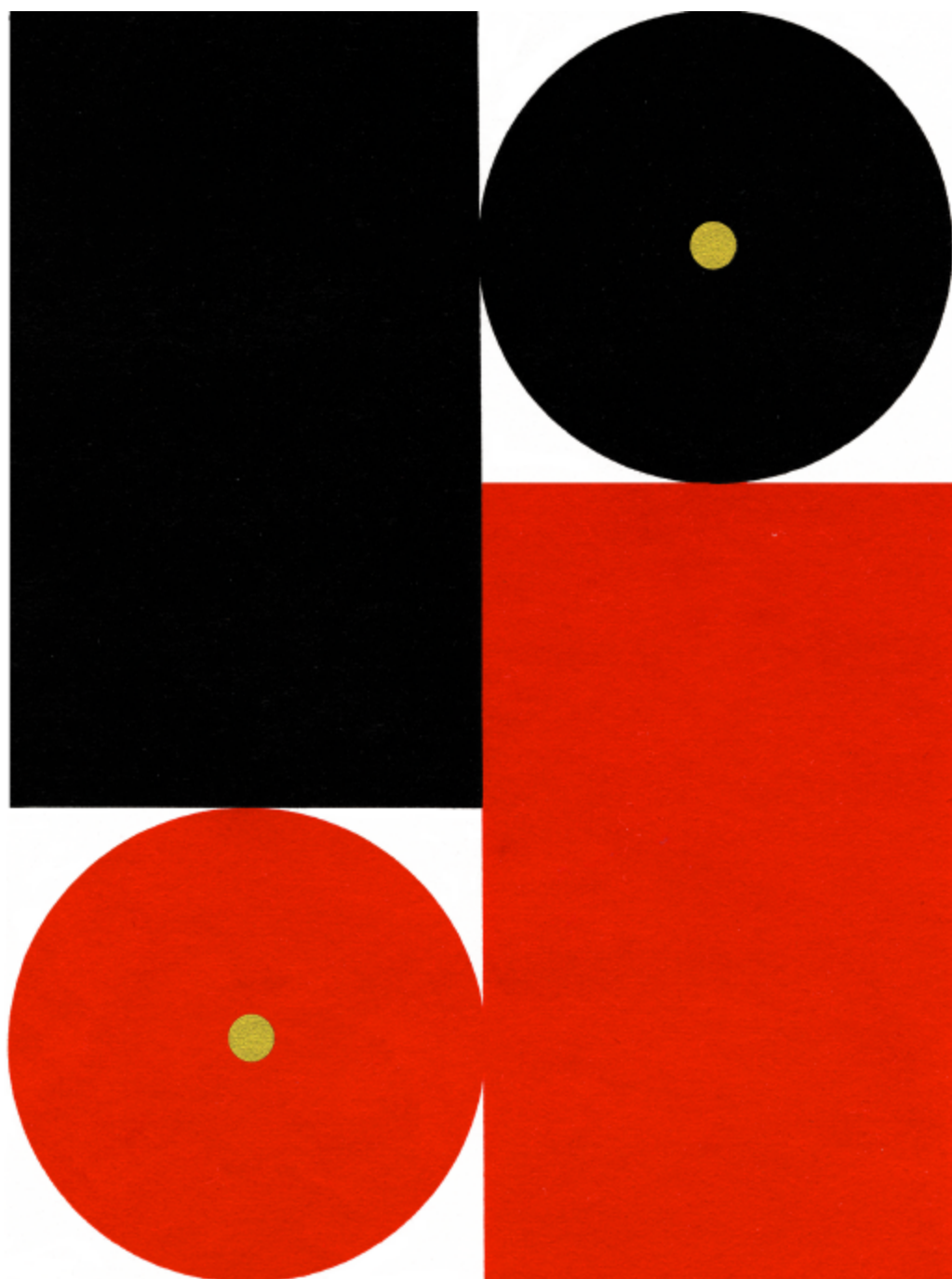
