Chicago, BNF.

Hélène Azenor was an artist and an active participant in the Parisian art and lesbian communities in the 1930s and 1940s. Her affair with Valentine Penrose is recounted in Whitney Chadwick’s *Farewell to the Muse* (2017). Of Alice Axel much less is known; Chadwick mentions Azenor’s partner “Djalla,” a French cabaret singer, who “decided to create an art review,” for which Azenor solicited prints from Oscar Dominguez and other surrealist artists. It’s certainly possible that “Djalla” was the name given by Azenor to Axel, who “found it in a collection of Arab poetry and thought it perfectly fitted the young woman’s ‘green eyes and black, so black’ hair.” (Chadwick, p. 221) Azenor and Axel collaborated on several other works (see items 4 and 5).

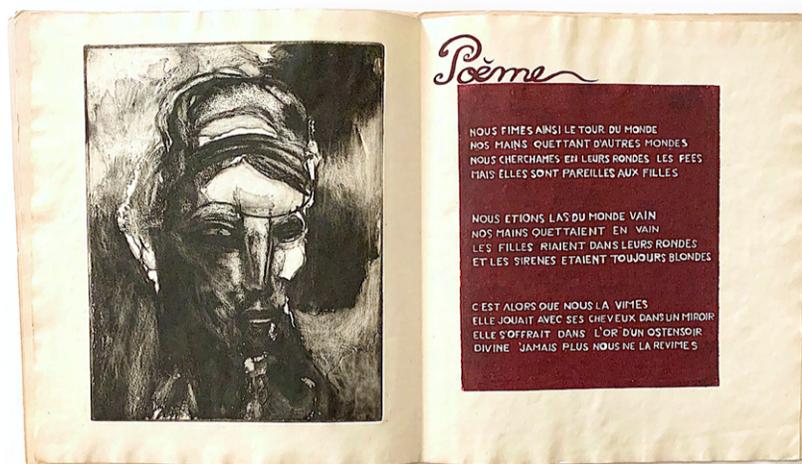
4 AZENOR, Hélène, ill. Alice Axel. *La Fille qui était devenue Sirène*. Paris: Les amis du Potomak, 1951. First edition. [23] pp. Unbound gatherings laid into printed paper covers, glassine, as issued. Of a total edition of 25 copies, this is number 1, which contains an extra suite of prints on Japon paper, and is also one of the édition de tête of five copies in which the illustrations are hand colored. (“Ce tirage, hors commerce, à été limité à vingt-cinq exemplaires sur papier Léda, numérotés 1 à 25. Les eaux-fortes des cinq premiers exemplaires ont été mises en couleurs à main. Le premier exemplaire comporte, en outre, une suite en noir sur Japon.” -colophon) Some minor wear, browning to edges. \$1850

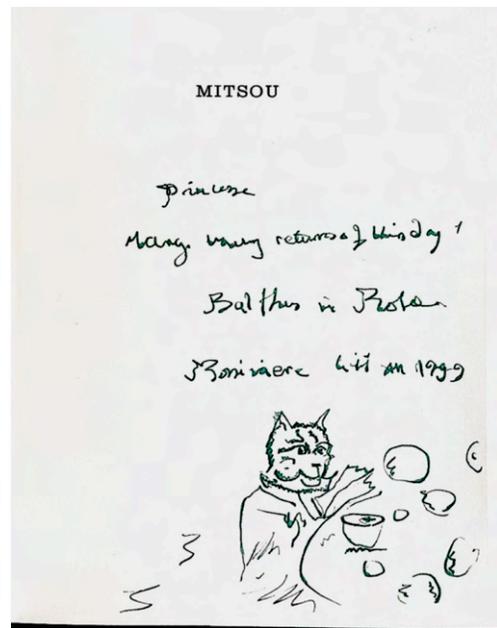
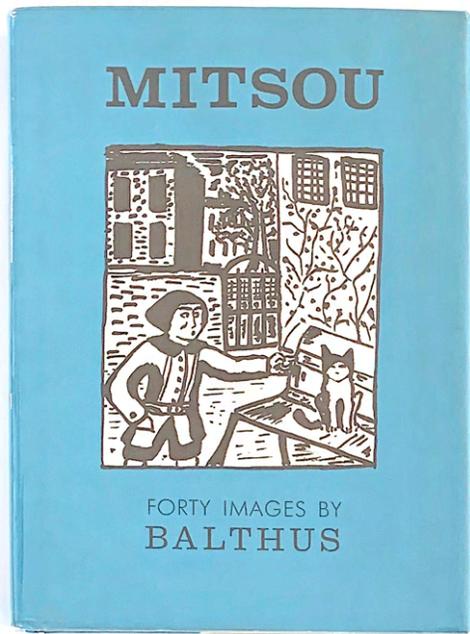
Extremely rare and beautiful collaboration between Azenor and Axel, a fable-like fairy tale. The text is dated 1935 at the conclusion. Cornell University holds the manuscript, initially titled “La femme qui avait été sirène,” and holds the only copy of the printed book listed in OCLC. See cover illustration.



5 AZENOR, Hélène, ill. Alice Axel. *Poème*. [Paris?]: [privately printed], n.d. [c. 1950]. Heavy paper wrapper housing two folded sheets, one blank, one with the image and text printed verso and recto, respectively. One of five numbered copies printed, this is number 3. (“Il a été tiré de cet ouvrage cinq exemplaires numérotés 1 à 5. Edition entièrement faite à la main par H. Azenor.” -colophon) \$850

Axel’s poem also appears in the first issue of *Le Potomak* (see item 3). The print by Azenor (likely a monotype or aquatint) is printed in black and the text is printed in red and presented in a lino or woodcut block, as is the colophon. Another attractive and extremely rare collaboration between the couple. OCLC locates one copy, Cornell.





6 **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.

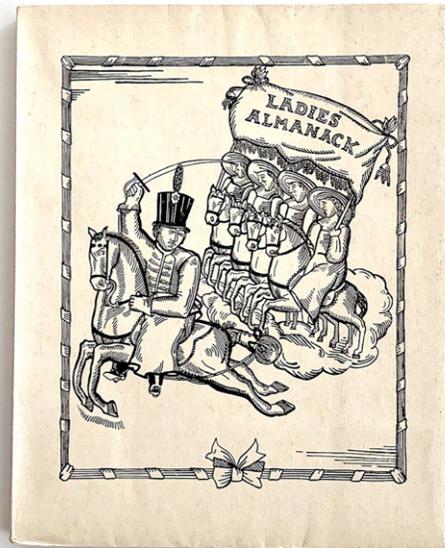
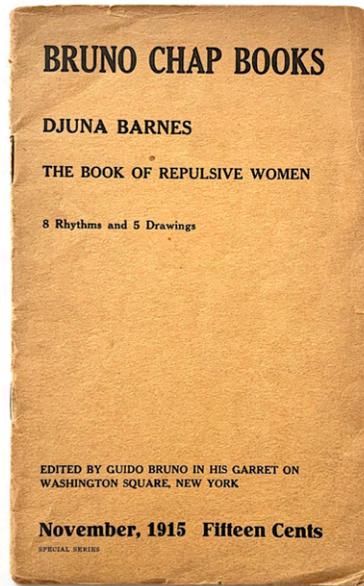
This copy has been warmly inscribed by Balthus on the half-title to "Princesse" and dated 1999, with a charming drawing of a cat at a table, and additionally signed by him on the title-page. Balthus was then almost ninety. Cats were a recurring presence in Balthus' work: a 1935 self-portrait, pictured 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.

7 **BARNES, Djuna.** *The Book of Repulsive Women.* 8 Rhythms and 5 Drawings. New York: Guido Bruno, 1915. First edition. Issued as Special Series vol. II, no 6 of the Bruno Chap Books. [89]-III, [I] pp. Stapled printed wrappers. Age-toned with some darkening and wear at the extremities, small chip at head of rear wrapper panel at spine.

\$1250

Barnes' first publication.

Messerli 1.

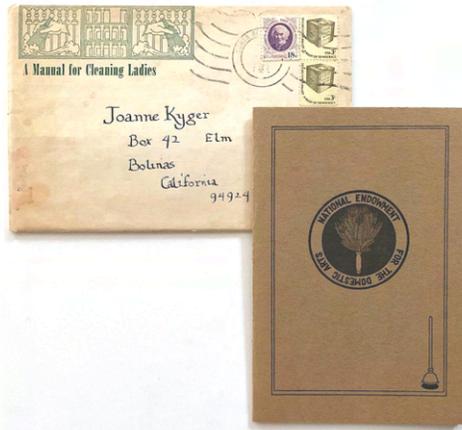


8 [BARNES, Djuna]. *Ladies Almanack.* Showing their signs and their tides, their moons and their changes, the seasons as it is with them, their eclipses and equinoxes, as well as a full record of diurnal and nocturnal distempers. Written and illustrated by a Lady of Fashion. Paris: Printed for the author, and sold by Edward W. Titus, 4 rue Delambre, at the sign of the Black Manikin, 1928. First edition. 84 pp. Illustrations by the author. One of 1000 copies on Alfa, of a total edition of 1050. Original cream folded wrappers, illustrated on front and rear covers, with the original glassine. Some light foxing throughout, including the top edge, overall near fine, a very nice copy. Partially unopened.

