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TWENTY-FIVE

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1 🐞 (The Allen Press). Goll, Yvan. *Four Poems of the Occult*. Edited and with introductions by Francis Carmody. Illustrations by Fernand Léger, Pablo Picasso, Yves Tanguy & Jean Arp. Kentfield, California: 1962. Folio, five volumes in wrappers, with publisher's chemise and lightly worn cloth slipcase as issued, fine condition. 98 unnumbered leaves, 11 x 16 inches. One of 150 copies, printed on the handpress, on Rives paper, with hand-colored initials and decorations by Mallette Dean. Signed by Lewis and Dorothy Allen, and Mallette Dean. The translations were chosen and edited by Carmody; except for "Elegy of Iphetonga" this is their first publication in English, also the first time the illustrations were reproduced. Arp's engravings were printed from his original blocks, Tanguy's etchings were reproduced by line engravings and Picasso's lithographs by gravure. "Our most formidable and ambitious undertaking," *The Allen Press Bibliography*, 25 \$2,750

2 🐞 Arp, (Hans) Jean. *Soleil Recerclé*. Paris: Louis Broder, 1986. First edition. 61 p., folio, 49 x 39 cm. Wrappers, in publisher's vellum backed chemise and slipcase. One of 150 copies, all printed on *vélin*. Fine condition. 19 woodcuts, including one numbered and signed woodcut printed on handmade Rives, and text by Arp. Arp had originally produced a series of 19 paper collages to illustrate his poems, he then used the collages to produce woodblocks from which this portfolio was printed; the blocks themselves were later painted and turned into sculptures. Arntz 250-269. \$10,000

3 🐞 Baj, Enrico. *La Cravate ne Vaut pas une Medaille*. Geneva: Rosseau, 1972. First edition. Folio, 40 x 40 cm. unbound in cardboard chemise and slipcase with original Lego multiple on its face, signed, and numbered. Small chip from the upper right side of the Lego base. No 11 of 30 copies (second paper) with 3 numbered and signed collages, from an edition of 200, all printed on Arches paper by silkscreen and lithograph, with items of appliqué and a loose multiple. Some offsetting, else fine. \$3,750.00



ITEM 3

4 🐞 [Baldessari, John]. Sterne, Lawrence. *The Life and Opinions of Tristram Shandy, Gentleman*. San Francisco: Arion Press, 1988. Three volumes, in publisher's slipcase as issued. Comprising the novel, an essay "Lawrence Sterne and Tristram Shandy," by Melvyn New, and an accordion-fold of 41 panels for illustrations, Baldessari's "Photo-collages for Tristram Shandy, with quotations from the novel", each measures 10¼ by 6¾ inches. The texts were printed by letterpress on specially made Curtis Ruysdael paper, and the photo-collages and quotations were printed by offset lithography in black and seven colors on Curtis Brightwater Cover. The novel is bound in half green calf with marbled paper over boards; the essay in paper over boards and the accordion-fold for the illustrations has green paper covers, foil stamped. One of an edition of 400 copies, signed by Baldessari. Fine condition. Slipcase lightly spotted. \$2,000

#### BATAILLE TO QUENEAU

5 🐞 Bataille, Georges. *Le Bleu du Ciel*. Paris: Jean-Jacques Pauvert, 1957. First edition of Bataille's dark novel, written in 1935 but withheld by him from publication for 22 years. Original wrappers, fine, unopened. Copy 252 from an edition of 3000. Inscribed to his old comrade Raymond Queneau: "à Raymond bien amicalement / Georges". Along with Queneau, Bataille was a signer of the anti-Breton pamphlet "Un Cadavre" in 1930, they were political allies during that and the following decade; in the mid-1930s Bataille attended Alexandre Kojève's seminars, which Queneau also attended. It was the almost simultaneous publication of three books in 1957, *L'Érotisme* (Les Éditions de Minuit), *La Littérature et le Mal* (Gallimard, where Queneau was editor) and *Le Bleu du Ciel* which brought about Bataille's first popular recognition. \$5,000

6 🐞 (Baudelaire, Charles). *Album de la Galerie Contemporaine. Biographies & Portraits*. Paris: Revue Illustrée [ca. 1878]. First edition. Original grey cloth, a little rubbed; the plates in superb condition, one text



ITEM 6

page with a marginal stain. With 12 carbon print photographic portraits: Arsène Houssaye (Carjat) – Théodore de Banville (Tour-tin) – Chanzy – Ferdinand Fabre (Nadar) – Ch. Baudelaire (Carjat) – Henri Monnier (Carjat) – Gondinet (Nadar) – Legouvé (Nadar) – Louis Blanc (Carjat) – Octave Feuillet (Adam-Salomon) – Denfert-Rochereau (Carjat) – Spuller (Carjat). \$2,500

7 📖 **Beckett, Samuel. *Echo's Bones and other Precipitates*.** Paris: Europa Press, 1935. First edition. Original printed wrappers, a fine copy, one of 250 on Alfa paper. Specially signed by Beckett on the title page. \$4,500

EARLY ASSOCIATION

8 📖 **Beckett, Samuel. *L'Innommable*.** Paris: Les Éditions de Minuit, 1953. First edition, ordinary paper copy, one of 3000 printed. Original wrappers, covers spotted, text paper browned as always, unopened. The third novel of Beckett's trilogy. In-scribed "for Austryn Wainhouse / cordially / Sam Beckett / Paris July 1953". Wainhouse had worked for Olympia Press and was one of the editors of *Merlin*, who published Beckett's *Watt*. He became known as a translator (of Sade, Bataille, de Beauvoir, etc)

and won a National Book Award for translation in 1971. \$2,750

9 📖 **Beckett, Samuel. *Séjour*.** Paris: G.R., 1970. First edition. Original wrappers, 258 x 190 mm., a fine copy, in publisher's clamshell case. Illustrated with five etchings after drawings by Jean Deyrolle. One of 150 numbered copies on Rives paper, from a total edition of 175 (plus 17 h.c.), signed by Beckett and with the Deyrolle studio stamp. Preface by the publisher Georges Richar explaining the project and Beckett's choice, after Deyrolle's death, of the five drawings to be used for the etchings. \$1,500

10 📖 **Beckett, Samuel. *The North*.** With three original etchings by Avigdor Arikha. London: Enitharmon Press, 1972. First edition. [5], 7 p., 3 leaves. Folio, 295 x 410 mm. Original wrappers, in paper folder which carries a blind impression of the title, linen chemise and slipcase as issued. Fine copy, the chemise lettering is slightly faded. One of 130 press-numbered copies printed at the Rampant Lions Press on English handmade paper, signed by Beckett and with each etching signed by Arikha. The text is a previously unpublished fragment from *Le Dépeupleur* (1970, in English in *The Lost Ones*, 1972). The etchings, printed by Studio Prints, London are: "The Vanquished I," "Hair," and "The Vanquished II". \$2,500

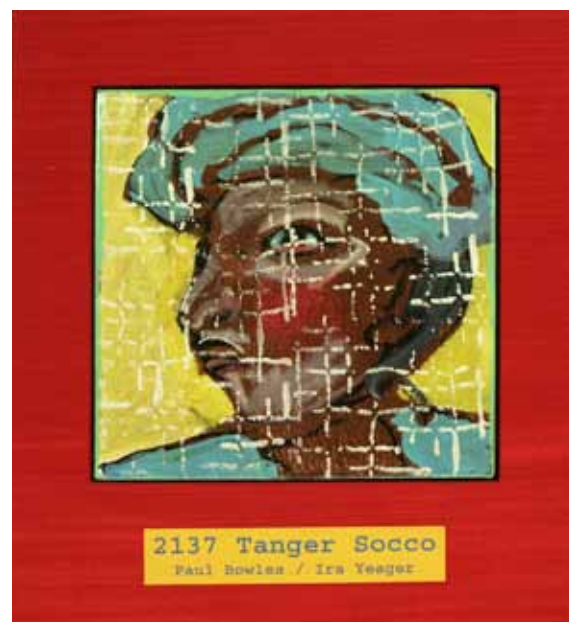
11 📖 **Benjamin, Walter. *Ursprung des deutschen Trauerspiels*.** Berlin: Ernst Rowohlt Verlag, 1928. First edition. Original purple wrappers, printed in gold, fine, in a fine dust jacket. A beautiful copy. \$3,000

ONE OF 15

12 📖 **Blanche, Jacques-Émile. *Mes Modèles. Souvenirs littéraires*.** Maurice Barrès, Thomas Hardy, Marcel Proust, Henry James, André Gide, George Moore. Paris: Librairie Stock, 1929. First edition. Half dark red morocco with marbled boards by M. Capelle. Slight shelf wear, else fine. *Tirage de tête*, one of 15 copies (10 numbered and 5 h.c.) on imperial japon, from a total edition of 500, containing 16 hors-text plates reproducing the author's portraits of literary figures. \$400

13 📖 **Boltanski, Christian. *10 Portraits Photographiques de Christian Boltanski 1946-1964*.** Paris: Multipli-cata, 1972. First edition. 20 pp. Original wrappers, fine. One of 500 copies, signed by Boltanski. \$750

- 14 🐉 **Bowles, Paul.** *2137 Tanger Socco*. Letters from Paul Bowles to Ira Yeager. Paintings by Ira Yeager. Berkeley: Del Milion Editions, 2011. First edition. Portfolio, 40 pages, 17 x 19 inches. One of an edition of 30 copies, signed by the artist, the printer, and the publisher. A selection of 20 unpublished letters (1962–1986) from Paul Bowles with eight accompanying watercolors and an original oil and acrylic painting on canvas by Ira Yeager. Yeager’s illustrations for *2137 Tanger Socco* were inspired by his memories of Morocco and his travels in North Africa. Designed and printed in an edition of thirty numbered copies by Peter Rutledge Koch on Hahnemühle Copperplate paper. Each copy contains eight relief prints hand water-colored by the artist. An original oil and acrylic painting on canvas has been set into the cover of each of the red cloth covered boxes. \$5,000



ITEM 14

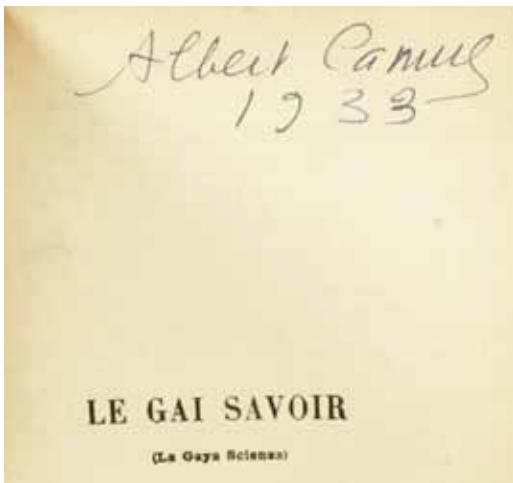
- 15 🐉 **[Braque, Georges]. Satie, Erik.** *Leger Comme un Oeuf*. Paris: Louis Broder, 1957. First edition. 135 x 167 mm. One full-page engraving by Georges Braque. One of 100 numbered copies, signed by the artist. Bound by Timothy C. Ely in brown French goatskin, with gold and colored tooling, over wire forms, black and orange sewn silk headbands, top edge painted black and decorated with platinum wire, Japanese paper endsheets; folding case lettered in gilt. \$3,000
- 16 🐉 **Burroughs, William S.** *Naked Lunch*. New York: Grove Press [1962]. First American edition. Black cloth backed boards, fine copy in slightly used dust jacket. Inscribed by Burroughs, and with a typed postcard signed, agreeing to sign the copy. 3500 copies were printed of this edition, fewer than of the Olympia Press first edition. It contains also the first book appearances of Burroughs’s “Deposition: Testimony concerning a Sickness,” and “Letter from a Master Addict to Dangerous Drugs.” With a copy of a 1992 edition inscribed by Burroughs to biographer Virginia Spencer Carr “with shared memories of Paul Bowles and old Tangier,” together in a cloth clamshell box with leather label. \$2,750
- 17 🐉 **[Calder, Alexander]. Prévert, Jacques.** *Fêtes*. Paris: Maeght (1971). First edition. Portfolio, unbound sheets, 33 x 44.5 cm., in orange cloth drop-back box, as issued. Cover and seven full-page color engravings by Calder. Prévert’s poem is a word-portrait of the artist. One of 50 copies on Richard-de-Bas handmade paper, from a total edition of 200, signed by the poet and the artist. A fine copy, the box a bit faded. \$10,000
- 18 🐉 **[Calder, Alexander]. Caldwell, Erskine.** *The Sacrilege of Alan Kent*. Paris: Maeght (1976). Portfolio, unbound sheets in wrappers with original etching. 45 x 40 cm. 99 pages. 20 original color etchings. One of 100 copies in English from a total edition of 200. Signed by Calder and Caldwell. Fine condition. This was Calder’s last illustrated book; he died a few days before it appeared, as the publisher’s inserted note indicates. \$10,000

#### CAMUS’S NIETZSCHE

- 19 🐉 **(Camus, Albert) Nietzsche, Frédéric.** *Le Gai Savoir*. (*La Gaya Scienza*). Traduit par Henri Albert. Paris: Mercure de France, 1921. Simply bound in half red goatskin with marbled boards. Excellent condition. Albert Camus’ copy, signed and dated 1933 in blue ink on half-title and annotated in pencil, in minute handwriting.

A highly important book acquired in Algiers by Albert Camus in 1933, probably following the recommendations of Jean Grenier, his professor of philosophy, when the future writer was not yet twenty years old, and kept throughout his life, despite many moves, (from Algiers to Oran and particularly in France during the war). Some of the annotations are suggestive of Grenier, who may have given the book to his protégé. In Camus’ earliest journal, written in April 1933, he refers to his reading of Nietzsche.





ITEM 19

Nietzsche was a major inspiration for Albert Camus, whose engagement with him continued for his whole life. He devoted a chapter of *L'homme révolté* (*The Rebel*) to him. In a letter written from Cabris in late February 1950 when he was writing *L'homme révolté*, Camus said of Nietzsche "C'est le seul homme dont les écrits aient exercé, autrefois, une influence sur moi."

On January 4, 1960 Camus was returning to Paris with Michel Gallimard in Gallimard's Facel-Vega. Near Sens, the Facel-Vega, after swerving off the road, struck a tree. The shock instantly killed Camus, and seriously injured Gallimard, who died several days later. In Camus' briefcase was the manuscript for his unpublished novel *Le première homme*, a school edition of *Othello*, and this copy of *Le Gai Savoir*. (See Lottman, *Albert Camus* (1979) pp. 664-5.)

Marks of emphasis or annotations occur on more than 120 pages.

Among the annotations or notes are a reference to the novel *Requiem for a Nun* by William Faulkner, published in France in 1951, adapted for the stage by Albert Camus in 1956, (adaptation published in 1957 by Gallimard), references to Molière, to Marcel Marceau (who played in *L'Etat de siège* in 1948) and to Albert Vidalie.