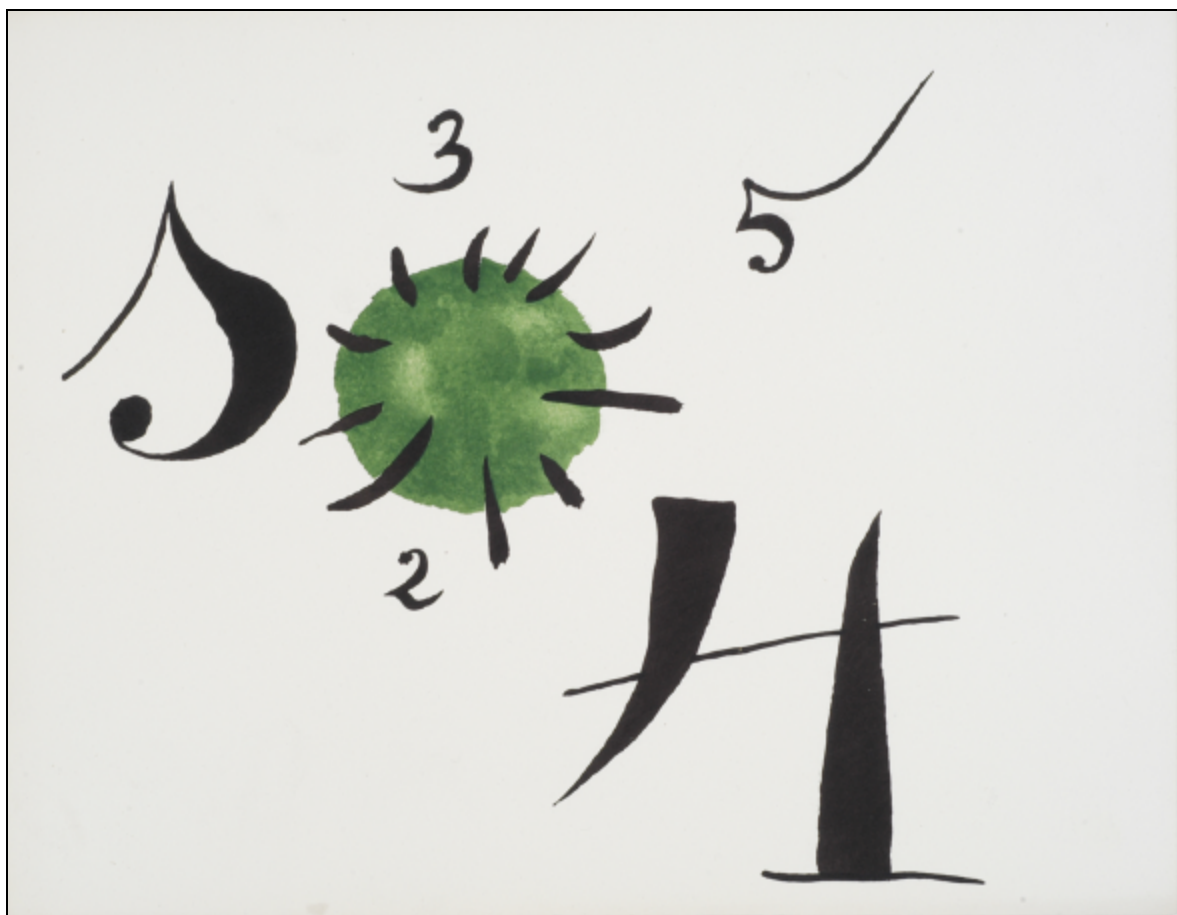