\$850

A legendary roman à clef of the Paris lesbian community of the twenties, playfully using the almanac format. After Barnes and Titus came to an impasse regarding payment and distribution, Robert McAlmon stepped in and covered the printing costs, and Barnes distributed the book herself. Many copies have the Titus publication information blacked out on the title-page; this copy does not. Printed by Darantière.

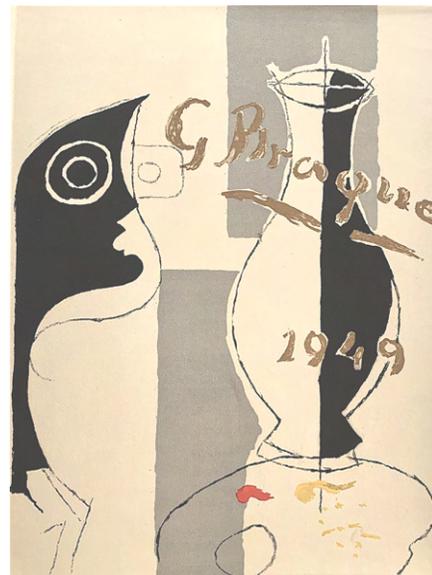
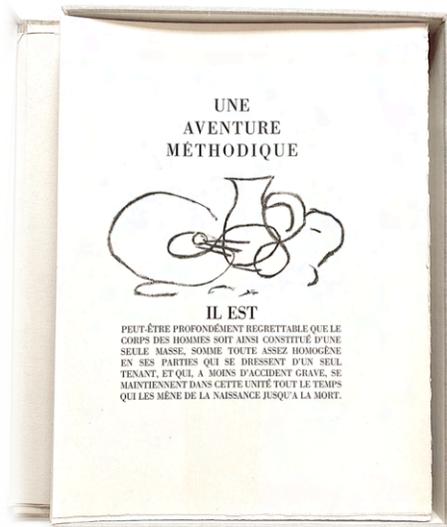
Messerli 3. Also see Ford, *Published in Paris*, pp. 131-132.



9 **BERLIN, Lucia.** *A Manual for Cleaning Ladies*. Washington DC [actually Healdsburg, CA]: National Endowment for the Domestic Arts / Zephyrus Image, 1977. First edition. [20] pp. String-sewn printed wrappers. Illustrated with four linocuts by Michael Myers. Housed in the original envelope with printed linocut, as issued. The book shows some offsetting to the first and last leaves from the acidic wrappers, as always seen, but is otherwise fine. The envelope is addressed and mailed to poet Joanne Kyger in Bolinas, with some toning and handling wear. \$2600

Berlin's first publication, preceding the collection *Angels Laundromat* by four years. Always difficult to find, and increasingly scarce in recent years.

Johnston, *Zephyrus Image*, pp. 126-27; 208.



10 **[BRAQUE, Georges]. Pierre Reverdy.** *Braque. [Une Aventure Méthodique]*. [Paris]: Fernand Mourlot, 1949. First edition. Folio (17 3/8 x 12 3/4 inches). 60, [53] pp. Unbound gatherings laid into an open folding vellum portfolio, housed in publisher's clamshell case. Original color lithograph frontispiece, 26 *en texte* lithographs, and 12 offset color lithographs. One of 250 numbered copies on vélin d'Arches. Signed by the artist and author on the justification page. Some minor foxing throughout, some offsetting from

prints. Cloth is separating slightly on the lower rear spine edge of the case, not affecting structure. Near fine. \$6000

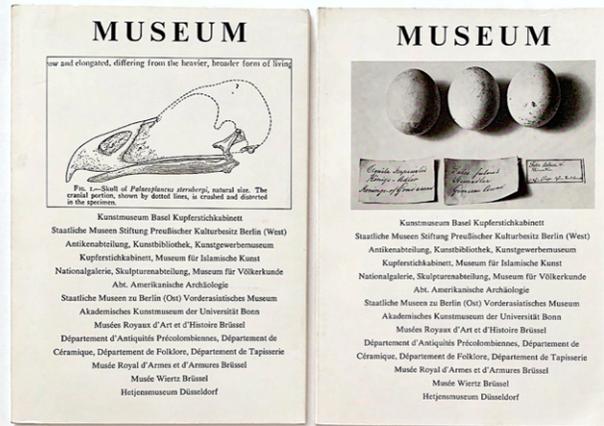
“Achévé d’imprimer le 25 février 1950 a Paris sur les presses de J. Dumoulin, H. Barthélemy directeur, pour le compte de Fernand Mourlot et André Sauret. Les lithographies originales de Georges Braque et les reproductions ont été tirées sous la surveillance de l’artiste par Mourlot frères”--Colophon. “Le texte de Pierre Reverdy, Une aventure méthodique, est orné de vingt-six lithographies originales de Georges Braque qui a également exécuté la couverture & une lithographie en couleurs pour le frontispice de cet ouvrage.”

“In his essay on Braque, Reverdy views as a unity the thirty-five years of the painter’s activity.... this poet had more than any other the background and aesthetic insight to elucidate the painter’s aims and preoccupations.... Braque, without leaving the world of every man’s experience, has revealed new images, new depths which utter, like destiny, truths which no one else could have brought to light.” Renée Riese Hubert, “Georges Braque & the French Poets.” *Books Abroad*, vol. 37, no. 4, 1963, pp. 389-90.

Reverdy writes, “I assert that Georges Braque has undertaken and successfully carried out, in his life and his experience as a painter, a methodical adventure. For at the start and heading toward the future, there was nothing but unknown.”

In Dora Vallier’s catalogue raisonné of Braque’s graphic works (no. 49), she notes that although the project was initiated by Mourlot, the book was actually published by Maeght.





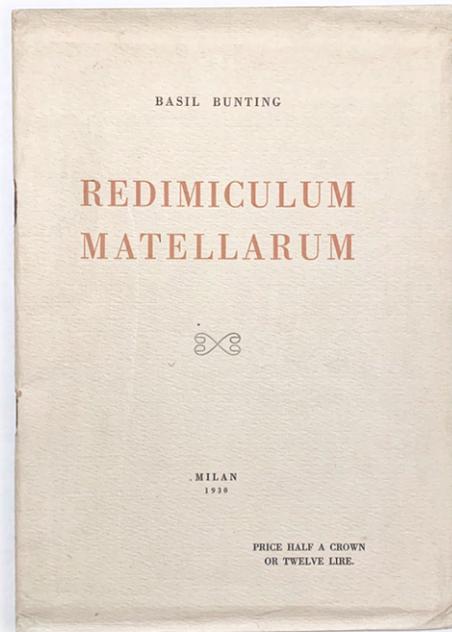
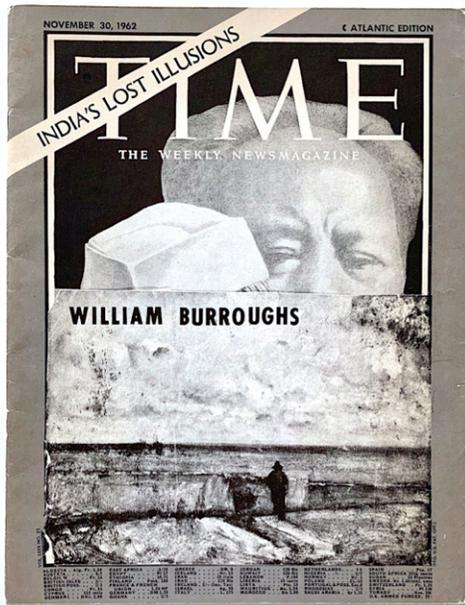
11 **BROODTHAERS, Marcel.** *Museum* [cover title]. Der Adler vom Oligozän bis heute. Marcel Broodthaers zeigt eine experimentelle Ausstellung seines Musée d'art moderne, Département des aigles, Section des figures. Düsseldorf: Städtische Kunsthalle Düsseldorf, 1972. First edition. Two volumes. 64; 64 pp. Perfect-bound printed glossy wrappers. Minor surface rubbing to wrappers, near fine. \$600

In the catalogue of the major Broodthaers retrospective at the Museum of Modern Art in 2016, Manuel J. Borja-Villel and Christophe Cherix write: “In 1968, in his Brussels studio, Broodthaers created the Musée d’Art Moderne, Département des Aigles (Museum of modern art, Department of eagles), a museum dedicated not to his work as an artist but to an exploration of the role of the museum. This project occupied him almost full-time for four years, during which he set up twelve temporary individual presentations of his museum in seven cities in Belgium, the Netherlands, and Germany. These sections were dedicated to chronological periods, such as the seventeenth and nineteenth centuries; to art forms usually kept in the margins of collecting institutions, such as folk art and cinema; to administrative activities such as documentation and publicity; and to specific themes, such as the eagle or his museum’s bankruptcy. With the exception of Section des Figures, which included paintings by René Magritte, and the Section XIXe siècle (bis), which incorporated nineteenth-century paintings, artworks were mostly absent from these presentations. Most of the sections of the Musée d’Art Moderne, Département des Aigles comprised empty crates, public speeches, letters, postcards, photographs, films, slides, and inscriptions directly painted on the walls and windows of its various venues. Thus, from 1968 to 1972, Broodthaers acted as the self-appointed director/curator of a traveling institution. He ended the project at the very moment it received institutional recognition, when, after having been confined to small galleries, regional museums, and private places, it was included in Documenta 5 in Kassel, Germany, in 1972, in an exhibition that brought the strategies of Conceptual art to the forefront of the international art discourse. Through the Musée d’Art Moderne, Département des Aigles, Broodthaers redefined his role as an artist as a meta-role. He was no longer a producer of artworks made for the satisfaction of collectors, institutions, or viewers; he was a museum curator addressing the status of art in society.”