With an invitation card, found in the book, addressed to Albert Camus, inviting him to attend the performance of a play in March 1957, which he used to make notes and probably as a book mark. On the back of the card are notes in pencil in Camus' hand and two small drawings of suns around the name of Verkhoven (i.e. Stepan Verkhovensky, central character of *The Possessed*, Dostoyevsky's novel adapted for theater and directed by Camus in January 1959, an adaptation on which he worked since 1953). Other notes on this card include: Another reference to *The Possessed* and *Nemesis* (in 1958, Camus planned to write a novel on the myth of *Nemesis*); mention of a breakup letter (probably a draft letter addressed to his wife Francine, whom he was considering divorcing in 1958, a time in which his love life was very complicated; appointments at the NRF and the indication of an incredible amount of work. An immensely moving and resonant object. \$25,000

- 20 📖 **Carroll, Lewis.** *Alice's Adventures in Wonderland.* By Lewis Carroll. With forty-two illustrations by John Tenniel. New York: D. Appleton, 1866. Original red cloth, gilt, gilt edges. This first printing was produced for Macmillan in 1865, however all but a few copies were withdrawn because of the unsatisfactory printing quality and the sheets sold to Appleton, with 1000 new title pages, for publication in America. Thus, this is the earliest obtainable printing. Christmas 1866 gift inscription. The Frank J. Hogan - Charles J. Rosenbloom with their bookplates. Ends of spine frayed, corners a trifle worn, spine gilt a bit rubbed, a very good copy. \$12,500
- 21 📖 **Carroll, Lewis.** *Through the Looking-Glass and What Alice Found There.* Illustrated by John Tenniel. New York: The Limited Editions Club, 1935. Original blue calf, gilt. A little rubbing to extremities, but a very good copy, in the slipcase. One of an edition of 1500, this one of approximately 500 copies that were signed by Carroll's young friend and model for "the original Alice," Alice Hargraves. \$1,000

#### INSCRIBED

- 22 📖 **Cather, Willa.** *The Professor's House.* New York: Knopf, 1925. First edition. Cloth backed boards, hinges expertly strengthened; a very good copy in a decent dust jacket, with shallow chipping at the head and some light damp marks on the spine. Half morocco case. Inscribed by Cather to Alice Roullier, who was the daughter of an important art dealer in Chicago, and herself chairman of the exhibition committee at the Chicago Arts Club. Cather gave the William Vaughn Moody Lecture at the University of Chicago on Nov. 17, 1925, so it was likely this was the occasion of the inscription. Bookplate of Clifton Waller Barrett. \$12,500
- 23 📖 **Cather, Willa.** *Death Comes for the Archbishop.* New York: Knopf, 1927. First edition. One of only fifty numbered and signed copies printed on Japan vellum. Original full cream vellum paper, gilt-stamped, top

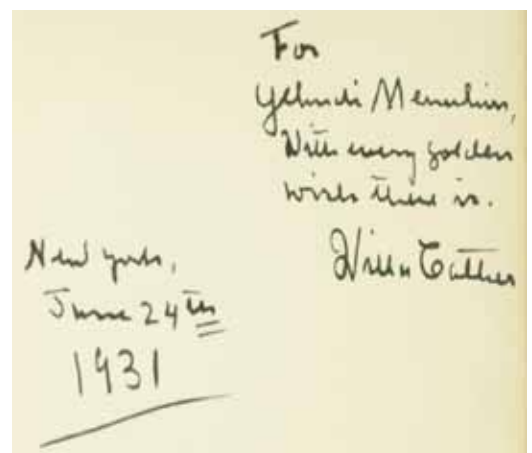
edge gilt. Slight mottling to the spine, but a bright and fine copy, in the publisher's green paper slipcase with label, This ultra-limited issue of Cather's masterpiece is seldom offered for sale. \$15,000

- 24 ♣️ **(Cather, Willa) Pierre–Quint, Leon. Marcel Proust. *His Life and Work*.** Translated by Hamish and Sheila Miles. New York: Knopf, 1927. First American edition. Yellow cloth, fine in dust jacket. Inscribed by Willa Cather to her first friend from her days in Pittsburgh: “For May Willard, to recall the happy hours I spent in the loveliest house I know in the world. Willa Cather” Cather arrived in Pittsburgh in 1896, and one of the first places she visited was the Carnegie Library, where Willard was the reference librarian. They travelled to New York together in 1906, and exchanged visits in later years. May Willard pre-deceased Cather, and it is likely that Cather, obsessed with privacy, retrieved and destroyed whatever letters she had sent. In any event, we cannot find record of any other extant association book or letter documenting this important relationship.

In 1919 Elizabeth Sergeant gave Cather in 1919 some books of Proust, probably the first two volumes of *A la recherche du temps perdu*, and Frank Swinnerton sent her *Within a Budding Grove* in 1924. In 1933 Cather would call Proust “the greatest French writer of his time”. Like his, her works show the nostalgia she expressed in this inscription; she had earlier told Sergeant, after the beginning of the war and Isabelle McClung’s marriage, which in effect ended Cather’s Pittsburgh life, “Our present is ruined – but we had a beautiful past”. This beautiful past evoked in the inscription was the intellectual and aesthetic awakening that she first experienced during those years in Pittsburgh, and the passion for French literature that she shared with Willard, in that “loveliest house” (this could well refer to the Carnegie Library which Cather loved). It is moving to see her recall those days with this book, not her own work, but a thoughtful gift, the first biography of Proust in English, presented at the height of her success. \$3,500

#### CATHER TO MENUHIN

- 25 ♣️ **Cather, Willa. *Shadows on the Rock*.** New York: Knopf, 1931. First edition. Green cloth, printed paper labels, spine faded, in lightly used dust jacket. Inscribed “For Yehudi Menuhin, With every golden wish there is. Willa Cather. New York, June 24th, 1931.” This pre-publication presentation (publication date was August 1) to the 15 year-old violinist documents what would become perhaps the most important friendship of Cather’s later life. In May 1930, while writing *Shadows on the Rock*, Cather visited her old friend Isabelle McClung Hambourg in Paris, and through the Hambourgs (Isabelle’s husband Jan was a concert violinist) she met Yehudi and his family. Their friendship developed quickly, and Cather wanted to dedicate *Shadows on the Rock* to the Menuhin children, but was talked out of it by a friend of the family, who thought the parents would be offended by the attention, and the book carries no dedication. In 1933 the Menuhins lived across Central Park from Cather, and she spent much time with Yehudi, writing a friend that the children were the chief treasure of her life. Through Menuhin, Cather renewed the happiness she found in music (according to Edith Lewis this had been lacking for most of the previous five years) which led to the theme of her next novel, *Lucy Gayheart*. His music and friendship was one of the few bright spots in her later years. Menuhin’s autobiographical writings, too attest to their closeness and her great importance in his life.



ITEM 25

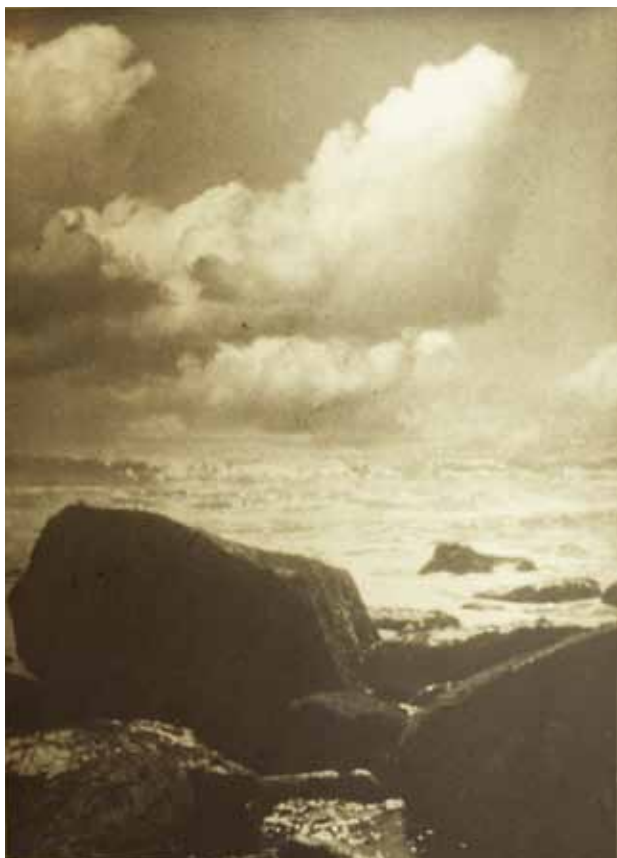
Through Menuhin, Cather renewed the happiness she found in music (according to Edith Lewis this had been lacking for most of the previous five years) which led to the theme of her next novel, *Lucy Gayheart*. His music and friendship was one of the few bright spots in her later years. Menuhin’s autobiographical writings, too attest to their closeness and her great importance in his life. \$22,500

- 26 ♣️ **[Charlot, Jean]. Claudel, Paul. *Picture Book*.** 32 Original Lithographs by Jean Charlot. Inscriptions by Paul Claudel. Translated into English by Elise Cavanna. New York: John Becker, 1933. First edition. Original printed wrappers, 22 x 28 cm., in folding printed paper case. 69 leaves, 32 color lithographs. One of 500 copies signed by Charlot, designer Merle Armitage, and printer Lynton R. Kistler. Fine condition, the fragile paper case has been restored on the folds. “Typical of Charlot’s Mexican figure style are these lithographs, drawn by the artist on zinc plates rather than stones.” *The Artist and the Book*, 54. \$1,750

ORIGINAL PLATINUM PRINTS

27 🌊 [Coburn, Alvin Langdon]. *The Cloud*. By Percy Bysshe Shelley. With photographs by Alvin Langdon Coburn. Los Angeles: C.C. Parker, 1912. First edition. Quarto, 9½ x 15 inches. [51] p. (on double leaves), [6] leaves with mounted plates. Number 21 of an intended edition of 60 copies, signed by Coburn. The book contains six original 7 x 5 inch platinum prints, printed by Coburn, mostly taken in California (one in Yosemite and one near Mount Wilson). With the prospectus (split on its fold) laid in. Text printed in brown ink on french-folded sheets of Strathmore Japan paper. Original canvas backed boards, paper label on front cover. Ends of spine worn, boards scuffed and soiled, offsetting to text paper, the prints are in very good condition. The only book of Coburn's illustrated with original prints.

Coburn arranged for publication of this book, according to the prospectus it was "produced under his personal supervision," at the time of his exhibition of 50 California photographs at the Blanchard Gallery in Los Angeles. The nominal publisher C.C. Parker was a bookseller who had established a shop on S. Broadway in 1895. Coburn was an acknowledged master of the gum-platinum print technique, of which he wrote "In the gum-platinum process the first step was to make a platinum print, which could be either in the normal silver grey colour, or toned to a rich brown by the addition of mercury to the developer. The finished print was then coated with a thin layer of gum-bichromate containing pigment of the desired colour. I found Vandyke brown especially suitable owing to its transparency, and by having the underlying platinum print in the grey, a very pleasant two-colour effect was produced. The bichromated print was replaced behind the original negative, great care being taken to get it accurately in register. It was then re-exposed and developed in the usual way. It was in the nature of platinum prints that the shadows were somewhat weak; by superimposing a gum image they were intensified. The whole process added a lustre to the platinum base comparable to the application of varnish, at the same time preserving the delicacy of the highlights in the platinum print. If the shadows were still not deep enough, a second coating of pigmented gum, or even a third, could be added and the print re-exposed, but with skill and practice one coating of gum was usually sufficient. To my regret, platinum paper was no longer manufactured after World War I, for it gave very delicate gradations of tone and had the advantage of absolute permanence." Coburn also wrote: "Clouds are especially good subject matter for the photographer. . . . The patterns of moving clouds and water are never the same from now to all eternity, and these patterns are ever moving to our continual delight. I have made hundreds of photographs of clouds and never tire of them. Once I made a little book illustrating Shelley's Ode 'The Cloud' with six original platinum prints. Only sixty copies were to be printed and even all these were not made. I only know of one surviving copy in addition to my own, so this is doubtless my rarest book!" *Alvin Langdon Coburn Photographer. An Autobiography* (Dover, 1978), pp. 18, 46.



\$60,000

28 🌊 Cocteau, Jean. *La Lampe d'Aladin*. Poèmes. Paris: Société des Éditions (1909). First edition of Cocteau's first book, published when he was 19 years-old. Contemporary half cloth with marbled boards, original wrappers and spine bound in. Edges browned, marginal tear in half title, otherwise in very good condition. Inscribed above the the half title to his close friend: "À Lucien Daudet, son ami d'enfance. Jean Cocteau." Below the printed half title is written "VIEUX LIVRE!", the ink is similar but we are not sure if this is also Cocteau's hand, perhaps it was written at another time. Cocteau had met Lucien, son of Alphonse Daudet, who was 9 years his senior, in 1908. In 1911 he spent much time with the Daudet family and travelled to Algeria with Lucien.