catalogue 156

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# MODERN ART





CATALOGUE 156

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January 2011





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1

**ABE KONGO**

Shururearizumu kaigaron [Surrealist Painting]. 115, (5)pp., 10 plates (reproducing work by Ozenfant, Picabia, Léger, Brancusi, Ernst, and others). Printed wraps. Glassine d.j. Backstrip chipped, otherwise fine.

Tokyo (Tenjinsha), 1930.

\$1,200.00

Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), pp. 192 (illus.), 515

2

**ALBERS, JOSEF**

Interaction of Color. Text: 80pp. Figs. Bound in cloth. Plates: 80 folders, nearly all printed with silkscreens in color, and many with multiple silkscreens, loose in portfolio (as issued), together with 48-pp. commentary booklet. Cloth portfolio. The whole housed in the publisher's comprehensive slipcase. Folio.

'In 1950 Albers was appointed chairman of the Department of Design at Yale University.... His students there included Eva Hesse, Robert Rauschenberg, Kenneth Noland and Richard Anuskievicz. His teaching of colour at Yale led to the publication of his renowned treatise 'Interaction of Color' (1963), a book that was later translated into eight languages as one of the major tools of art teaching throughout the world. In it, Albers investigated the properties of colour...including the illusory ability of opaque colours to appear translucent and overlapping, which he had begun to

explore in 1950 in his best-known series of works, 'Homage to the Square,' on which he was occupied until his death. These were exhibited all over the world and were the basis of the first one-person show given to a living artist at The Metropolitan Museum of Art" (Dictionary of Art). A fine copy, with the publisher's prospectus.

New Haven/London (Yale University Press), 1963.

\$4,800.00

3

**ALBERT-BIROT, PIERRE**

La joie des sept couleurs. Poème orné de cinq poèmes-paysages hors-texte, le tout composé en 1918. (2), 80, (2)pp. 5 full-page calligrammatic plates. Lrg. 8vo. Wraps. Glassine d.j. One of 120 numbered copies on uncut Arches, from the limited edition of 124 in all. "Like Guillaume Apollinaire, Albert-Birot was an ingenious practitioner of the calligramme, which has a long history in French literature, through Mallarmé all the way back to Rabelais and beyond. 'I walked across Futurism, Cubism, Dadaism, but I am neither futurist nor cubist, dadaist nor surrealist,' Albert-Birot wrote in 1928" (Carlton Lake). A fine, fresh copy.

Paris (Éditions "Sic"), 1919.

\$850.00

Andel: The Avant-Garde Book 76

4

**ALBERT-BIROT, PIERRE**

Larountala. Polydrame en deux parties, composé en 1917-1918. 92, (2)pp. 1 full-page original woodcut (frontispiece). Lrg. 8vo. Wraps. Glassine d.j. One of 120 numbered copies on Arches, from the limited edition of 124 in all. Albert-Birot's elaborate 'polydrame,' with musical score by Germaine Albert-Birot, entails a cast of more than 50 characters, including the sixteenth-century ceramic artist Bernard Palissy, policemen, clowns, children, dancers, and a tiger. The striking, primitivistic woodcut composition depicts a bearded writer facing out from a table, like a seated Sumerian scribe. A fine, fresh copy.

Paris (Éditions "Sic"), 1919.

\$850.00

5

**ALBERT-BIROT, PIERRE**

La lune, ou le livre des poèmes. 229, (5)pp. Wraps. (front cover partly detached). Glassine d.j. One of 300 numbered copies on vergé pur fil Lafuma, from the limited edition of 326 in all. The work includes a lavish complement of calligrams. Together with this, a small folding handbill of Albert-Birot's "Comm' ça," privately printed by Arlette Albert-Birot on the author's own press, as a New Year's gift, 1969.

Paris (Jean Budry & Cie.), 1924.