12 **BURROUGHS, William.** *Time*. New York: C Press, 1965. First edition. [32] pp. Printed stapled wrappers. Minor rubbing to corners, some mild toning. Edited by Ron Padgett, series editor Ted Berrigan, art director Joe Brainard. With four drawings by Brion Gysin. \$600

Cut-ups and texts by Burroughs, some utilizing texts from other issues of Time. In Reality Studio, Jed Birmingham writes, “Time is the fullest expression of Burroughs’ experimentation with the newspaper and magazine format that is part parody and part critique as well as an expression of a new format and form capable of expressing a greater truth than fiction or journalism separately.”

Maynard & Miles A11. Schottlaender A15 (quoting Shoaf, *Collecting William S. Burroughs in Print: A Checklist*: “the November 30, 1962 issue of Time magazine, with the title ‘India’s Lost Illusions,’ was apparently chosen by Burroughs for parody because that issue includes a savage review of *Naked Lunch*, as well as Burroughs’ other Olympia Press works, in which Burroughs and other Beat writers are put down as frauds.”)



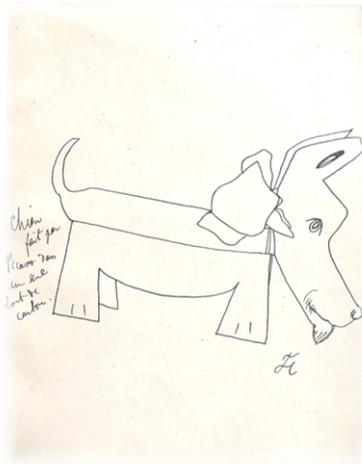
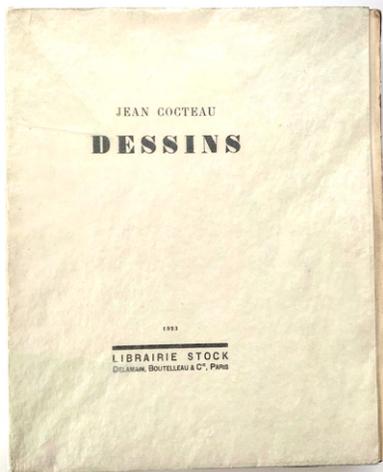
13 BUNTING, Basil. *Redimiculum Matellarum*. Milan: [Stampato nelle Officine de la Grafica Moderna], 1930. First edition. [6], 7-30, [2] pp. Stapled printed wrappers. Light dustmarking to covers, staples slightly rusty, overall an excellent copy. \$7500

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*.” Pound was an early and important influence, but Bunting’s work was a more distinctly British form of Poundian modernism; the critic Martin

Seymour-Smith noted that Bunting “was the only English poet to solve the problem of how to assimilate the lively spirit of American poetry without losing his own sense of identity.” Bunting met Pound in Paris in 1922 and Pound swiftly secured a job for him at Ford Madox Ford’s *transatlantic review*. Pound mentioned Bunting in several of the later cantos (“Basil says / they beat drums for three days / till all the drumheads were busted” Canto 81). *Briggflatts* is ranked alongside the *Cantos*, *Paterson*, *The Waste Land*, and other cornerstones of modernism. After this book appeared in 1930, Bunting did not publish another collection until 1950, and many readers were unaware even of its existence. OCLC locates ten copies in North America.

Guedalla, AI.



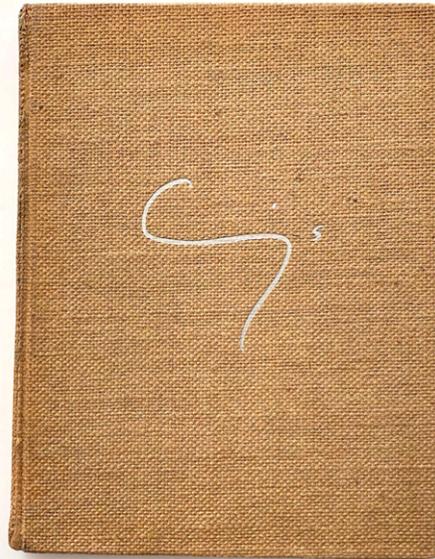
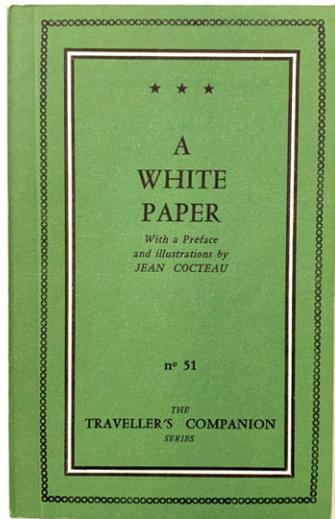
14 COCTEAU, Jean. *Dessins*. Paris: Librairie Stock, 1923. First edition. Quarto. [272] pp. Original printed wrappers, glassine. Some minor handling wear, front and rear cover slightly shorter than text block, near fine. Of a total edition of 625 copies, this is one of 100 copies on Madagascar, with an original drawing by Cocteau bound in with annotated title (“avec dessin ou annotation de l’auteur sur page de garde”). The drawing is of a terrier with a bow on its collar, initialed and annotated by the artist, “Chien fait par Picasso dans un seul bout de carton.” \$7500

A beautiful, fairly early collection of Cocteau’s drawings, printed on rectos only and presented without text in some thematic sections (including “Le mauvais lieu,” which includes scenes of bars populated by cross-dressers, same-sex couples, and others), and many portraits, including Satie, Radiguet, Bakst, and Picasso, to whom the book is dedicated. Housed in a custom clamshell box. OCLC locates less than twenty copies in America across several records.

15 [COCTEAU, Jean]. Anonymous. *The [A] White Paper*. With a preface and illustrations by Jean Cocteau. Paris: The Olympia Press, 1957. 94 pp. Original printed wrappers. Slightest toning to extremities of free front endpaper, slightest crease to spine, but overall a bright fresh fine copy, and scarce thus. Price on rear cover over stamped NF15. \$250

First edition of this unexpurgated translation, unattributed but by Austryn Wainhouse, of Cocteau's most overtly homoerotic work, originally published anonymously in 1928. It was suppressed in 1959 by French law designed to combat politically and morally offensive work.

Kearney & Carroll 5.51.1.



16 CUMMINGS, E.E. *CIOPW*. New York: Covici-Friede, 1931. First edition. [119] pp. Rough-woven tan cloth over boards, cover board stamped in silver facsimile of Cummings' signature. One of 391 numbered copies printed, signed by Cummings on the title-page in watercolor. Some rubbing at spine extremities and hinges, as always seen with this fragile production. Endpapers darkened at gutters, contemporary gift inscription on front pastedown. \$1800

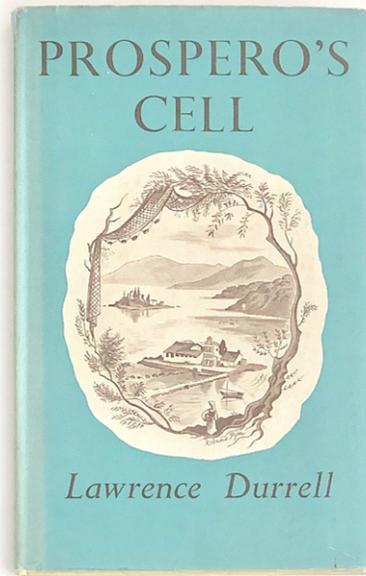
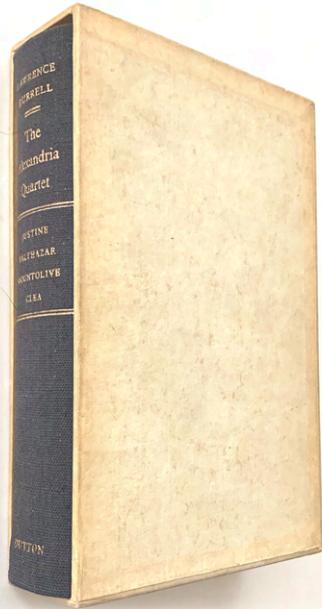
A luxe edition of Cummings' visual artwork in Charcoal, Ink, Oil, Pencil and Watercolor, with a foreword by him. Printed in New York by the Stratford Press. Typography by S.A. Jacobs. Reproductions by the Meriden Gravure Company.

Firmage A10.

17 DURRELL, Lawrence. *Prospero's Cell*. A Guide to the Landscape and Manners of the Island of Corcyra. London: Faber and Faber, 1945. First edition. 142 pp. Yellow cloth, lettered in gilt on the spine with the title within a blue oval, with the dust jacket. Top edge of text block and boards foxed, jacket has some minor rubbing to the head of the spine with a bit of sunning to the spine, and a small nick on the spine at the rear hinge. Overall much better than usually seen. \$500

One of Durrell's earlier trade publications and earliest travel writing, a "guide" to the island of Corfu, lyrical and impressionistic prose-poems reflecting on his time there. Signed by Durrell on the title-page.

Thomas & Brigham 11.