\$2,000



- 29 🐞 **Coward, Noel. *Nothing is Lost***. Cambridge, Mass.: The Lowell-Adams House Printers, 1966. First edition. Broadside, 10 x 15 inches. One of 85 numbered copies, signed by Coward and block-print artist John Rhodes. Fine, with a typed note of compliments on Coward's notepaper. \$1,250

KICKSHAWS PRESS COLLECTION

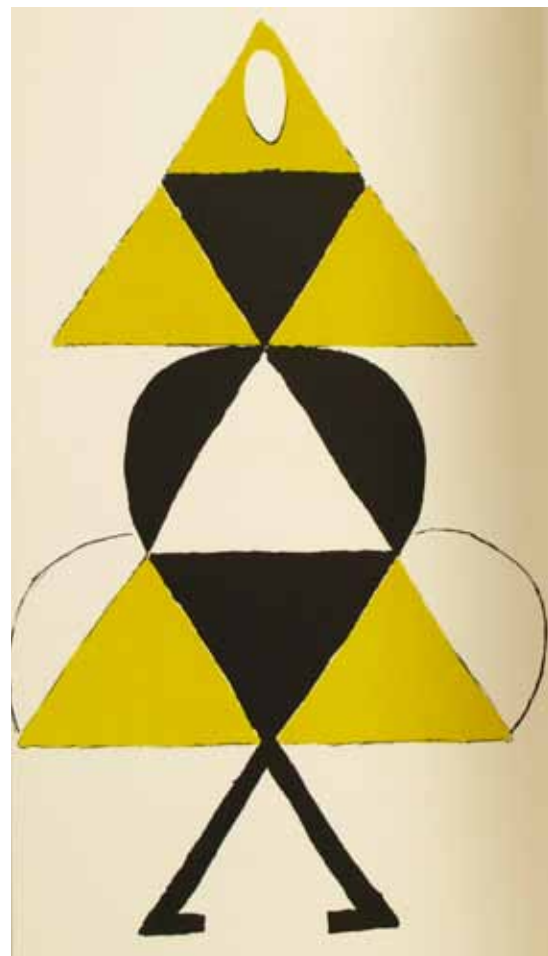
- 30 🐞 **Crombie, John and Sheila Bourne**. A fine collection of works designed and printed by Crombie, often illustrated by Bourne. Paris: Kickshaws, 1979-2001. Of the 87 titles issued in Paris by Crombie 1979-1997 and listed in the checklist of his work published by Minotaurus Boekwinkel, (*Kickshaws: 'n typografisch avontuur in Parijs*, Amsterdam 1997), we have 78, plus two not listed in the checklist, and 13 published subsequently. All in fine condition. Further details available upon request. \$12,500

ONE OF 20

- 31 🐞 **[Delaunay, Sonia]. Rimbaud, Arthur. *Les Illuminations***. Paris: Damase, 1973. 56.5 x 39.5 cm., 80 pages. Original wrappers, in publisher's printed cloth clamshell case with black suede lining. Illustrated by Sonia Delaunay with 15 pochoir compositions, one incorporating a photograph of Rimbaud. Designed by Jacques Damase, the pochoirs were printed at Atelier Daniel Jacomet and the typography by Jack Renaud. From a total edition of 90 copies, all on Arches paper and signed by Delaunay, this is number 20 of 20 with a suite of the 15 pochoirs each numbered and signed by Delaunay, and with her studio stamp on the verso (copies 1-9 also contained an original gouache). Sheets in perfect condition, the case has small splits and a faint stain. \$17,500

- 32 🐞 **[Delaunay, Sonia]. Tzara, Tristan. *Juste Présent***. Eaux-fortes de Sonia Delaunay. Paris: La Rose des Vents (1961). First edition. 29 x 39 cm., original wrappers in publisher's chemise and pochoir-printed slipcase. Fine condition, slipcase and chemise somewhat darkened. Copy 27 of 40 on *Japon Nacré*, from a total edition of 140, signed by Tzara & Delaunay. With the complete additional suite of 8 signed engravings on Japon Nacré plus one hand-colored engraving on Arches. \$15,000

- 33 🐞 **[Delaunay, Sonia]. Tzara, Tristan. *Le Coeur a Gaz***. Costumes de Sonia Delaunay. Paris: Jacques Damase (1977). Original wrappers, fine. 30 x 45 cm. The book reproduces in 12 lithographs the models for theatre costumes for Tzara's play created by Sonia Delaunay in 1923. One of an edition of 200, all on Arches paper and signed by the artist. \$5,000



ITEM 33

- 34 🐞 **Dresser, Christopher. *Unity in Variety, as Deduced from the Vegetable Kingdom***. London: James S. Virtue, 1860. First edition. Original green cloth, slight rubbing to extremities, small tear in the half title, a very good, bright, copy. Signed by Dresser on the title page. Bookplates of Charles Edward Fewster, Hull (he also owned an album of Dresser's drawings, now at the V & A). \$800

- 35 🐞 **[Duchamp, Marcel]. *View: The Modern Magazine***. Marcel Duchamp Number, Series V, No. 1. New York: March, 1945. 10 x 13 in. (26.5 x 33 cm.), 54 pp, profusely illustrated. Cloth backed boards, with the unprinted dust jacket, orange on one side, glossy white on the other. One of 100 special large-paper hard-bound copies, numbered "92%" on the front cover, bound from untrimmed sheets and about 10 cm taller

than the regular copies. In addition to the complete issue of the magazine, a Ready-made titled "Pharmacy," which is a commercial print that Duchamp titled, colored by hand, numbered and signed, is mounted on the front endpaper; the rear endpaper is signed by 18 contributors to the issue: Andre Breton, Nicolas Calas, Joseph Cornell, Maya Deren, Max Ernst, Charles Henri Ford, Frederick Kiesler, Julien Levy, Mina Loy, Man Ray, Yves Tanguy, James Thrall Soby, and others. The covers were designed by Duchamp and the illustrations include a moveable die-cut triptych by Frederick Kiesler of Duchamp in his studio. The Kiesler triptych, "Les Larves d'Imagie d'Henri Robert Marcel Duchamp," is printed on yellow paper (instead of white used for the regular issue) and was laid in loosely, not sewn. In a cloth and acrylic slip case, boxed with a regular copy of the issue, in fine condition, suitable for display. \$20,000

- 36 🌀 **Duchamp, Marcel.** *The Bride Stripped Bare by her Bachelors, Even.* A typographic version by Richard Hamilton of Marcel Duchamp's *Green Box*. Translated by George Heard Hamilton. New York: George Wittenborn (1960). First edition, American issue. Printed paper boards. Fine in dust jacket. Inscribed by the translator. \$600
- 37 🌀 **Duncan, Robert.** *Faust Foutu.* [San Francisco: Privately published, 1953]. First edition. Mimeographed, stapled in two sections. Pp. 1-59, 60-70. The first section (Acts 1, 2 & 3) has a cover page hand lettered by Duncan in ink; the other covers are blank and slightly soiled. One of 100 copies, produced for the actors and some of the audience, preceding the first public (abridged and revised) edition by five years. Bertholf A7a. \$1,500
- 38 🌀 **Ernst, Max and Eluard, Paul.** *Misfortunes of the Immortals.* Translated by Hugh Chisholm. [New York]: The Black Sun Press, 1943. Augmented edition. Original printed boards, text browned as usual, ownership stamp on front endpaper, otherwise an unusually fine copy in the original pink unprinted dust jacket. English translation at top of page, French text below. One of 500 regular paper copies from an edition of 610. \$600
- 39 🌀 **[Ernst, Max ]. Péret, Benjamin.** *La Brebis Galante.* Paris: Les Editions Premières, 1949. First edition. 119 p. Original wrappers. Illustrated with three colored etchings with aquatint, including the etched title page and 22 full-page illustrations of which 18 are colored by *pochoir* (hand stencil) by Max Ernst. One of 300 copies on Arches from a total edition of 316. *The Artist and the Book* 100. \$4,500
- 40 🌀 **Exley, Frederick.** *A Fan's Notes.* New York: Harper (1968). Galley proofs of the first edition, trimmed to 6½ x 8 inches, holes punched on the side for a ribbon tie, and blue paper covers with label carrying publication information. A bulky (over 400 pages) and fragile proof of which few copies were produced. Slight fading, lacks one (of two) ribbons, otherwise fine. Cloth case. \$1,750

#### INSCRIBED ON PUBLICATION

- 41 🌀 **Fitzgerald, F. Scott.** *This Side of Paradise.* New York: Scribner's (1920). First edition. Original green cloth, very good, hinges tightened, unobtrusive ring mark on cover. Inscribed to a member of the Princeton class of 1920: "For Jerry English - (Remember now its a solemn promise about June) F. Scott Fitzgerald - April Fools day 1920 - Cottage Club, Princeton." It was in the library at the Cottage Club where Fitzgerald began writing *This Side of Paradise*, in it he described the club as "an impressive mélange of brilliant adventurers and well-dressed philanderers". April 1, 1930 was six days after the novel's publication, Fitzgerald had returned to Princeton to be there for the event; two days later Scott and Zelda were married in New York. Fitzgerald's first novel and greatest success. The first printing consisted of 3000 copies; two reprints were called for within a month. Full morocco clamshell case. \$40,000
- 42 🌀 **Fitzgerald, F. Scott.** *All The Sad Young Men.* New York: Scribner's, 1926. First edition. Green cloth, small nick on one edge of the lower cover, otherwise fine and very bright copy in fine dust jacket. \$7,500

43 ♣ **Frost, Robert.** *A Boy's Will*. London: David Nutt, 1913. First edition, first issue, first binding, of Frost's first published book. Original bronze pebble grain cloth, lettered in gilt, a few spots of foxing, but an excellent, bright copy. Crane A2. The poet Frank S. Flint's review copy, with the publisher's circular "compliments" stamp on the title page, Frost's very rare calling card from State Normal School, Plymouth, N.H., where he taught during 1911-1912, which he must have given to Flint on their meeting, is loosely inserted. Flint has annotated the contents page with lines, crosses, and circles, calling attention to various poems.

Frost first met the poet F.S. Flint at the opening of Harold Monro's Poetry Book Shop on January 8, 1913, while he was awaiting Nutt's publication of *A Boy's Will*, where Frost bought a copy of Flint's *In the Net of the Stars*, and where Flint promised to review Frost's forthcoming work. (Flint's friendly review of *A Boy's Will* appeared in the September 1913 issue of Monro's *Poetry and Drama*.) It was Flint who at this same party first mentioned Ezra Pound to Frost, and said that he would arrange their meeting. Lawrance Thompson speaks of this party as "the first concrete step in RF's very deliberate campaign of self-advancement," and Stanley Burnshaw quotes Frost: "People think it was Pound who discovered me. It was Frank Flint . . . someone I'll never forget," Stanley Burnshaw, *Robert Frost Himself*, 1986, p. 94. Thompson, *Robert Frost The Early Years*, pp. 406-425, passim. \$12,500

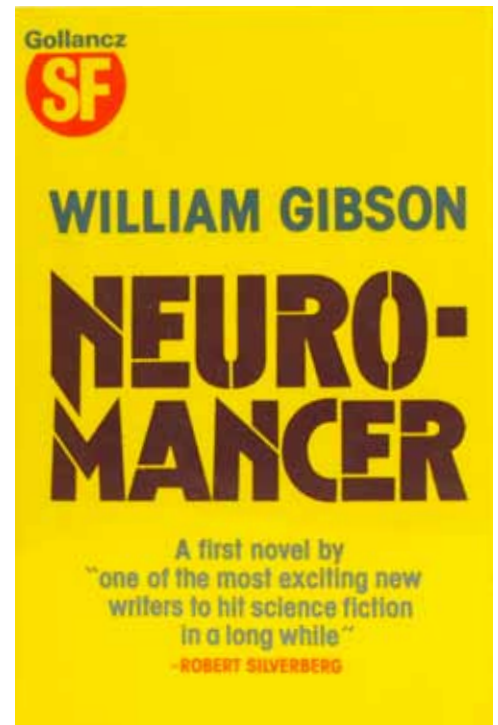
44 ♣ **Frost, Robert.** *A Witness Tree*. New York: Holt (1942). First edition, one of 775 numbered and signed copies. Additionally inscribed by Frost for Erle Bernheimer, the great Frost collector, with the two-line poem "The Secret Sits" (from page 71 in the book) written out, signed and dated April 23, 1942, publication day. Original cloth backed pattern-paper boards, fine, in original card slipcase and custom chemise and case. Four uncanceled Joseph Pulitzer memorial postage stamps are affixed to the front endpaper, in commemoration of the volume's winning the Pulitzer Prize for Poetry in 1943. \$5,000

45 ♣ **Gibson, William.** *Neuromancer*. London: Gollancz, 1984. First English and first hardcover edition. Boards, fine in fine dust jacket. \$2,250

46 ♣ **(Gilbert, Jack, et al.)** *Poetry San Francisco Presents Seven Stray Cats in Berkeley*. Jean McLean, Laura Uronovitz, Michael Grieg, Ann London, Gerd Stern, Robert Stock, Carol Christopher Drake, Jack Gilbert. San Francisco: 1957. First edition. Wrappers, 9 x 12 inches, silkscreened cover, 17 pp. mimeographed, stapled along the top edge, slight wear and fading to one edge, staples rusted. "These sheets have been assembled to accompany a reading at the Town Hall Theatre in Berkeley, March 3, 1957. They are limited to 100 copies and do not constitute magazine publication." Two other versions of this publication, which served more or less as a program for the reading, were produced with different covers, but the same contents, for readings in San Francisco and Sausalito. The cover design is by Jack Gilbert and Joan Hartmann-Maclean. 2-3 pages of poems are allotted to each poet. \$2,500

47 ♣ **Goldman, Emma.** *Voltaireine de Cleyre*. Berkeley Heights, N.J.: Privately published by the Oriole Press, 1932. First edition of Goldman's tribute to her anarchist and feminist colleague. Boards, cloth back, corners worn. One of fifty numbered copies printed on deckle-edged paper from a total edition of 250. Inscribed "Roger Baldwin / with my love / Emma Goldman / New York." The date is slightly smudged but it is probably Feb. 20, 1934 as Goldman was only in the U.S. from February to April, 1934 when her visa expired.

After hearing Goldman speak in 1908 at a working class meeting hall in St. Louis, Baldwin was inspired to dedicate his life to the cause of freedom. He later wrote her, "You always remain one of the chief inspirations of my life, for you aroused in me a sense of what freedom really means." In his old age, Baldwin said,



ITEM 45

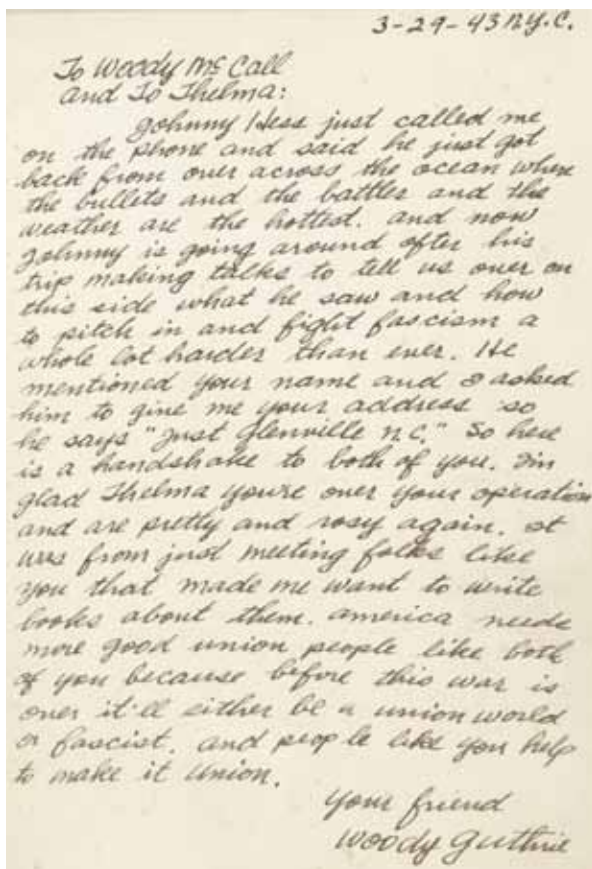


"Emma Goldman opened up not only an entirely new literature to me, but new people as well, some who called themselves anarchists, some libertarians, some freedom lovers . . . bound together by one principle—freedom from coercion." \$1500

- 48 ♣ **Goll, Ivan.** *La Chanson de Jean Sans Terre*. Poème en 9 Chants. Dessin de Marc Chagall. Paris: Éditions Poésie, 1936. First edition. Original wrappers, glassine, fine. One of 500 copies on Arches (total edition of 506). Cover design of Jean Sans Terre by Marc Chagall. Inscribed by Goll (as Jean Sans Terre) to Malcolm Cowley, "le salut fraternel / du pâle pèlerin / en Vieux Continent" and dated 15 July 1937. \$350