\$800.00

Dada Global 192

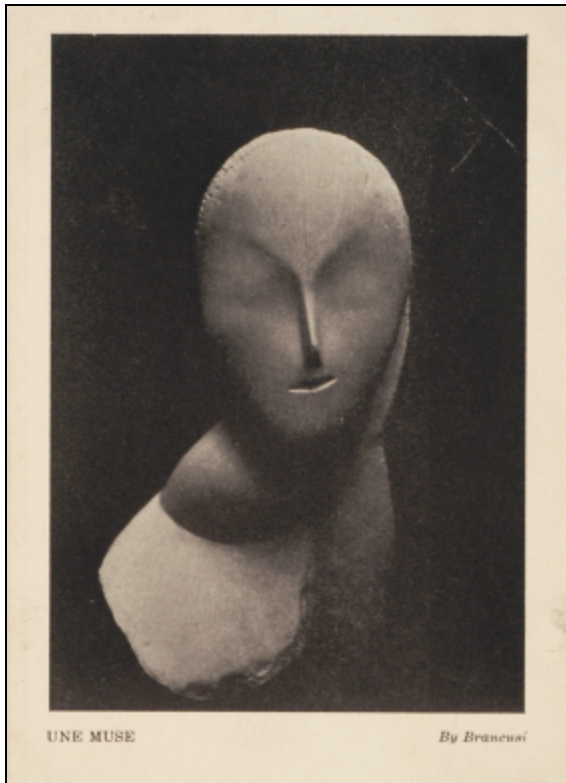
6

**ALBERT-BIROT, PIERRE & FOLLAIN, JEAN**

Deux poètes, deux poèmes. (4)pp. (single sheet, folding), printed on cream-colored card stock. Lrg. 8vo. Self-wraps. Glassine d.j. Edition limited to 100 hand-numbered copies, signed by Albert-Birot and Follain beneath their respective poems, "La colombe" and "Vieille Europe." Presentation copy, boldly inscribed on the front cover "à mon cher André Salmon/ dans l'émotion de son Retour/ Mai 1937./ Jean Follain." Follain may possibly be alluding to Salmon's return from the front of the Spanish civil war, where he had gone as a reporter for "Le petit Parisien."

N.p. (Éditions des Canettes) [1937?].

\$150.00



7

**ALBERT-BIROT, PIERRE**

Grabinoulor. Livre III, chapitre IX. (28)pp. Sm. 4to. Wraps. Édition de tête: one of 6 hand-numbered copies on uncut pur chiffon à la cuve à main des papeteries de Puymoyen, from the limited edition of 206 in all. A fine copy, unopened. [Mortemart] 1969. \$150.00

8

**ALBERT-BIROT, PIERRE**

Long cours. (50)pp. Sm. 4to. Wraps. One of 150 hand-numbered copies on uncut Offset Afnor 7, from the limited edition of 175. A fine copy, unopened. Mortemart (Rougerie), 1974. \$75.00

9

**DER ANBRUCH**

Flugblätter aus der Zeit. Herausgegeben von Otto Schneider und J.B. Neumann. Verlegt im Graphischen Kabinett J.B. Neumann, Berlin.... 16pp. 7 full-page illus. Self-wraps., the front cover reproducing a woodcut by Heckel. Prospectus for the review, now in its second year, with a lengthy "Programmatische Exegese" by Otto Schneider, illustrated with reproductions of work by Rohlf, Beckmann, Meidner, Kirchner, Schmidt-Rottluff and others. Wrappers slightly chipped and split. Berlin, 1919. \$100.00  
Cf.: Raabe 37, Rifkind 263

10

**(ARMORY SHOW)**

"Une Muse. By Brancusi." Postcard published for the International Exhibition of Modern Art, known as the

Armory Show, by the Association of American Painters and Sculptors, New York. 142 x 90 mm. (6 5/8 x 3 1/2 inches), printed on buff-colored stock, the verso imprinted with the exhibition's pine-tree emblem, and location and dates of the show.

The exhibition was held from February 18th to March 15th at the 69th Regimental Armory, before its removal to the Chicago Art Institute and the Copley Society of Boston. The postcards, printed in huge editions and today all very rare, were significant in their own right, in that the New York catalogue of the show was unillustrated, and the Chicago and Boston editions, only scantily so. "The 57 postcards for sale at the show sold in thousands of copies and were a source of some artistic influence. To artists in other cities, they were exciting messages of new discoveries, and for years people in remote areas had only these cards as a source of study. The 57 were equally divided among American and foreign artists, emphasizing the more radical tendencies" (Brown).