18 **DURRELL, Lawrence.** *The Alexandria Quartet.* New York: E.P. Dutton, 1962. 884 pp. Beveled marbled paper boards over deep blue cloth backstrip, lettered and ruled in gilt, in publisher's slipcase. Spine slightly sunned, boards slightly rubbed at bevel, slipcase shows handling wear but is solid. \$1500

One of 199 signed copies for distribution in the United States; the British edition published by Faber was 500 copies. Printed from the British sheets with Dutton's own imprint, binding, box, and endpapers. A beautiful copy of Durrell's magnum opus and a high spot of twentieth century literature.

Thomas & Brigham 33a.

19 **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 with some handling wear and sunning to the spines and a couple with slight bleeding from the colored wrappers to the front free endpaper. The slipcase has been restored at an earlier date and is slightly taller than the volumes. 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.”

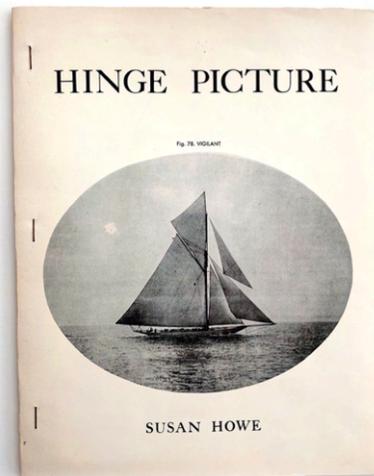
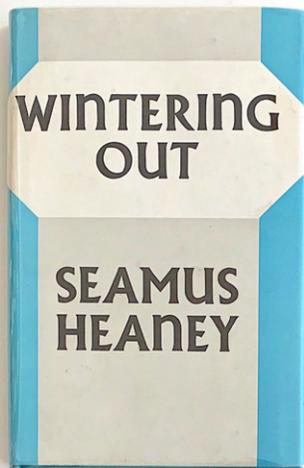
Castleman, *A Century of Artists' Books*, 161. Johnson, *Artists' Books in the Modern Era*, 107. Andel, *Avant-Garde Page Design*, p. 327. Rainwater, *Max Ernst: Beyond Surrealism*, 33.





20 FINI, Leonor. *Jeu de Cartes*. Paris: Acanthe, [n.d., c. 1950]. Full set of playing cards (four of each suit 2-A with one joker). With Fini's figural designs to the jack, queen, king and joker cards. Deep red patterned design to versos, all edges gilt, housed in original sliding case with printed paper label. Some rubbing and wear to box, cards evenly toned but fine. \$950

Fini's career spanned painting, graphic design, book illustration, product design, set and costume design for theatre, ballet, opera, and film. Like other women associated with the Surrealist movement she has only in later years received wider consideration and acclaim. This set of playing cards speaks to her wide-ranging interests. A reproduction set was produced by the Galerie Dionne in 1992. OCLC locates two holdings, Beinecke and BNF.

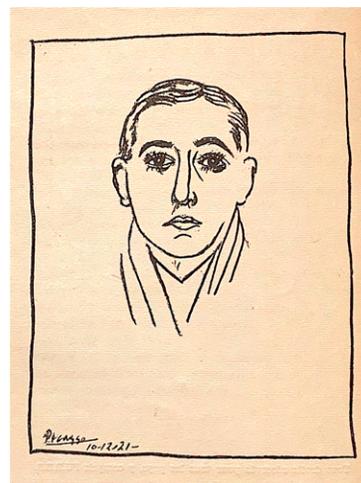
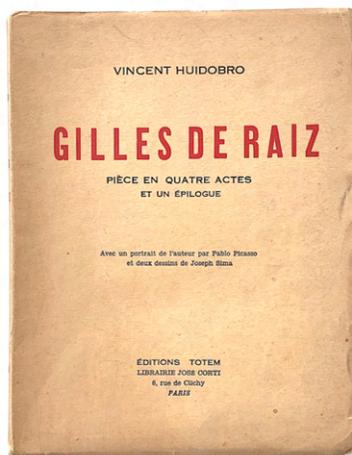


21 HEANEY, Seamus. *Wintering Out*. New York: Oxford University Press, 1973. First American edition. 80 pp. Full blue cloth, spine lettered in gilt, with the dust jacket. Very slight rubbing to head and tail of spine, minor rubbing to rear panel of jacket, overall near fine, very clean and fresh. \$850

The first edition published by Faber in 1972 was issued in wrappers only in an edition of 2500 copies; there were only 500 copies of this hardcover edition printed (Brandes and Durkan A8b).

22 **HOWE, Susan.** *Hinge Picture*. New York: Telephone Books, 1974. First edition. [44] pp. Side-stapled printed wrappers. Staples rusting a bit, else near fine. Signed by Howe on the title-page. \$950

The first book by an author the Poetry Foundation has called “an idiosyncratic, important, and increasingly influential American poet.” Published by Maureen Owen, whom Howe had met at a workshop at St. Mark’s. Very slight oxidation to staples and toning to covers, still just about fine.



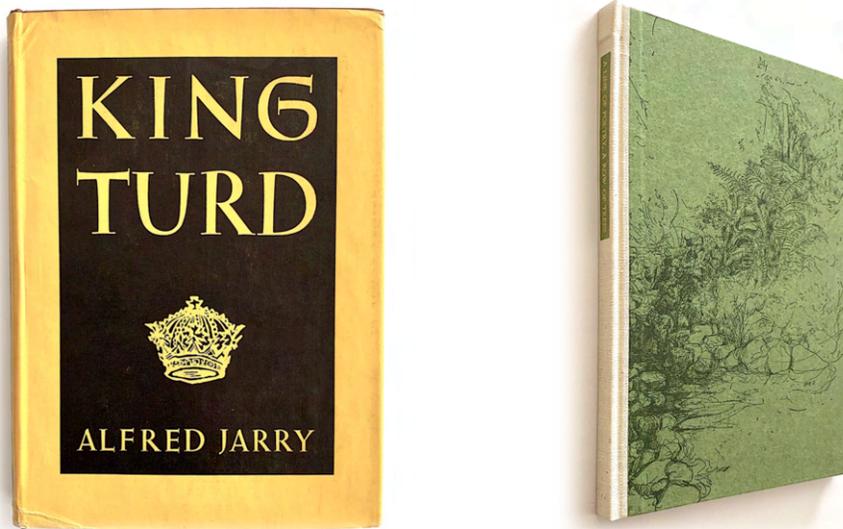
23 **HUIDOBRO, Vincent [Vicente].** *Gilles de Raiz*. Pièce en Quatre Actes et un Épilogue. Paris: Éditions Totem/Librairie José Corti, 1932. First edition. 232 pp. Original publisher’s printed wrappers. Minor handling wear, yapped edges a little rubbed. Very clean overall. \$4500

A play by the great Chilean poet. Frontispiece portrait of the author by Picasso, with two illustrations by Joseph Sima. Inscribed by Huidobro “a mes chers amis Lipchitz,” possibly the sculptor Jacques Lipchitz and his wife Berthe, with whom Huidobro was known to associate during his time in Paris. A rare book, particularly inscribed.

24 **JARRY, Alfred.** *King Turd [Ubu Roi]*. New York: Boar's Head Books, [1953]. First English language edition. 189 pp. Light brown cloth boards, spine lettered in gilt, with the dust jacket. Lower corner of spine bumped, head of spine slightly rubbed; jacket shows corresponding bump and has a couple of tape repairs to verso at head and tail of spine. \$150

The first English translation of the “book in which modern literature began- or ended.” The entire cycle of Ubu plays: Ubu Roi, Ubu Enchaine, and Ubu Cocu. Translated by Beverley Keith and G[ershon] Legman, who contributes an afterword. Laid into this copy are several

intriguing documents. The first, a Typed Letter Signed, is addressed to the original purchaser of the book from the dealer, M. J. Royer of Los Angeles, dated March 26, 1953, in which Royer discusses his acquaintanceship with Legman (here called George Legman), calling him “a character, but I think, brilliant and worth knowing.” He encloses two letters to him (Royer) from Legman. The first Typed Note Signed, dated March 1, 1953, announces the publication of *King Turd* with a carbon typescript of the jacket copy attached, along with a proof sheet of a page from the book. The sender is “NEUROTICA,” the name of the journal Legman was then editing. The second letter is a Typed Letter Signed, dated March 16, 1953, thanking the bookseller for his order of ten copies of the book and chatting a bit about Legman’s previous publication *Love and Death*. (“I am thinking of having MGM and Superman Comics reprint it (as a comic book) to serve as a handbook for new employees. That’s my only chance to get it back in print. Naturally the title will be scaled down to the 10 cent price- to be called *Screwing & Killing*.”)



25 JOHNSON, Ronald. *A Line of Poetry, A Row of Trees*. Highlands: The Nantahala Foundation, Jonathan Williams, publisher, 1964. First edition. Printed paper boards over buckram backstrip, printed paper label on spine lettered in gilt, unprinted dust jacket. Top edge of jacket slightly rubbed, and browned, book fine. \$750

Author’s edition, one of 50 copies in boards, signed by Johnson and illustrator Thomas George. Published as Jargon 42. Printed at the Auerhahn Press, Johnston 35. Johnson’s first book.