#### IMPORTANT ASSOCIATION

- 49 ♣ **Greene, Graham.** *The Heart of the Matter*. London: Heinemann (1948). First edition. Blue cloth. A very good copy of this fragile book, in a nice bright dust jacket. Inscribed by Greene "For Gervase Mathew from Graham Greene with love." The second book in Greene's so-called "Catholic Trilogy." Greene's close friend Father Mathew, who was the dedicatee of first of the three novels, *The Power and the Glory*, was a Dominican, a scholar of Byzantine studies at Oxford University, and a member of the Inklings group. Auction records show only one inscribed first printing of *The Heart of the Matter* sold since 1975. \$12,500
- 50 ♣ **Greene, Graham.** *The End of the Affair*. London: Heinemann (1951). First edition. Cloth, fine in fine dust jacket. \$1,250



- 51 ♣ **Guthrie, Woody.** *Bound for Glory*. New York: Dutton, 1943. First edition of Guthrie's semi-autobiographical first book. Original black cloth, well used, covers rubbed. The final vignette (a self-portrait, on p. 427) has been heavily finished in pencil, by an unknown hand, and a pencil version of it added to the following blank leaf. With a 29-line presentation inscription on the front endpaper from Guthrie, dated 3-29-43, very shortly after publication. The Johnny Hess mentioned in the inscription is John L. Hess, later a journalist and for a brief while *The New York Times* food critic. In his youth Hess (like Guthrie) worked as a migrant picker before serving in the Merchant Marine. \$10,000

- 52 ♣ **Hammett, Dashiell.** *Typed letter signed* "Hammett" in pencil, to Isadore Gottlieb. (APO Seattle.) Dec. 28, 1944. One page, 8½ x 11 in. Fine condition with the envelope. On Yank Alaska edition letterhead. To an Army friend in Detroit, Hammett writes: "Don't let this paper fool you. . . . It only means I'm using Yank's office tonight and I'm going to stop it and take my trade elsewhere if they don't put darker ribbons in their typewriters. . . . Last week I wound up on a four-month—some ten thousand miles in all—romp. . . . Anything you want to know about Alaska and the Aleutians, just ask me. Yes, the Eskimo girls at Nome are often very pretty, usually very good-natured and practically always very diseased. No, there's no sense in trying to rig up a sea otter poaching racket on Amchitka, because, while you could angle it OK there, you couldn't peddle the skins anywhere except, perhaps, in the London black market. Yes, Kodiak is a little gem, whether you want to shoot, fish, drink or futz around with dames . . ." Hammett continues for another

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paragraph with discussion of his future travel plans, closing "I'm going to . . . get something to eat before I go back to bed—and with a bottle, brother, always with a bottle here! Luck to you, keed. . . ." This is the only letter to Gottlieb that was included in *Selected Letters of Dashiell Hammett*, ed. Layman, 2001. \$2,750

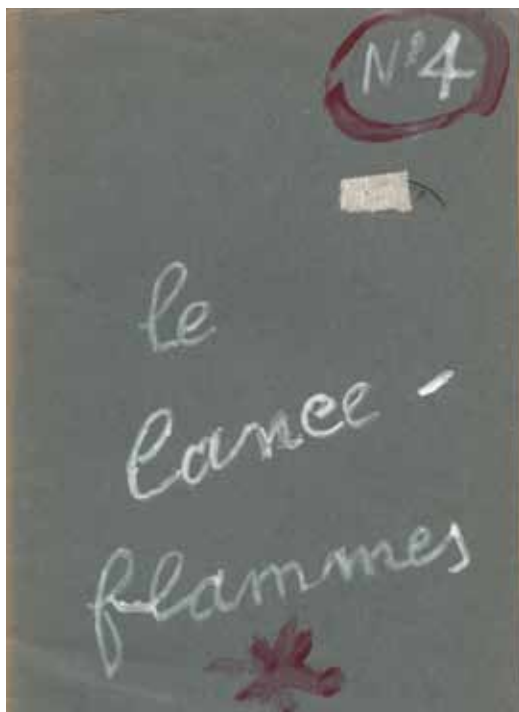
- 53 ♣ **Hardy, Thomas. Autograph letter signed**, ("T. Hardy"), 16, Pelham Crescent, 2/6/1896. To Frederick Harrison. One page. Writing the manager of the Haymarket Theatre: "Many thanks for your kind offer of two stalls for tomorrow night. We shall have much pleasure in coming & shall be deeply interested in the success of the play." The play was probably Stanley Weyman's *Under the Red Robe*. Framed with a portrait of Hardy. \$1,250
- 54 ♣ **Hardy, Thomas. Autograph letter signed**, ("T. Hardy"), Max Gate, Dorchester, 12:6:1914. To the photographer E.O.Hoppé. One page. "I hear that the Albert-Hall Concert is postponed till next May. Perhaps by that time I shall be able to send something — at any rate I hope to." Framed with a print of a portrait of Hardy by Hoppé. \$1,000
- 55 ♣ **Hardy, Thomas. *Tess of the D'Urbervilles***, with an autograph letter, signed. London: Osgood, McIlvaine (1891). Three volumes. Original tan cloth, covers washed, recased with new endpapers, traces of library marks on covers. First edition, first impression, with the printing errors noted by Purdy. Tipped to the half-title of volume 1 is an autograph letter signed sent by Hardy to Thomas Seccombe dated Sept. 14, 1907, and referring to this copy: "I sincerely thank you for your kind gift of the Smollett's Travels with its grand [?] inscription which I fear I do not deserve. So far as I have got with the book I find it entertaining, showing Smollett's oddities in relation to true facts, which is a change from the novels. Your introduction is illuminating. I wish you could have stayed longer in Dorchester for I should have liked to take a bicycle ride with you, though I cannot go so far on the wheel as I used to do. If you come again next year please let me know. It is curious that you should have met with an 1891 edition of *Tess*, these being (I think) somewhat rare. But I like people to read the last editions of my books, some inconsistencies, the result of hurry, being corrected in some of them — though not all, I am sorry to say. Always truly yours, Thomas Hardy". Thomas Seccombe wrote over 700 entries in the *Dictionary of National Biography*. He edited Smollett's *Travels through France and Italy* for Constable in 1901, and Oxford University Press in 1907, a copy of which he inscribed to Hardy, according to Michael Millgate's *Thomas Hardy's Library at Max Gate: Catalogue of an Attempted Reconstruction*. With A. Edward Newton's bookplate. \$5,000
- 56 ♣ **Hardy, Thomas. *Satires of Circumstance***. Lyrics and Reveries. With miscellaneous pieces. London: Macmillan, 1914. First edition. Original green cloth, a very good copy. Signed by Hardy on the half-title. With a letter from Henry J. Brown (of the bookselling firm B.F. Stevens and Brown) to the then California State Librarian, M.J. Ferguson: "Knowing your interest in everything connected with Thomas Hardy, I am sending you a copy of his new book of poems just issued, in which my friend Shorter has induced him to put his autograph . . ." Signed copies of this, Hardy's greatest collection of poetry, are very scarce. *Satires of Circumstance* includes the sequence "Poems of 1912-13," which Michael Millgate has termed "the highest point of his achievement in verse". Cited by Cyril Connolly, *100 Modern Books*. \$5,000
- 57 ♣ **Hardy, Thomas. *Tess of the D'Urbervilles***. A Pure Woman. With forty-one wood engravings by Vivien Gribble. London: Macmillan, 1926. Limited edition, one of 325 large-paper copies (printed from the plates of the Wessex Edition), signed by Hardy. Original vellum-backed marbled boards, a few natural spots on the vellum, but a fine copy in the scarce dust jacket (lightly worn). \$2,750
- 58 ♣ **Hardy, Thomas. *The Dynasts***. An Epic Drama of the War with Napoleon, in three parts, nineteen acts, and one hundred and thirty scenes . . . London: Macmillan, 1927. Limited edition. Three volumes, original batik-paper cover boards, vellum spines, dust jackets, in chemises and a slipcase. A little discoloration, possibly from dampness, on the inner front hinge of vol. 3, otherwise fine, with some light wear to the dust jackets. One of 525 sets signed by Hardy. \$675.00
- 59 ♣ **Hearn, Lafcadio. *A Japanese Miscellany***. Boston: Houghton Mifflin, 1901. First edition. Original light green decorated cloth, a fine copy in the scarce dust jacket. Ownership signature on front endpaper. BAL 7936. \$1,000



- 60 ♪ (Heavenly Monkey Press). Sievewright, Kara. *The Girl with the Mask of a Crow and other stories*. Vancouver: 2004. First edition. 34 pages, printed on rectos only. One of an edition of 35 copies including 5 artist proofs and 5 deluxe, printed on Rives b.f.k. Black silk boards, the dust jacket an original screen print by the author/artist. "These stories were originally published by Kara Sievewright as zines. . . . For this collection Sievewright and the publisher have created new formats for each story." \$500
- 61 ♪ (Heavenly Monkey Press). Lovecraft, H.P. *The Shadow over Innsmouth*. With wood engravings by Shinsuke Minegishi based on drawings by Hieronymous Bosch. Vancouver: 2005. Original parchment wrappers in slipcover, fine. From a total edition of 175 copies, this is one of the Ichthyic issue (25 numbered plus three a.p.), signed by the artist, printed on Nideggen paper, interleaved with proofs of the engravings printed on Gampi, and hand-bound in parchment paper. \$1,100
- 62 ♪ (Heavenly Monkey Press). *Types / Paper / Print*. Vancouver: 2012. First edition. Marbled boards, cover and spine labels. 8 x 12 inches. As new. A specimen book displaying the types used by the press. One of 40 copies (total edition of 50) printed on dampened Guarro paper from polymer plates. Three page introduction, examples of 20 faces, and a woodcut by Shinsuke Minegishi printed on Gampi paper. The text is H.P. Lovecraft's story "The Horror at Red Hook." At publication price. \$500
- 63 ♪ Heller, Joseph. *Catch-22*. New York: Simon & Schuster, 1961. First edition. Original blue cloth, fine in a nearly fine dust jacket (faint wear and discoloration on the spine). Inscribed by Heller. \$10,000
- 64 ♪ Hesse, Hermann. *Das Glasperlenspiel*. Zurich: Fretz & Wasmuth (1943). First edition. Two volumes, original blue cloth. Slight fading, but a fine set in the dust jackets (a little tanned). \$1,000
- 65 ♪ [Hugo,Valentinel. Rimbaud, Arthur. *Les Poètes de Sept Ans*. Sept Illustrations par Valentine Hugo. Paris: GLM, 1939. Original printed wrappers, 14 pp. Seven drypoints by Hugo are reproduced by offset. One of 550 on *vélin* from a total edition of 620 copies. Presentation copy, inscribed by Hugo "exemplaire de Lucien Sablé au rendez-vous des sêveurs solitaires son amie Valentine Hugo un merveilleux 7 de Septembre 49". Accompanied by a prospectus for the book, printed on Arches paper (announcing an edition of only 21 copies), and 16 pages of manuscript notes by Hugo about Rimbaud. \$2,000
- UNPUBLISHED INGE
- 66 ♪ Inge, William. *Don't Go Gentle*. No place, no date. Photo-offset playscript. (3), 86 pp., pinned in wrappers with typed title label. Crease in back cover and last two pages, else fine. An unpublished play. This script was sent by Inge to his editor William Abrahams. \$300
- 67 ♪ Inge, William. *Summer's Days*. Top-copy typescript, 62 pp. An unpublished prose work. With the envelope in which it was sent, addressed by Inge to his editor William Abrahams. \$450
- 68 ♪ Johnson, James Weldon. *The Book of American Negro Spirituals*. Edited with an introduction by James Weldon Johnson. Musical arrangements by J. Rosamond Johnson. New York: Viking (1925). First edition. Original cloth, very good copy. One of the 15 books published by The Viking Press in their first year; it was a great success. A most remarkable association copy, inscribed: "For George Gershwin - Sincerely, James Weldon Johnson." "Gershwin established a special closeness with brothers James Weldon Johnson...and J. Rosamond Johnson. . . . In 1925 and 1926, at the [Harlem Renaissance] movement's zenith, they brought forth two volumes of Negro spirituals, arranged by J. Rosamond and Lawrence Brown. [Almost every] spiritual bore a dedication to some friend or hero...dedications that taken together helped chart the social terrain of the Harlem Renaissance... in the second volume, they dedicated the lively spiritual 'In Dat Great Gittin' Up Mornin'" to Gershwin," Howard Pollack, *George Gershwin: His Life and Work*. \$6,500

- 69 📖 **Johnson, James Weldon.** *The Second Book of Negro Spirituals*. Edited with an introduction by James Weldon Johnson. Musical arrangements by J. Rosamond Johnson. New York: Viking, 1926. First edition. Original cloth, fine copy in the scarce dust jacket (worn and torn, but intact). Inscribed to the the African-American anthologist, critic, editor of the influential annual *Anthology of Magazine Verse*, and poet, William Stanley Braithwaite "For Stanley from Jim". Johnson had included several of Braithwaite's poems in his pioneering *Book of American Negro Verse* (1922). \$2,250
- 70 📖 **Joyce, James.** *James Joyce Reading "Anna Livia Plurabelle"*. Cambridge: The Orthological Institute, [ca. 1929]. First pressing. 78 r.p.m. recording of this portion of *Finnegans Wake*. Label printed in green, with rubber-stamp "Made in England;" the same stamp appears on the unprinted plain brown cover, which is rather worn. The record itself is in fine condition. Slocum and Cahoon p. 173. \$2,750.00
- 71 📖 **Joyce, James.** *Pomes Penyeach*. Cleveland: Privately printed, 1931. Original brown cloth; the cover is not lettered; the sheets measure 18.5 x 12.9 cm., taller than in finished copies, and the colophon below the limitation reads "This copy has been printed | for | Jane Carol Reed". Slocum and Cahoon note the publisher's recollection that 103 copies were printed, of which 100 were numbered, so this may be one of the three unnumbered. A light marginal damp mark affects several pages; there is some glue residue on the colophon. The second American edition, unauthorized.  
Two Case Western Reserve University students published the book: Alexander H. Buchman set the type, and Edwin A. Johnson printed it on a hand-operated Chandler and Price press. Buchman wrote Sylvia Beach on 15 April 1931, announcing his observation that *Pomes Penyeach* had not been copyrighted in the U.S. and his intention to print by hand an edition of one hundred copies, "more to do a good job of typography rather than any pecuniary gain". He asked her if Joyce would be willing to sign one "to be given to a very dear friend". Beach responded by arranging for Princeton University Press to print an edition of 50 copies to protect the copyright; these were published on May 2. Buchman again wrote Beach on May 11 asking for permission to print his edition, but probably at least some of the copies had already been printed when her permission was denied, as Buchman wrote James Spoorri in a letter quoted by Slocum and Cahoon. Buchman's letters are in the Sylvia Beach papers at SUNY-Buffalo. Buchman and Johnson also published (as The White Horse Press and with permission) Edward Dahlberg's *Kentucky Blue Grass Henry Smith*. After obtaining his degree from Case in 1933 Buchman spent six years in China, upon his return, he served as one of Leon Trotsky's guards for six months. In China and Mexico he took hundreds of photographs, documenting Shanghai, and the Sino-Japanese war, and Trotsky's life in Coyocan. \$2,500
- 72 📖 **Joyce, James.** *Lettres de James Joyce*. Réunies et présentées par Stuart Gilbert et traduit de l'Anglais par Marie Tadié. Paris: Gallimard, 1961. First edition. Original printed wrappers, slight wear to spine, but a fine copy, largely unopened, s.p. copy. Inscribed, "For Monsieur Raymond Queneau, from his admirer, Stuart Gilbert, who hopes some of these letters will revive agreeable memories, in which we shared. Stuart Gilbert". Also inscribed by Marie Tadié. Accompanied by: Joyce, James. *Lettres II*. Paris: Gallimard, 1973. Réunies et présentées par Richard Ellman. Traduit de l'Anglais par Marie Tadié. Original wrappers, fine, s.p. copy. Inscribed by the translator "Pour Raymond Queneau, Marie Tadié." \$750
- 73 📖 **Kaldewey, Gunnar A.** *Clouds*. Dusseldorf and New York: Kaldewey Press, 1982. First edition. Oblong folio, 26 pages, 410 mm x 150 mm., bound in brushed aluminium plates with stainless steel hinges, in a grey cloth clamshell box as issued. Printed in blue letterpress on a black offset background, each page individually sprayed to give the impression of cloud formations. One of 30 English language copies from a total edition of 60 (30 were in German). Kaldewey Press Vol. 2. \$2,250
- 74 📖 **Kerouac, Jack.** *On the Road*. New York: Viking, 1957. First edition. Black cloth, slightly marked on the front cover, the white lettering is intact and bright, slight lean, jacket with minor wear at the edges, slight fading to the red on the spine. \$4,750