"Une muse," today at the Guggenheim Museum, was lent by the artist, and priced at \$270.00. The version shown was in plaster; the work was also available in marble at \$810.00. Unused. Fine condition.

New York, 1913.

\$950.00

Brown, Milton: W.: *The Story of the Armory Show* (New York, 1963), p. 70, cat. no. 618

11

**(ARMORY SHOW)**

"The Dance at the Spring. By Picabia." Postcard published for the International Exhibition of Modern Art, known as the Armory Show, by the Association of American Painters and Sculptors, New York. 142 x 90 mm. (6 5/8 x 3 1/2 inches), printed on buff-colored stock, the verso imprinted with the exhibition's pine-tree emblem, and location and dates of the show.

"The Dance at the Spring," today at the Philadelphia Museum of Art, was sold for \$675.00 to the Chicago collector Arthur Jerome Eddy, after John Quinn the largest buyer at the show. Eddy paid several visits to the exhibition. "His first purchases on Thursday, February 27, were not unusual—Chabaud's 'Le laboureur' and Zak's 'Berg-er'—but he was back on Saturday and this time he went for broke.... Like a man in a fever, he was back the next day, Sunday, to buy four more of the most advanced paintings in the Exhibition—Picabia's 'Danse à la source,' Duchamp's 'Le roi et la reine entourés de nus vites,' Derain's 'La forêt,' and Vlaminck's 'Rueil'" (Brown). Unused. Fine condition.

New York, 1913.

\$950.00

Brown, Milton: W.: *The Story of the Armory Show* (New York, 1963), pp. 70, 100, cat. no. 415.

12

**ARNAULD, CÉLINE**

Tournevire. Roman. (72)pp. Frontispiece by Henri Laurens. Sm. 4to. Wraps. Glassine d.j. One of 200 numbered copies on Alfa, from the limited edition of 225 in all.

The first book of the Parisian dadaist Céline Arnauld, the influential editor of "Projecteur" and contributor to "Littérature," "Cannibale" and "391." Other volumes of verse by her followed in 1920 ('Poèmes à claires-voies'), 1921 ('Point de mire') and 1923 ('Guêpier de diamants'). Laurens' frontispiece is a characteristically stylish Cubist bust of a woman. Presentation copy, inscribed on the half-title

to the Cubist painter Roland Chavenon "en sympathique hommage/ Céline Arnould/ 2 juillet 1919." A fine, fresh copy. Paris (Editions de "L'Esprit Nouveau"), 1919. \$900.00  
*Sanouillet: Dada in Paris (Cambridge, 2009), no. 38*

13

**ARNAULD, CÉLINE**

L'apaisement de l'éclipse. Passion en deux actes, précédé de Diorama, avec un portrait de l'auteur par Louis Favre. (64)pp. Frontis. portrait. Wraps. Glassine d.j. **One of 3 copies on Japon Impériale**, designated with roman numerals, from the deluxe tirages of 16 copies apart from the regular edition of 250.

Editor of the Dada review "Projecteur," which was published in a single issue in 1920, Arnould was the author of "Tournevire" and a frequent contributor to Dadaist journals, including "Littérature," "391," "Cannibale" and "Proverbe," as well as "Z," edited by her husband Paul Dermée. Presentation copy, inscribed "Au Poète Zborowski/ en vive sympathie lyrique/ Céline Arnould" on the front flyleaf. The Polish-Parisian poet Léopold Zborowski (1889-1932) was also a perspicacious art dealer, best known for his representation and support of Modigliani, who painted three iconic portraits of him. Zborowski was also the first dealer to represent Sou-tine, Utrillo, Derain and Chagall. A fine copy.