26 JOYCE, James. *The Holy Office*. [Pola: 1904 or 1905]. Broadside. 11.4 x 8.7 inches. White wove paper, watermarked eagle | L. P. | Mercantil Eagle Paper. A 96 line poem, text in two columns separated by thin rule and surmounted by a decorative rule, signed in type at foot of second column “James A. Joyce.” Slightest creasing to the lower edge, still a remarkably fine copy of a fragile item. Housed in a full gilt morocco clamshell case. *sold*

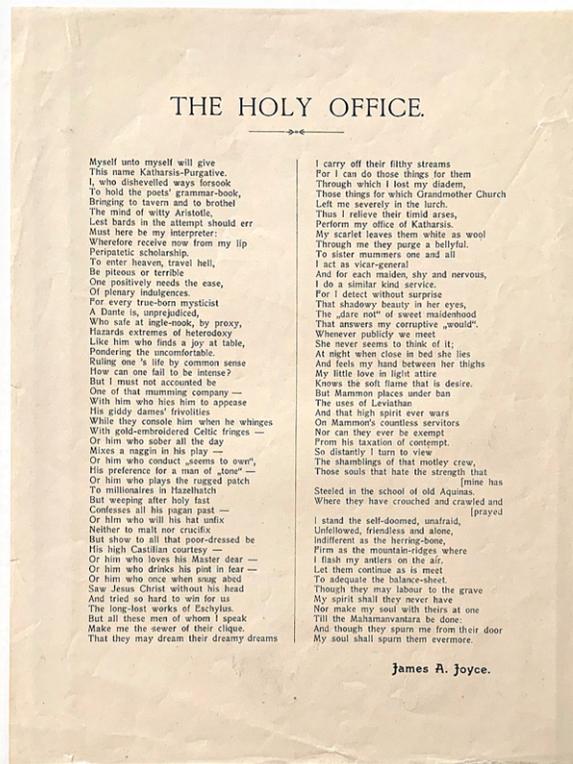
Joyce’s rare first extant publication, of which “probably less than 100” copies were printed, as per Slocum and Cahoon. The Pola printing of *The Holy Office* may have been preceded by *Et*

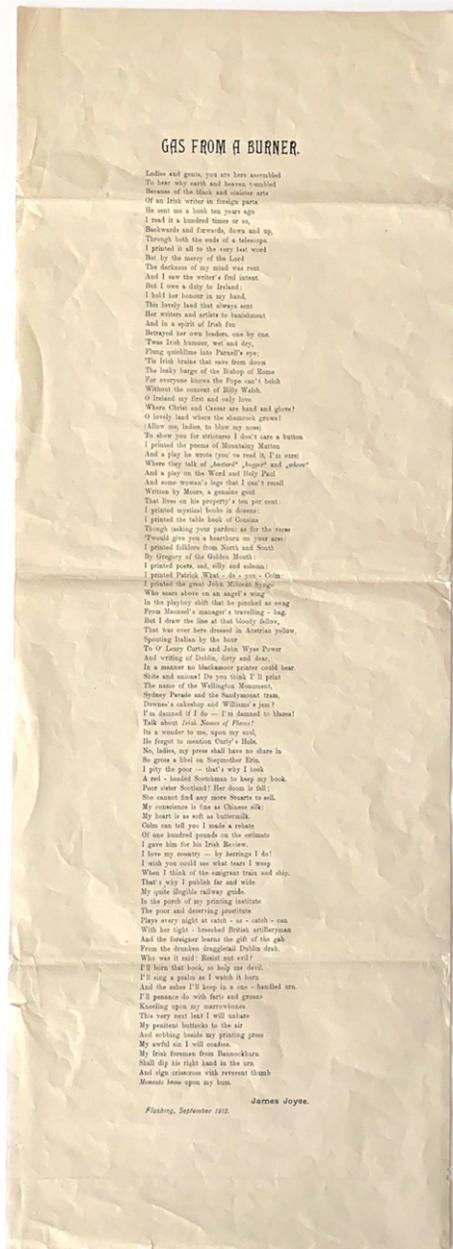
Tu, Healy!, a poem written by Joyce at the age of nine and supposed to have been printed by his father, and by a Dublin edition of *The Holy Office*, but no copy of either of those publications has been discovered. (Slocum & Cahoon A1, “no copy of this broadside or pamphlet is known to exist.”)

The Holy Office was printed at Joyce’s expense, probably in an edition of fewer than one hundred copies, in Pola between November 1904 and March 1905. Copies were then sent by the author to his brother Stanislaus in Dublin. The poem had been written in Dublin in the summer of 1904 before Joyce and Nora’s elopement. Joyce initially sent it to Constantine Curran, editor of the University College magazine *St. Stephen’s*, but the editor returned the “unholy thing” to the author with a humorous letter on August 8; Joyce then undertook to publish the broadside himself, but when the printer, at the end of the same month, asked him to pay for the broadsheets and to collect them, he could not find the money (Ellmann, pp. 165–167).

“*The Holy Office* was Joyce’s first overt, angry declaration that he would pursue candor while his contemporaries pursued beauty.” (Ellmann, p. 165). In this scabrous poem he directly attacked the contemporary Irish literati: Synge, Gogarty, Yeats, Coppard, Russell. Having demonstrated the failings and futility of his fellow writers’ works, Joyce then proposes his own aesthetic in distinction to theirs, and his determination to pursue that aesthetic regardless of the opinions of others: “I stand, the self-doomed, unafraid / Unfellowed, friendless and alone.” Foreshadowing the end of *A Portrait of the Artist as a Young Man*, he declares his freedom, “My spirit shall they never have / Nor make my soul with theirs as one...”

Slocum & Cahoon A2. Ellmann and Mason, *James Joyce, The Critical Writings*, pp. 149-152.





27 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.

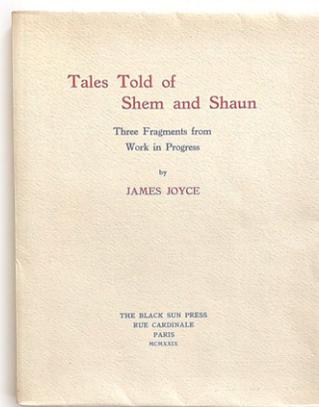
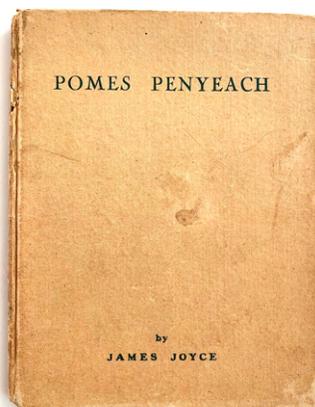
Slocum and Cahoon cite Joyce’s handwritten note on the Esher-Randle-Keynes-Spoerri copy (now in the Spencer Research Library at the University of Kansas): “this pasquinade was written in the railway station waiting room at Flushing, Holland on the way to Trieste from

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.

28 JOYCE, James. *Pomes Penyeach*. Paris: Shakespeare and Company, 1927. First edition. [24] pp. Original paper boards, lettered in green. Boards faded with some slight soiling to front cover, the notoriously fragile spine is a bit rubbed but secure, front inner hinge starting. Errata slip tipped in, as issued. \$450

Slocum & Cahoon A24.



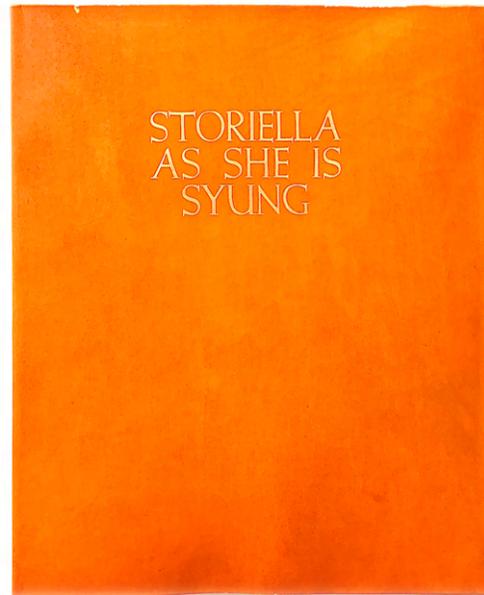
29 JOYCE, James. *Tales Told of Shem and Shaun*. Three Fragments From Work in Progress. Paris: Black Sun Press, 1929. First edition. xvi, 64 pp. Original printed wrappers, in publisher's slipcase. One of 500 copies on Holland Van Gelder Zonen paper, of a total edition of 650 copies. Frontispiece portrait 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.

30 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.



31 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.

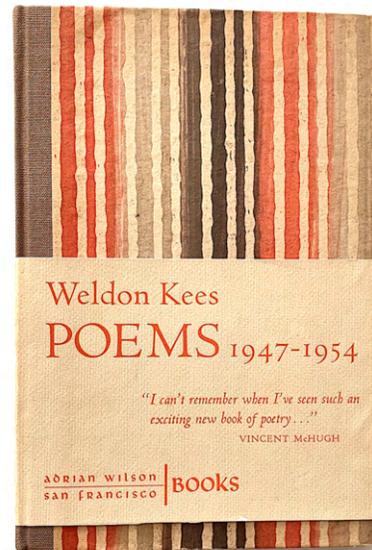
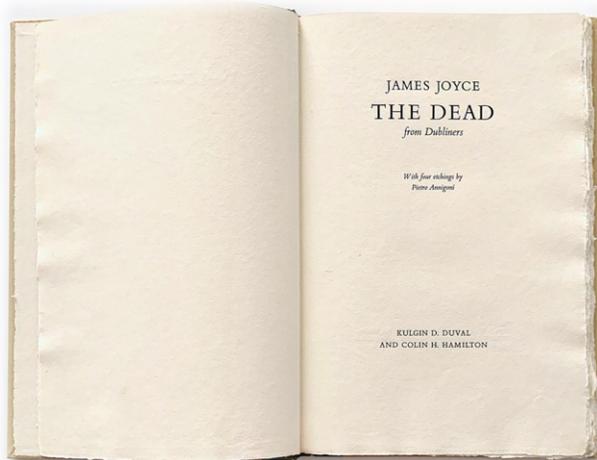
Slocum & Cahoon A46.