- 75 ♣ **Kerouac, Jack.** *A Pun for Al Gelpi.* Block print by Nicole Hollander. [Cambridge, Mass.]: The Lowell House Printers, 1966. First edition. Broadside, 19 in. x 6 in. One of an edition of 100 numbered copies signed by Kerouac. Text in black ink, woodblock print by Nicole Hollander (author of the comic strip "Cathy") printed in green and blue. Fine condition. A rare copy in original state, (when seen it has often been framed and dry-mounted). \$3,500
- 76 ♣ **Kiesler, Frederick.** *Frederick Kiesler. Zwölf Fotografien bei Galerie Pabst.* München: Galerie Pabst (1978). First edition. Portfolio box, title/contents leaf, and 12 original 8 x 10 inch photographs taken by Kiesler of various of his creations: models for "City in Space" and "Space Theater," "Space House," an ashtray, lamps, Peggy Guggenheim in her gallery with a Marcel Duchamp object, etc. Each photograph is signed on the back by the artist's widow Lilian Kiesler and tipped to a numbered mount (350 x 350 mm.). One of an edition of 30. One photo has a slight bend in a corner, portfolio edges with light wear. OCLC locates one copy. \$2,500
- 77 ♣ **Koch, Kenneth.** *In Memoriam Charles Baudelaire.* New York and Paris: Bertrand Dorny, 1999. First edition. 24 pages, 185 x 95 mm., wrappers in slipcase as issued. One of an edition of 7 copies, a poem by Koch, illustrated with collages by Dorny, signed by author and artist. \$1,250
- 78 ♣ **Koch, Kenneth.** *Songs from the Plays.* New York and Paris: Bertrand Dorny, 1996. First edition. 12 pages, 185 x 280 mm., wrappers in slipcase as issued. One of an edition of 10 copies, a poem by Koch, illustrated with collages by Dorny, signed by author and artist. \$2,000
- 79 ♣ **[Lam, Wifredol]. Char, Rene.** *Contre une Maison Seche.* Paris: Jean Hugues, 1975. First edition. Large oblong folio (57.5 x 40 cm), 41 pages with 9 aquatint plates. Loose as issued in wrappers, beige cloth chemise, and slip case. No. 29 of 40 with a colored suite of the etchings on handmade paper, each signed by Lam, from a total edition of 175 on vélin, all signed by Lam and Char. Fine condition. \$10,000
- 80 ♣ **[Lam, Wifredol]. Glissant, Edouard.** *La Terre Inquiète.* Lithographies par Wifredo Lam. Paris: Éditions du Dragon, 1955. First edition. Original wrappers, chemise and slipcase. 67, [1] pp. Copy xliii of 45 on Arches (after 1 copy on Osho and 10 on vélin Montval). These 56 copies have have a color lithograph as the cover, (as well as the three lithographs in black included in the edition) and are signed by the author and artist. The total edition was 466 copies. Occasional very slight foxing. \$3,500



- 81 ♣ **Le Lance-Flammes. Topiques.** Lyon: Henri Collombet, Mai/ Juin, 1951 – Oct. 1953. First edition. 10 bi-monthly or quarterly issues, numbers 2, and 4 through 14 (the last). Beginning with issue no. 8 the name was changed to *Topiques*. Mimeographed and hand assembled in handmade collaged wrappers. Self-described as "anti-revue litteraire et artistique," its contributors included Raymond Queneau, Marcel Bealu, Antonin Artaud, Philippe Dereux, Raymond Fievet, Robert Sabatier, Lydia Laine, Pierre Larue (pseud. of Pierre David), Noël Arnaud, Emile Malespine, Jean-Jacques Lévêque, Henry Col-lone, Emile Malespine, Victor Crastre, Marcel Béalu, Maurice Raphaël, Louis Scutenaire, Julien Torma, André de Richaud, Veyron Lacroix, François Caradec. This was Raymond Queneau's set (except no. 2; he appeared in issues 7 and 13). Issue 5 is inscribed to him and signed by five of the contributors and issue 13 is also inscribed to him. With an announcement for the Exposition-Vente art and craft works organized by "Lance-Flammes". No 6,7, and 10/11 contain hors-texte illustrations – drawings by Pierre Bois, a po-choir by Richard Grandjean – on fine paper, which were only included with

subscriber's and friends' copies. No. 9 includes Noel Arnaud "Le Collège de Pataphysique". A duplicate no. 4, with different cover design is included. \$2,000

- 82 ♣ **Lawrence, D.H. Unpublished autograph letter** signed, to Mary Patricia Willcocks, Florence, 10 June 1927. 4 pages on two sides of a single sheet. "What the dark god is can never be said – nor, in the knowledge sense, known. Till you are content to know in the other way, & put away, at least at some times, the conceit of 'understanding', there is no dark god. He's just a bogey. I think the earth is alive – I think all the universe is alive – And probably life enters us from below and leaves us from above – towards the sun. . . . The body is the man — all the rest emanates from the body. . . . If thine eye offend thee, learn to see straight. . . . All rot, about cutting of hands & plucking of eyes. . . . Why, pray, are savage rites hideous? . . . The Indian religious dances are the most beautiful and purely religious things I have ever seen – & the so called devil dance in Ceylon is mysterious & lovely, compared to jazz. Can you Charleston or do the Black Bottom? Isn't our communion essentially hideous? . . . We want more than power – we want life. Man to-day is gradually losing his life. . . . We today are amorphous, all alike and all apart, like grains of sand. The primitive for today is a survival. . . . but you can gather it in & gather yourself into it" Lawrence references his novel *The Lost Girl*: "No doubt Alvina went to America with her Ciccio – but anyhow, she'd had something: a start. . . . One must accept change, a great slow change, & a slow, bitter revocation of what one most dearly is. . . . or go utterly stale". See *Letters of D.H. Lawrence*, ed. Boulton, vol. 6, no. 4041 where a fragment printed in a 1974 auction catalogue is quoted. \$7,500

#### PHOTOBOOK HIGH SPOT

- 83 ♣ **[Lissitzky, El]. *Industriia Sotsializma***. Tiazhelaia promyshennost' k VII vsesoiuznomu s'ezdy sovetov [*Socialist Industry. Heavy Industry for the VII Congress of Soviets*]. Edited by B.M. Tal. Moscow: IZOGIZ, 1935. First edition. 7 parts, quarto (355 x 260 mm.). Numerous black and white photographs, color illustrations, maps and diagrams, many of these folding, cut-outs and overlays, folder with one large folding map and one folding view. Contents as issued in original cloth backed printed wrappers, with original pictorial cloth portfolio, the portfolio is somewhat faded, and its corners are worn. Extreme lower corner of part 2 chipped. Overall in unusually fine condition, lacking one folding map from part 7. Lissitzky designed the slipcase, the covers for the individual parts, and the layout throughout. "The high point both of Lissitzky's book-designing career and of the Soviet propaganda photobook"; "in no other book is the imagery quite so brilliantly piled up, one picture upon the other, the ideas constantly inventive and dazzling" (Parr and Badger, *The Photobook*, vol. I, pp. 160-163); Roth, *101 Books*, pp.82-85 ("a feast for the eyes" and a "magnificent paean"); *The Open Book*, pp.116-7. \$53,500

- 84 ♣ **Lowry, Malcolm. *Under the Volcano***. New York: Reynal & Hitchcock (1947). First edition. Original gray cloth, a very good copy in an attractive (supplied) dust jacket. Inscribed to his old friend with whom he had shared an apartment in Paris in 1935, the British writer James Stern: "as from heartless volcanoes / to heartless lands – & again to / new times, from / Malcolm. with love." Stern hosted several parties for Lowry in February 1947, while Lowry was in New York. "Stern, who had read his copy promptly, cabled to say he was 'consumed with excitement, jealous gratitude and indescribable praise. In his reply, Lowry acknowledged a phrase in the book 'hang-over thunder-clapping about his skull,' borrowed from a letter Stern had sent to him years before," Bowker, *Pursued by Furies*, p 83. Only three inscribed copies of *Under the Volcano* have sold at auction since 1975. Morocco backed clamshell box. \$22,500

- 85 ♣ **McCarthy, Cormac. *Blood Meridian Or The Evening Redness in the West***. New York: Random House (1985). First edition. Red cloth, a fine copy in fine unfaded dust jacket (tiny nick at the jacket top). \$2,750

- 86 ♣ **[Manning, Frederic]. *The Middle Parts of Fortune. Somme and Ancre, 1916***. London: Peter Davies, The Piazza Press, 1929. First edition. Two volumes, original brown buckram, gilt, ribbon markers (one torn).



A fine set, in publisher's slipcase. Issued anonymously, the author's name is lightly pencilled on the title page. First edition, the deluxe "subscriber's edition," one of 520 numbered copies on handmade paper, preceding a trade edition issued under the title *Her Privates We*. The trade edition was considerably altered in text with, as the publisher Davies put it, "certain prunings and excisings". Considered by many to be the finest English novel of the "Great War".

\$1,500

- 87 ✨ [McWilliams, James – and Claire Van Vliet]. *DayGlow Book*. Philadelphia: "Printed at the Philadelphia College of Art in the spring of 1965." Only edition. Small folio, 245 x 310 mm. 19 double leaves, 17 with DayGlow prints on both recto and verso (2 have no images), original Velo-bound glossy white wrappers. Wrappers slightly rubbed and dust-soiled, otherwise a fine copy. A rare and little known collection of original DayGlow prints by 13 artists: William Anderson, Edna Andrade, Ner Beck, Louis Donato, Victor Koch, Anthony Lane, James McWilliams, Robin Price, Henry Pujol, Judy Randle, Toby Shander, Claire Van Vliet, and Robert Yagura. Edna Andrade, Jim McWilliams and Claire Van Vliet were then teaching at the Philadelphia College of Art. Although none of the works are signed, one can see a definite similarity between the cut-outs Van Vliet used here (not unlike contemporary work of Dieter Roth and Bruno Munari)



and those she created for *Sun Sky and Earth* (1964) and later for *Sky and Earth: Variable Landscape* (1976). The first book printed at the Philadelphia College of Art, shortly after it became independent of the Philadelphia Museum of Art. OCLC locates but a single copy, at the Getty Research Institute, and it seems likely that most might have been disassembled for the prints, or merely fallen apart.

"Van Vliet, McWilliams, and [Dieter] Roth printed together on the offset press at the school, working with students in an improvisatory investigation of offset printing . . . Their bookwork collaborations reflect a Fluxus celebration of the everyday. . . ." Betty Bright, *No Longer Innocent: Bookwork in America 1960-1980*. \$2,500

- 88 ✨ Mencken, H.L. *Prejudices*. Second Series. New York: Knopf, 1920. First edition. Original blue cloth, spine dulled as usual. Very good. One of a very small number of copies (Merle Johnson says "a few," Schrader suggests 25) issued with all edges untrimmed and signed by Mencken on the front endpaper. This collection contains Mencken's famous critique of the South, "The Sahara of Bozart." Among the most elusive of Mencken items. Schrader A 24.1.a (binding A). \$1,500

- 89 ✨ Miller, Henry. *Original watercolor*. Untitled, marine view (water, boats and fishy looking creatures, with a central human). 1956. 18½ x 12 in. Signed in full (rather faintly, lower right), and dated "6/56". Excellent condition. Included in the exhibition, "The Painted Word," curated by Peter Selz and Sue Kubly, Meridian Gallery, 2012. \$7,500

ITEM 89

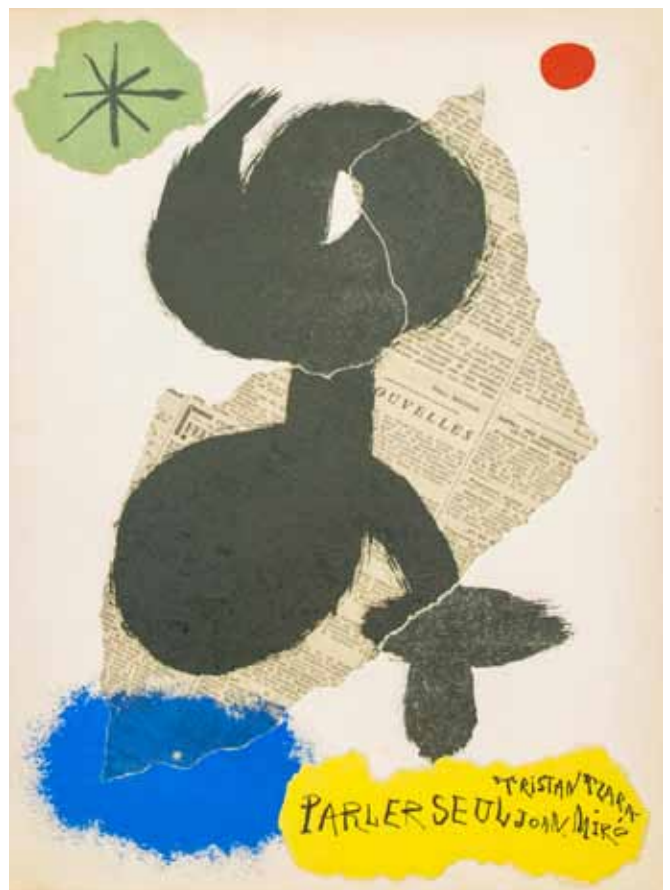
- 90 ✨ [Miró, Joan]. Tzara, Tristan. *Parler Seul*. Poème. Lithographies de Joan Miró. Paris: Maeght Éditeur, 1948-1950. First edition. Small folio, 11.5 x 15 inches, 117 loose leaves. Original printed wrappers in publisher's chemise covered with an original lithograph, and matching slipcase. Slight discoloration to the (unprinted) back cover, otherwise fine. No. 130 of 200 on *malacca pur chiffon*, from a total edition of 250 signed by Miró & Tzara. Tzara's poem is illustrated by Miró with 72 original lithographs (49 in colors, of which 18 are hors-texte), including covers and slipcase. Cramer 17. "This book represents a particularly effective collaboration between artist and author. Miró's brilliantly spontaneous and amorphous images, drawn directly on the stone . . . have the inventive



verve of Tzara's random verses," *The Artist and the Book 1860–1960*, 205. "Characterized by flowing spontaneity, Miró's lithographic illustrations in primary colors are perfectly paired with the eclectic verse of Tzara," Johnson, *Artist Books in the Modern Era 1870-2000*, 127; *The Artist and the Book* 206. \$18,000