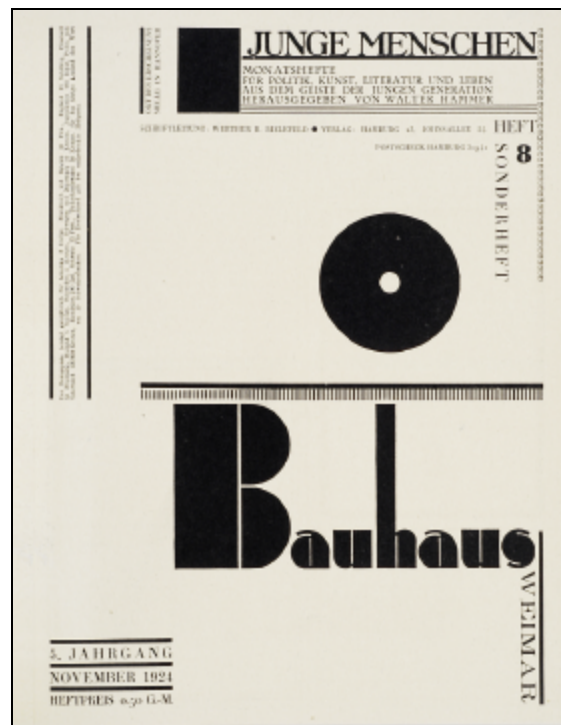
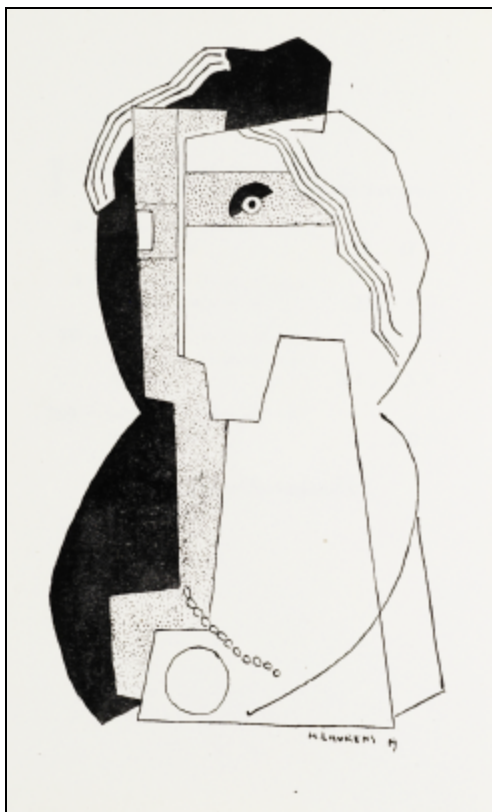
Paris (Les Écrivains Réunis), 1925. \$1,200.00

*Cf. Pompidou: Dada p. 88f., Washington: Dada p. 465f.*

14

**(ARP) Hugnet, Georges**

La sphère de sable. Illustrations de Jean Arp. (Collection "Pour Mes Amis." II.) 23, (5)pp. 35 illustrations and orna-



16

ments by Arp (2 full-page), integrated with the text. Publisher's blue-grey wraps., printed in red and blue. Glassine d.j. Contents loose, as issued. One of 176 numbered copies on pur fil, from the limited edition of 199 in all, reserved for friends of the collaborators. Presentation copy, inscribed on the half-title "à Georges Charaire/ ami fidèle/ de tout coeur/ Georges Hugnet." Charaire (1914-2001) was a well-connected artist, poet and dramaturge in Montparnasse and, later, Antibes. A fine copy.

Paris (Robert-J. Godet), 1943.

\$1,850.00

*Rolandseck 124; Centre Georges Pompidou: Pérégrinations de Georges Hugnet 93; Skira 4 Basel 10*

15

**BAUGNIET, MARCEL-LOUIS**

Advertising tract for Ateliers Fulgura. Mailing card, printed on pale yellow stock (verso blank). 140 x 180 mm. (5 1/2 x 7 1/8 inches). By the versatile Belgian Constructivist painter and designer (1896-1995), contributor to "7 Arts" and creator of tubular furniture, and costumes, decors and posters for the theatre. Here, at left, his elaborate letterhead advertisement; at right a credo concerning the just design of posters, set out in "Coup de dés"-like typography: "L'affiche est un/ CRI/ jeté à l'oreille du passant." Unobtrusive wear on the verso.