32 JOYCE, James. *Ulysses*. A Facsimile of the Manuscript. New York/Philadelphia: Octagon Books, Farrar, Straus and Giroux/The Philip H. & A.S.W. Rosenbach Foundation, 1975. First edition, one of 1775 numbered copies. Three volumes in publisher's slipcase. Full blue cloth lettered in white. Some rubbing to slipcase, volumes about fine. \$450

Critical introduction by Harry Levin, bibliographical preface by Clive Driver. Volumes I and II contain the holographic facsimile pages; the third volume is a comparison between the manuscript and the first printings, with reproductions of the typescript with annotations.

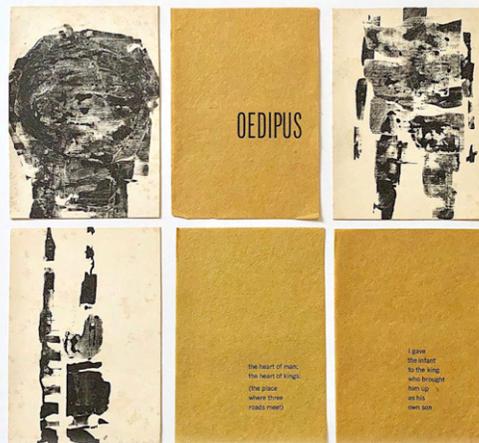
33 JOYCE, James. *The Dead*. From *Dubliners*. Foss, Pitlochry [Perthshire]: K.D. Duval [and] C.H. Hamilton, 1982. First edition thus. [8], 9-72], [10] pp. Quarter green morocco over laid paper boards, ruled in gilt, spine lettered in gilt, top edge gilt. Publisher's slipcase. One of 150 copies for sale, of a total edition of 170 copies. Spine sunned with some spotting, else a fine copy. \$1500

With four etchings by Pietro Annigoni. Printed on Magnani hand-made paper at the Officina Bodoni in Verona. Signed by the artist. An attractive fine press edition of Joyce's great story.



34 **KEES, Weldon.** *Poems 1947-1954*. San Francisco: Adrian Wilson, 1954. First edition. 82 pp. Decorated paper boards over cloth backstrip, printed label on spine, with wraparound band. Lower corners slightly rubbed, else fine. \$850

An interesting bibliographical oddity. The book has the colophon page noting it as one of the twenty-five limited edition copies (this is number 6, hand-numbered), and it is printed on Arches paper as called for (as opposed to Strathmore for the regular edition), but it does not have the bound-in drawing. A small notation on the dedication page in pencil, "Kenyon Review 1956-57 Blanket Fee 1-14-57" with a small date stamp of Feb 14 '57, leads one to think that perhaps this was an extra copy printed on the nicer paper sent out for review (albeit received three years later). A beautiful copy in any version.



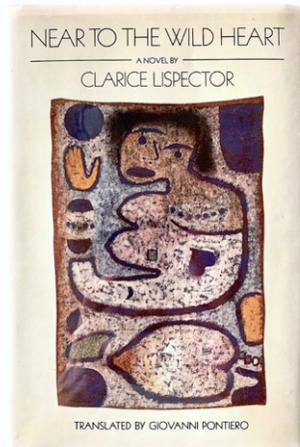
35 **LAX, Robert.** *Oedipus*. New York: The Hand Press, 1958. First edition. Twenty-eight unbound sheets housed in a stiff folding portfolio case. 12 poems by Robert Lax. 14 lithographs by Emil Antonucci. Lithographs printed by Gaston Dorfinant in Paris on

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).

36 LISPECTOR, Clarice. *Near to the Wild Heart*. New York: New Directions, 1990. First English language edition. 192 pp. Purple cloth boards, spine lettered in gilt, with the dust jacket. Slight bumping to top edge of front board, slight rubbing to head of spine, slight spotting to top edge, minor toning to jacket. \$250

An excellent copy of the first English translation of Lispector's first book, translated by Giovanni Pontiero.



37 MACKEY, Nathaniel. *Song of the Andoumboulou: 18-20*. Santa Cruz: Moving Parts Press, 1994. First edition. [20] pp. Tall narrow textured wrappers, title label on front cover printed in red. Fine copy. \$500

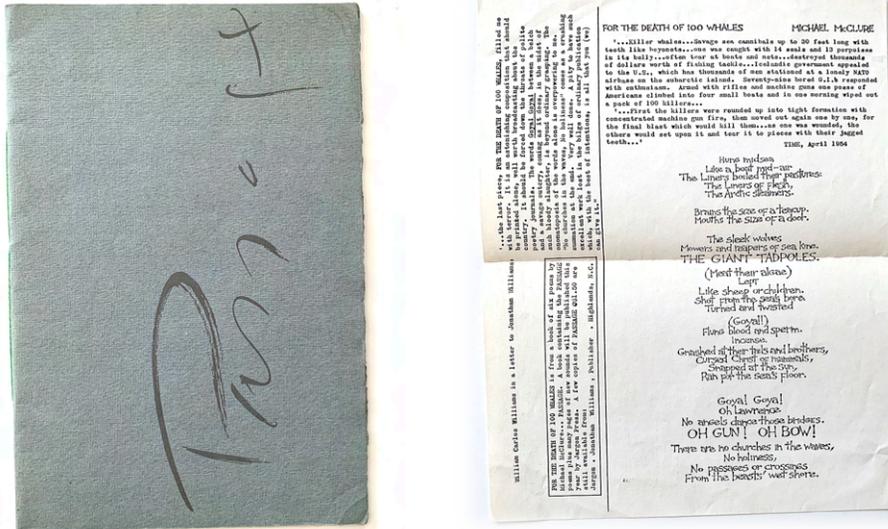
“Published in association with Porter College, University of California, Santa Cruz.” Designed and printed by Felicia Rice. One of 150 copies printed, this copy inscribed by Mackey on the half-title.

38 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.

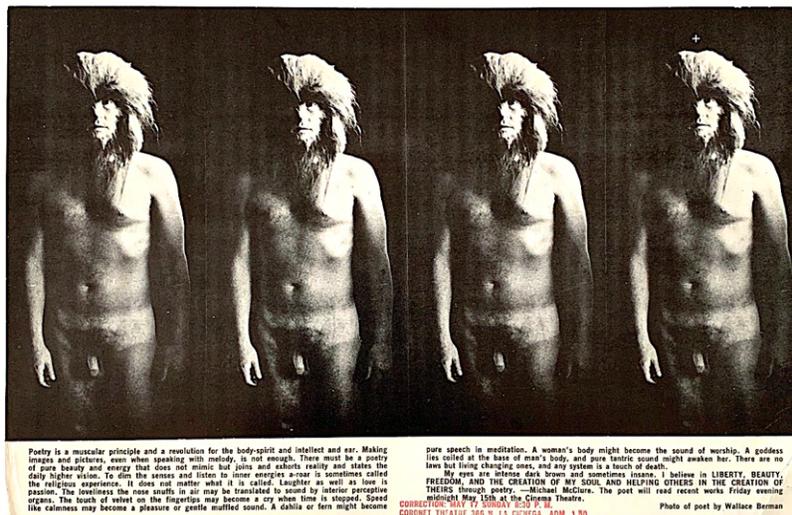
Clements A1. Not in Wallace.



39 MCCLURE, Michael. Wallace Berman, design and photo. *Poetry is a Muscular Principle...* [Los Angeles]: [privately printed], n.d. [1964]. Single sheet of heavy card stock, printed on recto only. 8 ½ x 5 ½ inches. Photograph by Wallace Berman of McClure, with beast make-up by Robert LaVigne. Beneath the photo is a statement by McClure beginning “Poetry is a muscular principle...” An announcement that McClure will read at the Cinema Theatre May 15, with a stamped correction to the Coronet Theatre on May 17. \$1750

McClure and Berman collaborated often, with McClure’s work appearing in Berman’s journal *Semina* several times, including the entire issues of numbers 3 and 9. Berman’s image of McClure in beast make-up was used on the cover of McClure’s major collection *Ghost Tantras*, and remains one of the most iconic images of the poet.