- 92 ✨ [Miró, Joan] Pieyre de Mandiargues, Andre. *Miró et Artigas*. Céramiques Monumentales. Paris: Maeght (1963). First edition. Folio, wrappers, fine condition, in publisher's chemise and slipcase (slipcase has small cracks). Contains six original color lithographs by Miró (a triptych, 2 double page and 3 single page plates). Deluxe issue, one of 150 numbered copies on vélin de Rives, signed by Miró, of *Derrière le Miroir* no. 139/140. Cramer 83. \$6,500

- 93 ✨ [Miró, Joan]. Desnos, Robert. *Les Penalites de L'Enfer ou Les Nouvelles Hebrides*. Paris: Maeght Editeur, 1974. First edition. 40 x 29 cm. Title page, text, and justification, and 25 lithographs (five in black, the others in colors). Original wrappers (the wrapper is printed with the first lithograph) in folding linen box, the inside of the box is covered with another lithograph, as issued, also included is another folder titled *documents 1929* containing a set of six lithographs in black, one with additions in red, which were Miró's drawings for a never completed collaboration with Desnos. Handsome typographical design by Michel Itthoffer. No. 99 of 200 copies from a total edition of 270, all printed on Arches paper, signed by Miró. Fine condition. Cramer 188. \$22,500



ITEM 89

#### RARE FEMINIST VERSE

- 94 ✨ Montefiore, Dora B. [Dorothy Frances]. *"Sings Through the Dark", Poems*. London: Sampson, Low, 1898. First edition. Original white cloth, with a design by Odilon Redon, slightly darkened but a nice copy. Inscribed (to a member of her husband's family): "Eva Dalseine with affectionate greetings from D.B.M." The rare and obscure first book by the Anglo-Australian women's suffragist and socialist. Among the poems are two thoroughly feminist: "The New Woman," which begins "Centuries she followed blind-fold / Where her lord and master led," etc. and "The Working Women's Jubilee," a feminist view of Victoria's Diamond Jubilee: "We've heard the tidings that for sixty years / You've reigned—a woman free; / And we the women slaves — through toil and tears / Would hail thy Jubilee. . . ."

Raised in a prominent Victorian family, her father, Francis Fuller, had been a principal organizer of the 1851 Great Exhibition, Dora went to Australia to help her brother's wife. There she met her future husband, George Barrow Montefiore, whom she married in 1879. (From a pioneering Australian Jewish family, he was a cousin of Oscar Wilde's Oxford friend Leonard Montefiore.) Upon her husband's death at sea in 1889 Montefiore was radicalized by learning that she was not automatically the guardian of her children. In her early widowhood, while still living in Sydney, Montefiore met Sir George Grey, who was advising on the formation of the Australian Federal Constitution; it was he who persuaded her to take up the cause of women's suffrage. In 1892 she left Australia and after spending several years in Paris, settled in England. She was an early member of the Women's Social and Political Union and throughout her life militant in the cause of women's rights and active in Socialist politics. In addition, she collaborated with Russian refugees, producing the first translation of Gorky published in England. Her memoir, *From a Victorian to a Modern*, London, 1927, is a remarkable account of her social and political activities. \$1,500



ITEM 95

WITH AN ORIGINAL DRAWING

95 ♣ **Moore, Henry.** *Heads, Figures and Ideas.* With a comment by Geoffrey Grigson. London / Greenwich, Connecticut: George Rainbird / New York Graphic Society, 1958. First edition. Folio, 340 x 490 mm. Publisher's full natural morocco, stamped in red on the cover and spine, after Moore's autograph. Fine condition; this copy does not have a slipcase. Copy 20, one of the first 25 special copies, (11 odd-numbered for Britain, 11 even-numbered for the U.S. and 4 not-for-sale) containing a signed original drawing as well as a signed lithograph, from the limited edition of 150 copies. The drawing, in sepia ink, on white wove paper, signed "Moore 56" is "Seated Figures 1955-1956," (cited as AG 55-56.75 / HMF 2814 in the catalogue raisonné of Moore's drawings). It measures 235 x 292 mm. and is mounted to a piece of brown cartridge paper (260 x 315 mm.). The lithograph is "Thirteen Standing Figures", 1958, (CGM 41) produced in an edition of 150, it measures 250 x 305 mm. \$25,000

96 ♣ **Moore, Marianne.** Setting copy corrected typescript for "The Farmer and the Adder," from *Fables of La Fontaine*. With two autograph letters signed, to the writer and editor Allan Ross Macdougall. Moore's version of the fable was first published in *Partisan Review*, 21 (January 1954). Beyond some spell-

ing and punctuation changes, there is a substantive revision to one line.

In the first letter, dated Oct. 27, 1951, Moore sends "Fettered thanks for a regal gift! That I am without words, makes me glad you have insight. Your touching wish that I be benefitted, makes me feel the more, the smallness of my service in your behalf. Nor can I be resigned to subtracting from you when wishing to give to you- However - for you do mean me to have the buttons- let me say that they will help as well as charm me reminding me that there is idealism in the world- What you received from the Institute cannot make things easier for you very long; but a true spirit of fellowship there and desire to reinforce one of skill is strengthening, I feel - and whole-hearted, I do see - . . . when I received the buttons in the lapis blue box with the flecks of color here & there! What incentive such kindness affords, Your indeed ever-pondering beneficiary Marianne Moore." The second letter, a postal card, Oct. 29, 1951, reads "Mexico - not New Mexico Mr. Macdougall, and Taxco - that romantic spot! full of flowers and animals, I hear. Your Talisman should be with you, not have travelled to me. I wish however you might know how great good you do to me. M.M." \$850

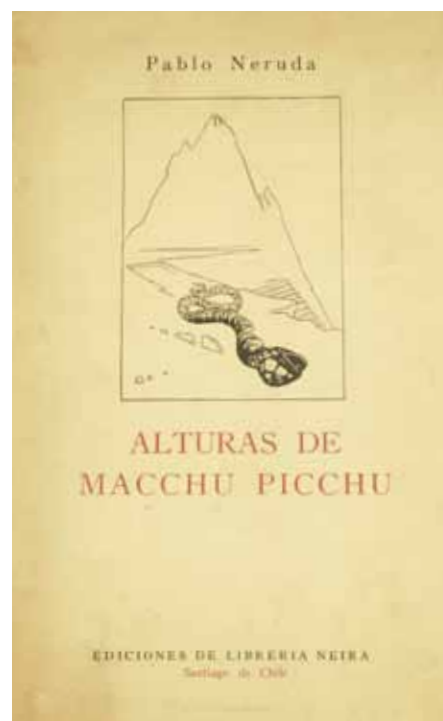
97 ♣ **(Morris, William).** *The Chronicles of Enguerrand de Monstrelet. . . .* Translated by Thomas Johnes. Volume 2 of two, only. London: Henry Bohm, 1853. Publisher's full vellum with leather labels, marbled endpapers, red edges (labels rubbed and faded, cover darkened, very good). With the ownership signature on flyleaf of: "William Morris / Exeter Coll: Oxon" and "36" in ink on the front pastedown endpaper. Three pages have the Morris & Company, Merton Abbey, circular ownership stamp. The book may have been acquired new by Morris, as he began residence at Exeter College in 1853 and went down in 1856. Mackail remarks on Morris, in the summer of 1858, "reading aloud interminably to the group of friends assembled there from Froissart and Monstrelet and Malory's 'Morte d' Arthur.'" The *Chronicles* were an influence on his *Defence of Guenevere*, and lots 905 and 906 in his 1898 sale at Sotheby's relate to editions published in 1512 and 1572. \$1,250

98 ♣ **Morrison, Toni.** *The Bluest Eye.* New York: Holt, Rinehart & Winston (1970). First edition. Cloth backed boards, tiny bump to upper corner, otherwise fine in fine first issue dust jacket. Inscribed by Morrison on the half title. The Nobel Prize-winner's first book. \$2,750

99 ♣ **Munari, Bruno.** *Guardiamoci Negli Occhi.* [Milano]: Giorgio Lucini, 1970. First edition. 200 x 200 mm. Paper chemise, 8 page brochure with colophon, instruction leaf printed on board, and 25 prints with die-cut holes, on various colored papers. One of 250 numbered copies, signed by Munari. Fine. 2 copies only in OCLC. \$1,750

100 ♣ **[Munari, Bruno]. Soavi, Giorgio.** *Los Álamos.* Poesie di Giorgio Soavi, tavole a colori di Bruno Munari. Milano: Officina d'artigrafica A. Lucini (1958). First edition. Folio, 380 x 430 mm., Original printed wrappers, in slipcase, fine. Six colored serigraphs by Munari; these have left offsets on the facing blank pages, producing interesting ghost patterns. One of 200 copies, this unnumbered ("a.l." copy) was the *ad personam* copy printed for the publisher Vanni Scheiwiller. \$2,000

101 ♣ **Neruda, Pablo.** *Alturas de Macchu Picchu.* Ilustraciones de José Venturelli. Santiago de Chile: Ediciones de Librería Neira (1948). The first edition of Neruda's masterpiece. One of 500 copies numbered in Arabic, an additional 20 numbered in Roman were not for sale. Folio, 25 x 38 cm. 48 pages, 7 full page woodcuts by José Venturelli. Neruda first visited Machu Picchu in 1943, however he did not begin writing the poem until 1945. The French writer Roger Caillois visited him while he was composing it, and began to publish his translations in January, 1946, but the first partial publication in Spanish did not occur until July 1946. This first edition in book form was published by a Santiago bookstore, a courageous effort at a time when Neruda was hiding from the police in a friend's basement. Original wrappers, a little tanned and with some small areas of paper restoration to the edges; a very good copy of a book rare in commerce. Becco 84; Loyola 292 (misdated as 1947). \$3,750



102 ♣ **Neruda, Pablo.** *Oda a la Tipografía.* Santiago de Chile: Nascimento, 1956. First separate edition. Original wrappers, some few spots but an excellent copy. One of the first 150 copies, printed on Fabriano paper, numbered and signed by Neruda, from a total edition of 1150. The poem had appeared in *Nuevas Odas Elementales*, published earlier the same year. This edition has a very attractive cover printed in blue, black and red, effectively combining typographic and calligraphic elements. This poem of Neruda's has been an inspiration to many printers, we counted some twenty different editions on WorldCat. \$2,500

103 ♣ **Pasternak, Boris.** *Fifty Poems.* Translated by Lydia Pasternak Slater. London: Unwin Books (1963). First edition. Corrected proof copy, with corrections, mostly in ink, on some 47 pages, these are listed on the front cover, where there's another ink indication of this as a "marked proof", the back cover is date stamped "Proof 15 July 1963" with the printer's name. The handwriting making the corrections appears to be Anglo-Russian and is probably the translator's. \$500

104 ♣ **Percy, Walker.** *The Moviegoer.* New York: Knopf, 1961. First edition. Cloth backed boards. A superb copy in fine dust jacket, no wear nor fading, with the publisher's review slip. \$7,500

105 ♣ **Picabia, Francis.** *Catalogue des Tableaux, Aquarelles et Dessins par Francis Picabia.* Appartenant à M. Marcel Duchamp. Paris: Alph. Bellier, 1926. Wrappers, illustrated. Very good condition. "The sale . . . turned out to be a carefully staged retrospective exhibition. The painter did not appear himself as the owner of the works, a role which was played by Marcel Duchamp, always ready to help out his old friend. It is interesting to see how Picabia divides his work into sections. . . ." Borràs, *Picabia*. Lacks the separately printed Duchamp

ITEM 101



introduction, but this copy is heavily annotated by an attendee at the sale, Maurice Feuillet, art critic and editor, with details of the prices and buyers, and with a full page of notes on the back endpaper. \$800

- 106 🐞 **Picabia, Francis. *Poèmes de Dingalari*.** [Alès, France]: PAB [P.-A. Benoit], [n.d., ca. 1955]. First edition. Original printed wrappers, sewn, edges of paper a little browned, otherwise fine. One of 99 copies. The BNF catalogue gives 1956 as the date, but all other listings say 1955. \$500



ITEM 107

- 107 🐞 **[Picasso, Pablo]. Scheler, Lucien. *Sillage Intangible*.** Poème accompagné d'une pointe sèche de Pablo Picasso. Paris: Le Degré Quarante et Un (1958). Original parchment covers, printed in black. 23 x 26 cm. 12 leaves of *vieux japon* with unprinted leaves of a heavier fibrous brown paper. First edition. The poem in memory of Paul Eluard is illustrated with an original drypoint by Picasso, "Portrait of Paul Éluard, Laureate," signed in the plate. 12 leaves One of 50 copies printed, on *vieux japon*, at L'Imprimerie Union, from a design by Iliazd, the drypoint printed at L'Atelier Lacourière, signed in pencil by Scheler and Picasso. Occasional spotting, inevitable with this paper but a fine copy, in publisher's card folder. *The Artist and the Book* 242. \$12,500

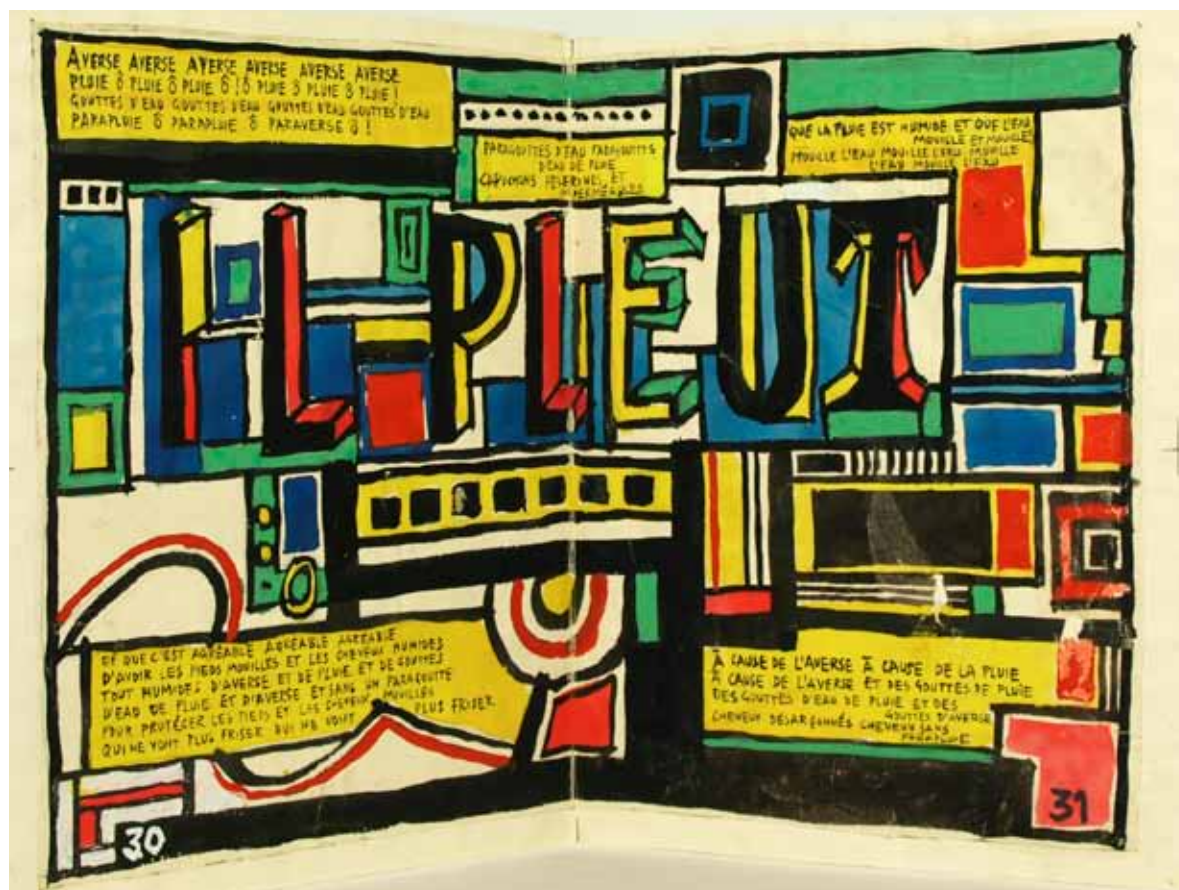
- 108 🐞 **Pound, Ezra. *Cathay*.** Translations by Ezra Pound for the most part from the Chinese of Rihaku, from the notes of the late Ernest Fenollosa, and the decipherings of the professors Mori and Ariga. London: Elkin Mathews, 1915. First edition. Original brown wrappers, fine copy, one of 1000. Ownership signature ("E. Myers May 1926"). Gallup A9. \$1,500

- 109 🐞 **Queneau, Raymond. *Chêne et Chien*.** Roman en vers. Frontispice de Hélion. Paris: Denoël, 1937. First edition. Original wrappers, fine. Number V of 10 copies on Hollande (5 numbered with arabic numerals and five (h.c. with roman). A "profoundly original work . . . Like Cendrars' *La prose du Transsibérien et de la Petite*

*Jehanne de France*" [*Chêne et Chien*] is a major work, a point about which contemporaneous literature, and the age itself, must revolve," James Sallis, Introduction to his translation of *St. Glinglin*, 1993. \$7,500.

- 110 🐞 **Queneau, Raymond. *L'Instant Fatal*.** En six poèmes de Raymond Queneau et seize cuivres de Mario Prassinis. [Paris]: Aux Nourritures Terrestres, 1946. First edition. Original wrappers, 25.5 x 33 cm., in gilt stamped chemise and slipcase (cracked on one edge and lightly worn). Illustrated with 15 full-page copper engravings by Prassinis, plus the engraved cover design. One of 15 numbered copies on Rives paper, containing two suites of the 15 engravings in black, plus one in color, in four states. This copy also contains an original drawing, 25 x 31 cm, signed and dated, corresponding to the eighth gravure. \$3,750
- 111 🐞 **[Queneau, Raymond] Sally Mara, (pseud.) *Journal Intime*.** Paris: Éditions du Scorpion (1950). First edition. Original printed wrappers, fine. The only limited issue, one of 120 copies on Alfa. \$2,500
- 112 🐞 **Queneau, Raymond. *Bâtons, Chiffres et Lettres*.** Paris: Gallimard, 1950. First edition. 270 p. Original wrappers, fine. From the *tirage de tête* of 8 copies on van Gelder, five numbered and three lettered h.c., this is copy "A". \$5,000

- 113 ✪ **Queneau, Raymond.** *Cent Mille Milliards de Poèmes*. Postface de François Le Lionnais. Paris: Gallimard, 1961. First edition. Original white cloth, first printing, May 1961, one of 3000 numbered copies. Design by Massin. Ten sonnets with each page cut into line strips for rearrangement. Fine condition, preserved in a clamshell case. Presentation copy from Queneau to André Maurois. \$1,500

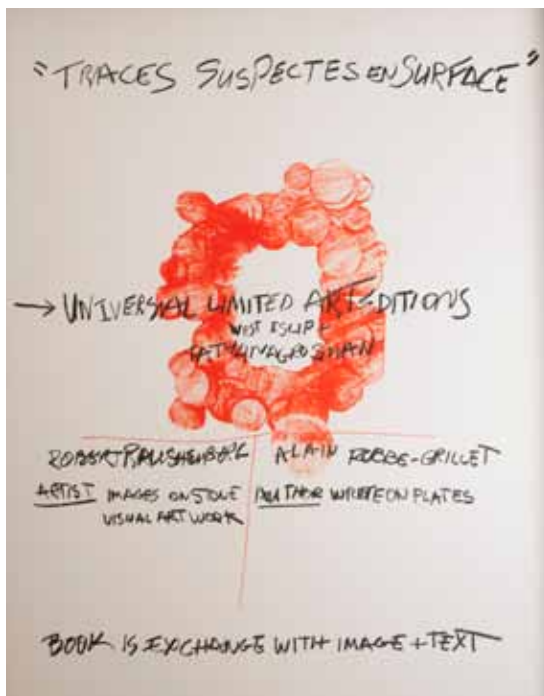


ITEM 114

ARTIST'S ORIGINAL MAQUETTE

- 114 ✪ **Queneau, Raymond.** *Il Pleut*. Eaux-fortes et serigraphies de Gabriel Paris. Paris: Atelier de l'Olivette, 1978. The original maquette for this artist's book. 250 x 325 mm. 50 pages. Entirely calligraphed, drawn or painted by the artist, using ink, pencil, and gouache, on various papers, mounted on board, and with eight trial proofs (all signed) of the etchings. Published in 1978, in an edition of 60 copies, reproducing the artist's work by silkscreen. Trained as an architect and set designer, Paris began painting in 1950, and after participating in the May 1968 protests he devoted himself entirely to art and illustration. \$5000
- 115 ✪ **Raney, Edward.** *The Macchu Picchu Suite*. New York: The Limited Editions Club, 1999. First edition. 14 x 17 inches, Cover, contents leaf, colophon, and 11 gravures, including one that did not appear in the book (Pablo Neruda, *Heights of Macchu Picchu*, Limited Editions Club, 1998). Printed on 250 gram Arches cover, the hand-pulled gravures were printed at Jon Goodman Photogravure, each is numbered and signed by the photographer. One of an edition of 60, plus 14 proofs. Fine condition, in cloth clamshell case as issued. \$2,500
- 116 ✪ **[Rauschenberg, Robert]. Robbe-Grillet, Alain.** *Traces Suspectes en Surface*. West Islip, NY: Universal Limited Art Editions, 1972-1978. First edition. Portfolio with text by Robbe-Grillet and 36 lithographs by Rauschenberg. Printed on Twinrocker paper, it comprises 31 pages plus the title page and 4 colophon pages,





20½ x 26<sup>5</sup>/<sub>16</sub> inches (52 x 69 cm.) folded. Copy 34 of a total edition of 36, plus 6 A.P. copies. Signed and dated by Rauschenberg on each print and signed and numbered by Robbe-Grillet on each page. Fine condition in original red cloth box. With two of the original aluminum plates on which Robbe-Grillet wrote the text, a set of proof pages for the text, before illustrations, and a sheet which Robbe-Grillet seems to have used for practice, before writing out the manuscript. \$35,000

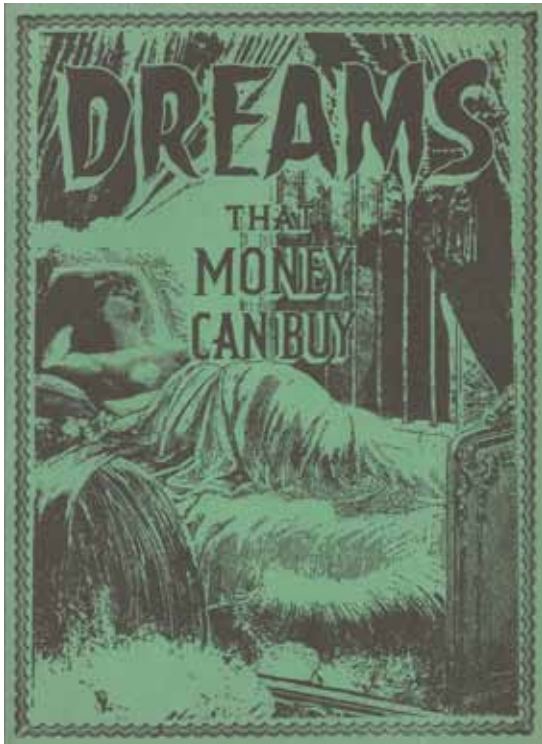
117 ✪ **Reznikoff, Charles. *Five Groups of Verse*.** New York: Charles Reznikoff, 1927. First edition. Original green cloth, a little faded, but a very good copy in dust jacket slightly chipped at the ends. Limited to 375 copies, hand set and printed by the author. This is copy number 1, the dedication copy, with printed dedication "to Albert Lewin in token of his help," signed by Lewin on the front pastedown, and by Reznikoff on the first flyleaf. The film writer, director and producer Lewin was a lifelong friend of Reznikoff, whom he brought to Hollywood in the 1930s to help (without notable success) on some screenplays. \$500

118 ✪ **Richter, Hans. *Dreams that Money can Buy*.** New York: Films International America, 1947. First edition. Original printed wrappers, stapled. Cover design by Max Ernst (from *La Semaine de Bonté*), layout designed by Frederic Kiesler. An unusually fine copy preserved in a cloth and acrylic case. The film consisted of seven separate dream-sequences: "Desire" by Max Ernst, "The Girl With the Prefabricated Heart" by Fernand Leger, "Ruth, Roses and Revolvers" by Man Ray, "Discs and Nudes Descending a Staircase" by Marcel Duchamp, "Ballet" by Alexander Calder, "Circus" by Calder, and "Narcissus" by Hans Richter. Other collaborators (actors, designers, writers, and composers) included Julien Levy, Paul Bowles, Libby Holman, Josh White, Darius Milhaud, John Cage, David Diamond, and Richard Huelsenbeck. \$500

ONE OF TEN

119 ✪ **(Rogers, Bruce). *Men of Letters of the British Isles: Portrait Medallions from the Life by Theodore Spicer-Simpson with Critical Essays by Stuart P. Sherman and G.F. Hill*.** New York: William Edwin Rudge, 1924. First edition. Frontispiece portrait signed by Spicer-Simpson and 29 collotype plates. Quarto, full leather by Macdonald, moiré cloth covered slipcase. Fine condition. One of 10 copies on handmade paper, from a total edition of 530, designed by Bruce Rogers and printed by William Edwin Rudge. The portraits include: Robert Bridges, G.K. Chesterton, Joseph Conrad, Walter de la Mare, Thomas Hardy, James Joyce, W.B. Yeats, etc. \$1,000

ITEM 116



ITEM 118

120 ✪ **Roth, Henry. *Call It Sleep*.** New York: Robert M. Ballou (1934). First edition. Original light blue linen. Ink mark on front endpaper, slight fading, a very good copy. First state dust-jacket a little faded and with some very light wear at the extremities. Half leather case. \$10,000

121 ✪ **Ruskin, John. *Ruskin on Music*.** Edited by A.M. Wakefield. Orpington and London: George Wakefield, 1894. First edition. Editor's presentation binding of full vellum, gilt, t.e.g., marbled endpapers, with gilt stamping on the front cover: "Nina from A.M.W. June 1907". With the bookplate of Nina Brooke on the front pastedown, and an obituary of the editor tipped to a flyleaf. \$200

- 122 ♣ **Salter, James.** *The Hunters*. New York: Harper (1956). First edition. Cloth backed boards. Traces of foxing to the endpapers, but an exceptionally fine copy in fine, bright, unfaded, dust jacket. Signed by Salter on the title page. \$1,500

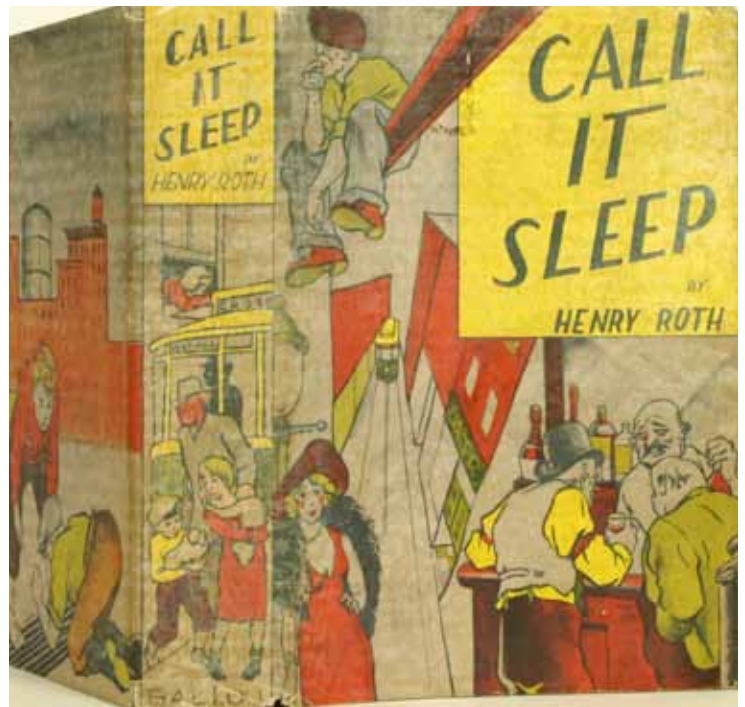
INSCRIBED TO JAMES JONES

- 123 ♣ **Salter, James.** *The Arm of Flesh*. New York: Harper (1961). First edition. Cloth backed boards. Endpapers foxed, otherwise fine, in lightly used dust jacket. Inscribed by Salter to novelist James Jones "in the blue of France and the summer of a life we all desire. Yes, you're right. It's flawed and it misses. Still it's very dear to me and I'm pleased to send it to you. Bon courage. J.S. June 1964." In his *Burning the Days: Recollection*, Salter describes the open house where "Gloria and James Jones reigned in Paris for perhaps a decade." \$1,750