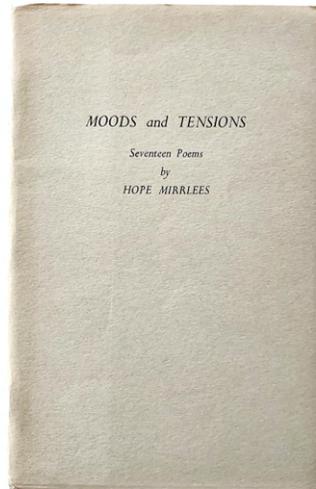
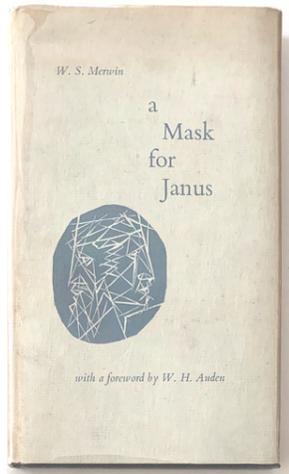
Clements A13. *Semina Culture* p. 217.



Poetry is a muscular principle and a revolution for the body-spirit and intellect and ear. Making images and pictures, even when speaking with melody, is not enough. There must be a quality of pure beauty and energy that does not mimic but joins and exalts reality and states the daily higher vision. To dim the senses and listen to minor energies is not in itself a religious experience. It does not matter what it is called. Laughter as well as love is passion. The loveliness the nose sniffs in air may be translated to sound by inferior perceptive organs. The touch of wheat on the fingertips may become a cry when time is stopped. Speed like calmness may become a pleasure or gentle muffled sound. A dahlia or fern might become pure speech in meditation. A woman's body might become the sound of worship. A goddess like called at the base of man's body, and pure tactile sound might awaken her. There are no laws but living changing ones, and any system is a touch of death. My eyes are infinite dark brown and sometimes blue. I believe in LIBERTY, BEAUTY, FREEDOM, AND THE CREATION OF MY SOUL AND HELPING OTHERS IN THE CREATION OF THEIRS through poetry. —Michael McClure. The poet will read recent works Friday evening MIDDNIGHT May 15th at the Cinema Theatre. Photo of poet by Wallace Berman

40 **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.



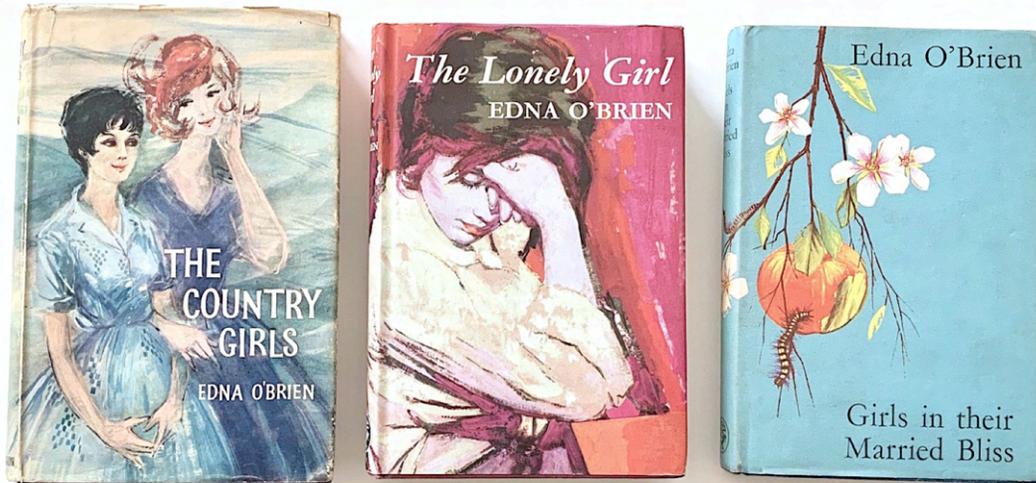
41 **MIRRLEES, Hope.** *Moods and Tensions* [cover-title]. *Seventeen Poems*. [n.p.]: [privately printed], n.d. [c. 1965]. First edition. [2], 33 pp. Stapled printed wrappers. Minor wear to spine and extremities, near fine. \$1500

Mirrlees is best known for her 1926 fantasy tale *Lud-in-the-Mist* and the modernist poem *Paris*, published by the Hogarth Press in 1919. Much later in life she self-published two small collections of verse, *Poems* (c. 1963) and this volume, likely while she was resident in South Africa. The first volume consisted of eight poems, all of which are collected here along with nine new ones. The 1976 collection, also called *Moods and Tensions* and published by the Amate Press, added four new poems. Quite rare, OCLC locates six copies.

42 **O'BRIEN, Edna.** *The Country Girls* [together with:] *The Lonely Girl* [and:] *Girls In their Married Bliss*. London: Hutchinson/Jonathan Cape, 1960-1964. First editions of Edna O'Brien's first three novels, the "Country Girls" trilogy. 224; 254; 190 pp. Publisher's cloth, dust jackets. *The Country Girls*: spine slightly rolled, corners slightly bumped; jacket shows edgewear and some small chips at the top corners, two pieces of old tape reinforcement on head and tail of spine verso. *The Lonely Girl*: slight rubbing to head and tail of spine, corners slightly bumped; jacket has minor edgewear. *Girls In Their Married Bliss*: top corners bumped; jacket shows corresponding bumps and minor edgewear. \$950

Altogether a crisp and bright set of this landmark in modern Irish literature. The critic Eimar McBride wrote of it, "O'Brien's invocation of women characters who dared desire more from life than the traditional domestic and sexual servitude, emotional disaffection and intellectual

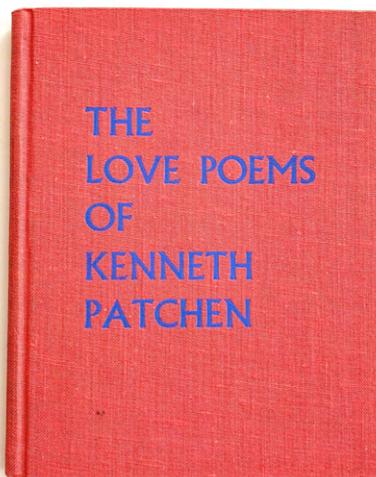
abnegation was nothing short of revolutionary.... *The Country Girls*, often referred to as the quintessential tale of Irish girlhood, is not the novel that broke the mould: it is the one that made it.”



43 **PATCHEN, Kenneth.** *The Love Poems of Kenneth Patchen.* San Francisco: City Lights Books, 1960. First edition. 48 pp. Original publisher's red cloth, lettered in blue on the front board and the spine. Foxing throughout, covers clean and bright.
\$600

One of 300 copies printed of the hardcover issue, advertised by City Lights as a "Gift Edition." Issued as Pocket Poets volume no. 13. Some of Patchen's most beautiful, tender verse. The deluxe edition is uncommon.

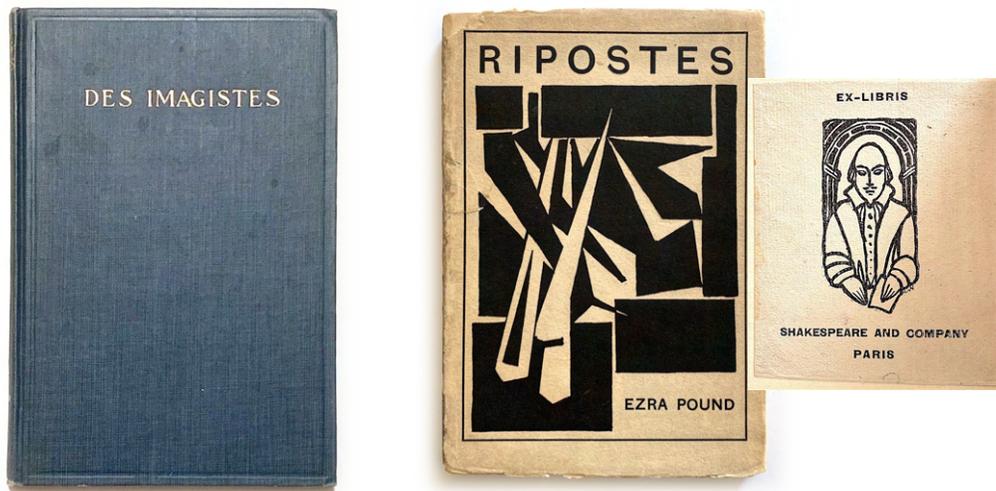
Cook, Pocket Poets, pp. 39-41. Cook, City Lights, 29. Morgan A31 (this issue not specifically noted).



44 [POUND, Ezra, ed.] *Des Imagistes*. An Anthology. New York: Albert and Charles Boni, 1914. First edition. First edition in book form, earlier published as an issue of *The Glebe*. 63 pp. Blue cloth, ruled in blind on the front board and lettered in gilt on the front board and the spine. Spine a little darkened, some spotting to spine and rear board edge. Slight rubbing to head and tail of spine and corners. Interior clean and tight. \$600

Includes contributions by Richard Aldington, Hilda Doolittle, William Carlos Williams, Amy Lowell, James Joyce (one of his earliest appearances in America), Pound, Ford Madox Ford, and others.

Gallup B7a. Boughn B2a. Slocum & Cahoon B4. Harvey B8. Not in Wallace.