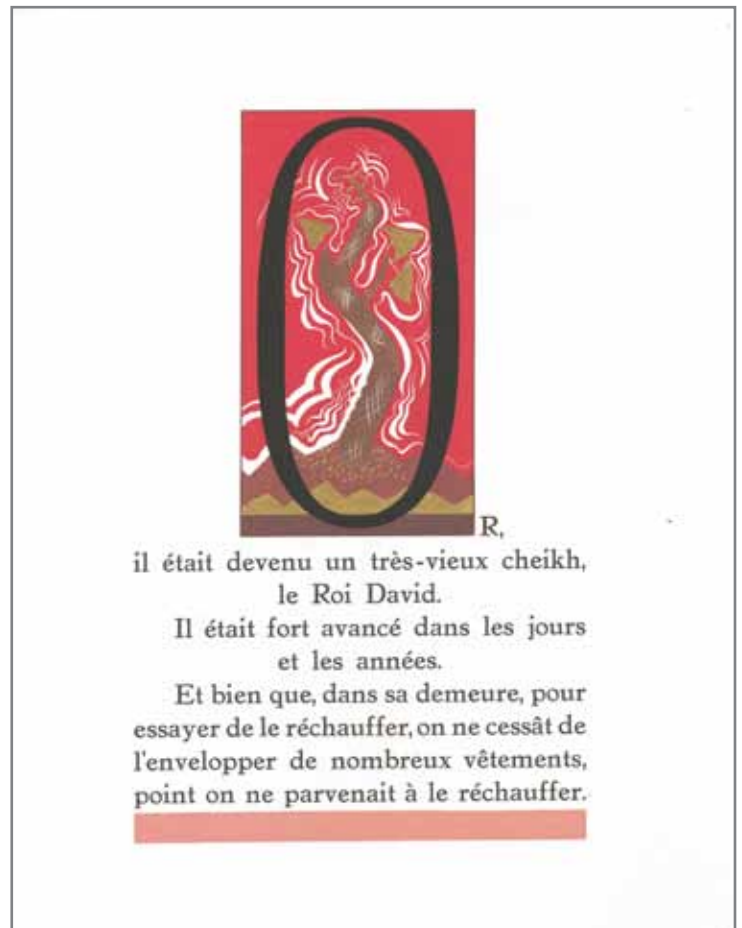
- 124 ♣ **Sartre, Jean-Paul.** *Explication de L'Étranger*. [Paris]: Aux dépens du Palimugre, 1946. First edition. Original wrappers, fine and unopened. One of 200 numbered copies on *Lana supérieur* (second paper, after 30 on *japon*). \$500

- 125 ♣ **[Schmied, François-Louis].** *Le Livre des Rois. L'Avènement de Salomon*. Traduction littérale des Textes Sémitiques par le Docteur J.-C. Mardrus. Illustration et décor de F.-L. Schmied. Lausanne: Gonin & Cie., 1930. First edition. 7½ x 9¾ in. (192 mm x 248 mm.) (60) pp. Designed and illustrated by Schmied, engraved and printed by Philippe Gonin. Seven full-page woodcut illustrations; twelve smaller illustrations, initials and bandeaux. Original wrappers, in chemise and slipcase, slight tanning to the front wrapper, otherwise fine. Copy 4 of 175 copies, signed by Gonin, printed on Arches paper. One of the *tirage de tête* of 25 copies containing an additional double suite of the illustrations (black and colored). Nasti B18; Ritchie 34. \$7,500

- 126 ♣ **Southern, Terry.** *Flash and Filigree*. New York: Coward-McCann (1958). First American edition. White cloth, very good in worn dust jacket. Inscribed "To Maxine with love and best wishes. Terry S." Someone has lined out the first paragraph of the inside jacket flap copy, probably the same pen that wrote the inscription. \$800



ITEM 120



ITEM 125

- 127 ♣ **Southern, Terry.** *The Magic Christian*. New York: Random House (1960). First American edition. Black cloth, fine in dust jacket from which the red lettering on the spine has mostly faded, and which has a light stain on the rear fold. Inscribed on the half-title "To the unspeakable great Nelson 'Big Nels' Lyon!! He has always been (perhaps) my best and truest friend, and God (certainly) knows the most powerful influence on my work and thinking to this darn point in time! May the great Force protect the one I love. Terry S." The late Nelson Lyon, writer and director of the 1971 comedy *The Telephone Book*, later wrote for *Saturday Night Live* and produced CDs of Southern and another close friend, William Burroughs. \$2,500
- 128 ♣ **Spicer, Jack.** "A Night in Four Parts," "Troy Poem," "Sonnet". Berkeley: Berkeley Miscellany, 1948. First edition. An offprint from *Berkeley Miscellany*, edited by Robert Duncan. No. 1. 1948. 4 pp. There are no stab-holes for sewing, so one must presume this is a true separate and one of a few copies made for Spicer's use, though no other has ever been recorded, to our knowledge. Signed "Jack Spicer" in pencil at the bottom of the last page. The first poems published by Spicer as an adult, and earlier than any other Spicer "A" item, if an offprint can be so regarded. (It precedes the usual candidate for his first "A" item, the offprint from "Language" of his co-written article, "Correlation Methods of Comparing Idiolects in a Transition Area," by three years). Fine condition, laid into a fine copy of the complete issue. \$6,000
- 129 ♣ **Spicer, Jack.** *The Red Wheelbarrow*. Hove, Sussex: Peter Riley, 1968. First edition. 7 pages, wrappers, stapled. Fine. Colophon: "This is an offprint from COLLECTION ONE, trimmed to quarto, with cover specially drawn by Adrienne Riley and photographically reproduced. 12 copies exist – they are not for sale to the public". \$2,500
- 130 ♣ **Stein, Gertrude.** *Procession*. Gravures de Shirley Sharoff. Translation by Françoise Collin. Paris: DRAC, 1995. Wrappers, die-cut and folding, in a printed folding case designed by the artist. 255 x 255 mm. 40 pages. One of 60 copies, printed on Arches paper, from Bodoni type by François Da Ros, with 14 gravures printed on Moulin de Fleuroc at atelier René Tazé. Fine condition. \$1,750
- 131 ♣ **(Surrealism).** **Schuster, Jean, ed.** *Medium: Informations Surrealiste [with] Medium: Communication Surrealiste*. Nouvelle serie. Issues 1–12 [all published]. Paris: Editions Arcanes, 1953–1955. First edition. Original wrappers, fine. An excellent set of this surrealist periodical. The eight issues in the scarce first series were monthly, a single tabloid page (28.5 x 34 cm). In the new series each issue was dedicated to a single artist, who contributed a cover: Simon Hantai, Wolfgang Paalen, Max Walter Svanberg, and Wifredo Lam. Benjamin Pèret was a major contributor to each issue, as well as Breton, Benayoun, Bédouin, and others. Preserved in two cloth cases. \$1,000
- 132 ♣ **Taylor, Peter.** *Happy Families are all Alike*. New York: McDowell, Obolensky (1959). First edition. Uncorrected proofs: long galley sheets trimmed and bound with a plastic comb into blue printed wrappers. Very good. \$750
- 133 ♣ **Toomer, Jean.** *Cane*. With a foreword by Waldo Frank. New York: Boni and Liveright (1923). First edition. Grey cloth, stamped in black and orange; covers slightly marked, occasional light stains in the margins; a very good copy. One of the key literary works of the Harlem Renaissance. \$4,000
- 134 ♣ **Updike, John.** *Dog's Death*. [Cambridge, Mass.]: Printed in Harvard Yard by The Adams House and Lowell House Printers, 1965. First edition. Broadside, one of 100 numbered copies, signed by Updike. Corner slightly bent, else fine. The first signed and limited edition of an Updike work. \$1,250

ONE OF TWELVE

- 135 ♣ **Valéry, Paul.** *Stendhal*. Paris: Edward W. Titus, 1930. First edition. One of 12 copies, the entire edition, printed for private distribution, signed by Valéry. This translation of Valéry's essay by W.T. Bandy was first

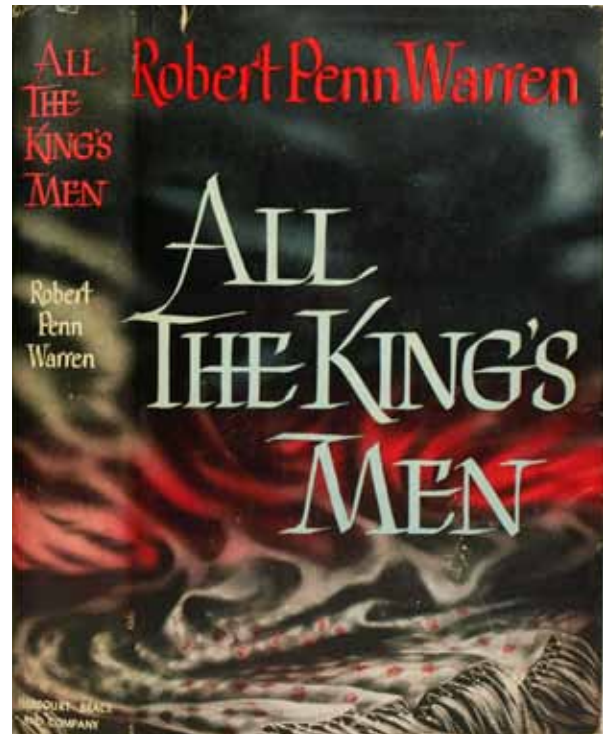


published in *This Quarter*. Original wrappers, a few spots on the front wrapper, but a fine copy, unopened. OCLC locates only one copy (BNF). \$1,500

- 136 ♣ **VVV**. *Poetry, Plastic Arts, Anthropology, Sociology, Psychology*. Editor: David Hare. Editorial Advisers: André Breton, Max Ernst, Marcel Duchamp. 1942-1943-1944. First edition. Nos. 1-4 (all published). Four volumes in three, complete as issued, original wrappers. Spine of vol. 1 faded; its spine glue has dried; otherwise all are fine, and the folding subscription form is inserted in issue 1. No. 1 has a cover by Max Ernst, its issue 2-3 has the famous cover design by Marcel Duchamp, incorporating a piece of chicken wire inset into the rear wrapper for the "Twin-Touch-Test" with text by Frederick Kiesler, its front cover incorporates a Duchamp "ready-made". Issue 4 has a cover design by Matta. Literary contents include work by André Breton, Claude Levi Strauss, William Carlos Williams, Andre Masson and Robert Motherwell. \$7,500

- 137 ♣ **Warren, Robert Penn**. *All the King's Men*. New York: Harcourt, Brace (1946). First edition. Maroon cloth, a fine copy in lightly used dust jacket (small old tape repairs inside). An advance copy, with the publisher's dated review slip tipped to the front free endpaper. \$7,500

- 138 ♣ **Williams, Emmett**. *10 Autobiographical Sketches (with one original drawing)*. Stuttgart: Edition Hansjorg Mayer, 1979. First edition. Unbound sheets in portfolio, 36 x 51 cm., 12 color-printed leaves, two title pages, (one affixed to the portfolio) plus an original drawing. The drawing consists of colored hand prints around a profile head in silhouette. One of an edition of 100, signed and numbered on the title page and the drawing. \$2,500.00



ITEM 137

#### EARLY MANUSCRIPTS

- 139 ♣ **Williams, Tennessee**. *Autograph manuscript* signed, of the early poem "Sonnet to Pygmalion" On ruled paper, in pencil, signed "Thomas Lanier Williams," and dated Dec. 30, 1935 11:00 p.m. This poem was published in *Eliot* (Washington University, St. Louis), 4:2, November 1936, and not reprinted until the posthumous *Collected Poems*. A draft listed in the Williams archive at HRHRC is dated Spring 1936; another draft pictured in Williams, *Notebooks*, p. 436, is dated Dec. 29, 1935, 2:00 A.M.; it differs considerably from ours in the first 8 lines, although the last 6 are the same. On the back in pencil is a 16-line working draft of another poem, "An Empty Skull," that would later be incorporated in "Cryptic Bone," published in *Eliot*, Nov. 1937. \$5,000
- 140 ♣ **Williams, Tennessee**. *"The Body Awaits."* Corrected typescripts of an unpublished prose work. 1937. Two different versions of Williams's working drafts: The earlier is typed on both sides of a single sheet, double and single-spaced in blocks of text on the first side, with several versions of some lines, on the reverse a portion is double-spaced, with a line by line layout. These two pages contain about 25 words in Williams's hand, in pencil. The other version is double-spaced on four pages (including two drafts of the second page), it contains 34 words and some other corrections in pencil by Williams, and it's signed in type and dated June, 1937. This piece, a monologue spoken by a bum, with a St. Louis setting, seems to be related to Williams's second full-length play, *Fugitive Kind*, which was set in a St. Louis flophouse, and which he began at the end of May 1937 and finished in mid-September. Fine condition. \$7,500

- 141 🐞 Wolfe, Thomas. *America's Young Men*. Printed and autograph document signed. 1936. A two sided questionnaire form, for "the official Who's Who among the Young Men of the Nation," published by Richard Blank, Los Angeles, filled out by Wolfe by typewriting on one side, and typewriting and autograph on the other. The recto has particulars of addresses, parentage, education and occupations, while on the verso he lists his works and other interests. Of particular interest are the autograph lists of his hobbies: "Newsreel theatres; trains and ships; market districts; walking through The Grand Central Station; reading *The World Almanac*" and favorite recreation or sport: "Reading, Baseball; Making Voyages and Journeys". Signed and dated Jan. 30, 1936. Some edge wear, small tape stains. Framed with glass on both sides. \$1,500
- 142 🐞 Wright, Richard. *Fishbelly (The Long Dream)*. Traduit de l'américain par Hélène Bokanowski. Paris: Juillard (1960). First edition, an s.p. copy. Original printed wrappers, fine, with the publisher's announcement slip. Inscribed by Wright to the publisher and editor Bernard Gheerbrant, and also signed by Bokanowski. This edition contains a portrait of Wright and a 5-page interview with him by Maurice Nadeau. \$1,100
- 145 🐞 [Zadkine, Ossip]. Aveline, Claud. *Portrait de L'Oiseau-Qui-N'Existe-Pas & Autres Poèmes*. Lithographies originales de Ossip Zadkine. Geneve: Club du Poème (1965). First edition. 32.5 x 25 cm. Original printed wrappers, unbound as issued in chemise and slipcase. One of 190 copies on Rives, (total edition of 198), signed by both the author and the artist. Illustrated with 18 full-page original lithographs, 16 of which are in color. \$1,500

SET IN NOFRET TYPES, DESIGNED BY GUDRUN ZAPF VON HESSE.  
PRINTED ON COUGAR OPAQUE PAPER.  
DESIGN & TYPOGRAPHY BY JERRY KELLY.