45 POUND, Ezra. *Ripostes*. Whereunto are Appended the Complete Poetical Works of T. E. Hulme, With Prefatory Note. London: Elkin Mathews, 1915. Fourth issue, with first edition sheets and cancel title-page. 63 pp. Original printed wrappers, with cover design by Dorothy Shakespear Pound. 400 copies were issued. Ex-libris of Shakespeare and Company, Paris, two plates mounted on both inside front cover and verso of front flyleaf. \$2250

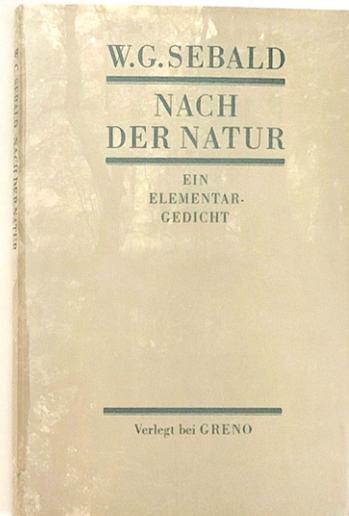
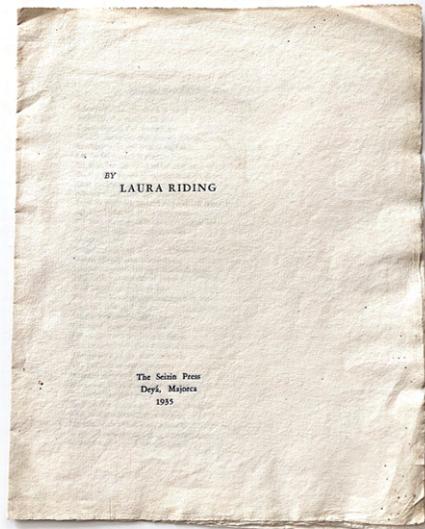
A rare and desirable issue, due to the striking cover, similar to Pound's *Catholic Anthology* published the same year.

Gallup A8d.

46 RIDING, Laura. [*The Second Leaf*]. Deyá, Majorca: The Seizin Press, 1935. First edition. Single sheet of cream laid paper, folded twice, unbound, to form [8] pp. [1], title-page, [2], blank, [3-6], text, [7-8], blank. Top edge cut. Some edgewear and minor browning and spotting. \$450

A poem which later became part II of "Disclaimer of the Person," which appeared in Riding's *Collected Poems*. This was the last text printed by Riding and Graves on their Crown Albion handpress.

Wexler A25.

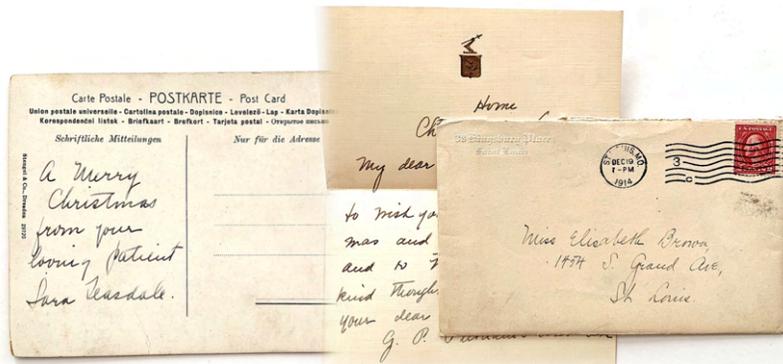
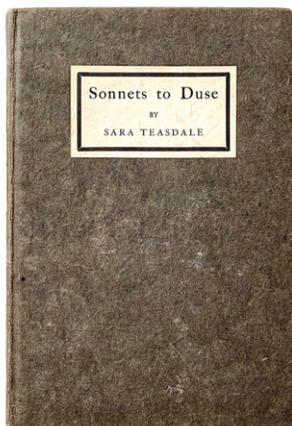


47 SEBALD, W.G. *Nach der Natur*. Ein Elementargedicht. Nördlingen: Verlegt bei Franz Greno, 1988. First edition. 98, [6] pp. Dark green cloth, lettered and ruled in black on the front board and the spine, with the dust jacket. Slightest of rubbing to the jacket corners, near fine or better. Photographs by Thomas Becker. \$600

Sebald's first non-academic publication, three long prose-poems. An elegant and beautifully printed book.

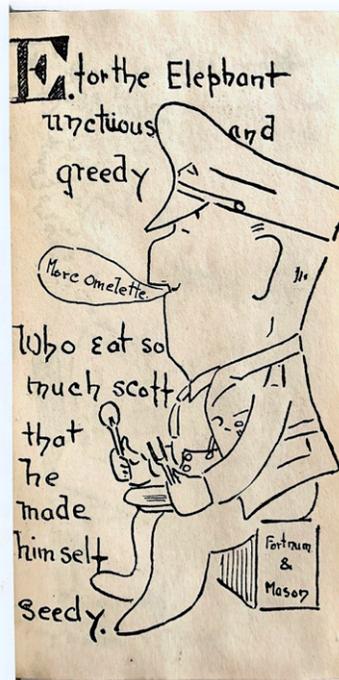
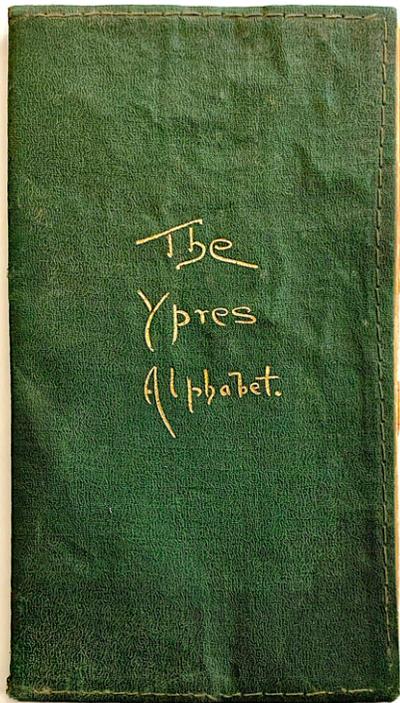
48 TEASDALE, Sara. *Sonnets to Duse*. Boston: The Poet Lore Company, 1907. First edition. 44 pp. Original dark gray paper boards, printed labels on front board and spine. Slight rubbing to boards and corners, spine label darkened, near fine. \$2500

Teasdale's first book, which was published at her parents' expense in an edition of one thousand copies. A collection of lyrics in which Teasdale projected her ideals of the perfect artist of beauty and femininity onto the great Italian actress Eleonora Duse, whom ironically Teasdale never saw perform. Inscribed by Teasdale on the front free endpaper and dated in 1907. Laid in is an Autograph Letter Signed by Teasdale to the same recipient, in original mailing envelope with Teasdale's embossed St. Louis return address, postmarked 1914, and an Autograph Postcard Signed as well. The relationship of Teasdale to the recipient, Miss Elizabeth Brown, is unclear, but quite warm.



49 [WORLD WAR I]. Truman, C.M., and J. Leslie. *The Ypres Alphabet*. [n.p.]: [privately printed], [n.d., c. 1917]. First and likely only edition. [27] leaves, printed on recto only. Leatherette covers, stitched, cover lettered in gilt. Handling and use wear, some soiling to rear cover, preliminary leaves brittle with a closed tear on the title-page and some chipping to the fore-edge, a very good copy of a fragile item. \$850

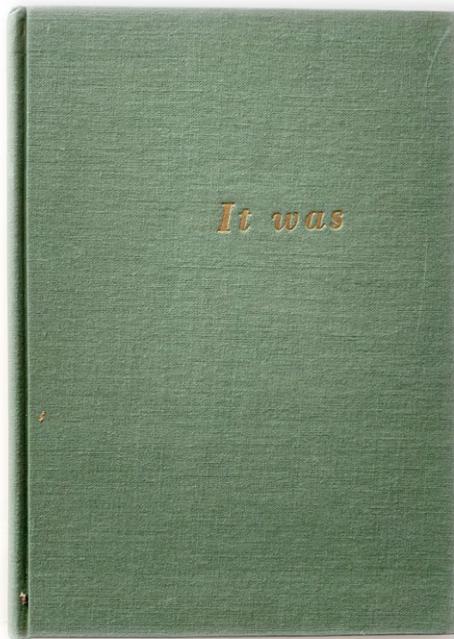
A rare war alphabet in verse with illustrations. "Ypres is in Belgium, and was the setting for five long battles between the Germans and the Allied Forces during the First World War. 2nd Lieutenant Major J. Leslie and Major Lieutenant Colonel C.M. Truman both joined the 12th Royal Lancers cavalry regiment in 1914, the first year of the war. Both men were decorated for merit and held Distinguished Service Orders, and Leslie had also been awarded the Military Cross. *The Ypres Alphabet* was written between 1915 and 1917, and had a small print run; it is a very rare book today. It was published using cyclostyling, a method for duplicating hand-drawn content with a small toothed wheel to make a stencil." -Irish National War Memorial Gardens, website. OCLC locates one copy, University of Birmingham, with two other copies found at the location above and the Imperial War Museums.



50 ZUKOFSKY, Louis. *It Was*. Kyoto: Origin Press, 1961. First edition. 132 pp. Green cloth, lettered in gilt on the front board and spine, with the rare original glassine wrapper. One of fifty numbered copies, of a total edition of 250 copies, signed by Zukofsky. Uniform light toning to pages, glassine shows some minor rubbing at the extremities. \$500

Prose works, handset and printed by the Genichido Press in Kyoto.

Celia Zukofsky, LZ Bibliography, p. 10.



All items subject to prior sale and are guaranteed as described. For any return, please contact us within 10 days of receipt. Libraries may be billed according to their needs; deferred billing is available. Payment by check, wire transfer, PayPal, and credit cards accepted. California sales tax (if applicable) and shipping will be added. Further information and more photographs of any item provided on request.