Bruxelles, n.d.

\$475.00

*Cf. Fierens, Paul: Marcel Baugniot (Bruxelles, 1942); Dypréau, Jean & Langui, Emile: Marcel-Louis Baugniot (Bruxelles, 1980)*

16

**(BAUHAUS)**

Junge Menschen. 5. Jahrgang. Heft 8. November 1924: Sonderheft Bauhaus Weimar. (16)pp., 12 plates with 15 illus. Lrg. 4to. Self-wraps., with front cover design by Joost



Schmidt. "Typographische Anordnung: Joost Schmidt." Introductory essays by Josef Albers ("Historisch oder Jetzt"), Wilhelm Wagenfeld ("Handwerk und Gegenwart"), H. Hoffmann ("Das Kunstwerk unserer Zeit"), and Siegfried Ebeling ("Kosmologie Raumzellen"). Following this, are other texts "Zu unseren Arbeiten" by thirteen contributors, including Wagenfeld, Josef Albers ("Glasschrank"), Annelise Fleischmann (i.e. Anni Albers, "Bauhaus-Weberei"), L. Hirschfeld-Mack ("Reflektorische Lichtspiele"), A. Schawinsky ("Junger Bauhäusler"), Marcel Breuer ("Form-Funktion"), and others. Illus. of work by Josef Albers, Breuer, Wagenfeld, Hirschfeld-Mack, Gropius, et al. Joost Schmidt's layout and typography is very beautiful. Inconspicuous mends to the front cover.

Hamburg, 1924.

\$2,500.00

Wingler pp. 356 (illus.), 631; Fleischmann p. 91 (illus.); Bauhaus-Archiv: Das A und O des Bauhauses 130, illus. 74-75; Joost Schmidt: Lehre und Arbeit am Bauhaus 1919-32 (Düsseldorf, 1984), p. 25 (illus.)

17

(BEHRENS) Meisenbach Riffarth & Co.

Aus der Industrie für die Industrie. (46)ff., printed on a wide range of stocks. Prof. illus., primarily in color (many tipped-in plates). Sq. folio. Gold-embossed heavy brown wraps., secured with ribbon, as issued. Acetate d.j. Modern slipcase (boards). An album of advertising designs and samples from the printing house Meisenbach Riffarth, with examples by Peter Behrens (who designed the majestic cover), Johann Vincenz Cissarz, Ludwig Hohlwein, Wilhelm Deffke, and others. A very fine copy.

Berlin/München/Leipzig, n.d. [1913].

\$350.00

18

(BELLMER) Prassinos, Gisèle

Une demande en mariage. Avec un dessin de Hans Bellmer. (Collection "Repères." 3.) (16)pp. Frontispiece design by Bellmer. Sm. 4to. Orange wraps. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. A very fine copy.

Paris (Éditions G.L.M.), 1935.

\$2,250.00

GLM 70; Gershman p. 36; Biro/Passeron 2385



19

BERLIN. GRAPHISCHES KABINETT J.B. NEUMANN

Ausstellung für unbekannte Architekten. Veranstaltet vom Arbeitsrat für Kunst. April 1919. (4)pp. (single sheet, folding), printed on blue wove stock. Cover emblem of the Arbeitsrat für Kunst. Sq. 4to. Self-wraps.

Published in conjunction with an exhibition of drawings—not only by architects, but by painters and sculptors (including César Klein, Johannes Molzahn, Oswald Herzog, Gerhard Marcks and others)—this historic leaflet delivers some of the opening salvos of the Bauhaus ideal, most especially in its first text by Walter Gropius, one of the founders, and the current director, of the progressive Arbeitsrat für Kunst (The Workers' Council for Art) which had organized the show. Circulated at the exhibition's opening, which took place at the end of March 1919, it anticipates the pronouncements of the Bauhaus Manifesto in the following month.

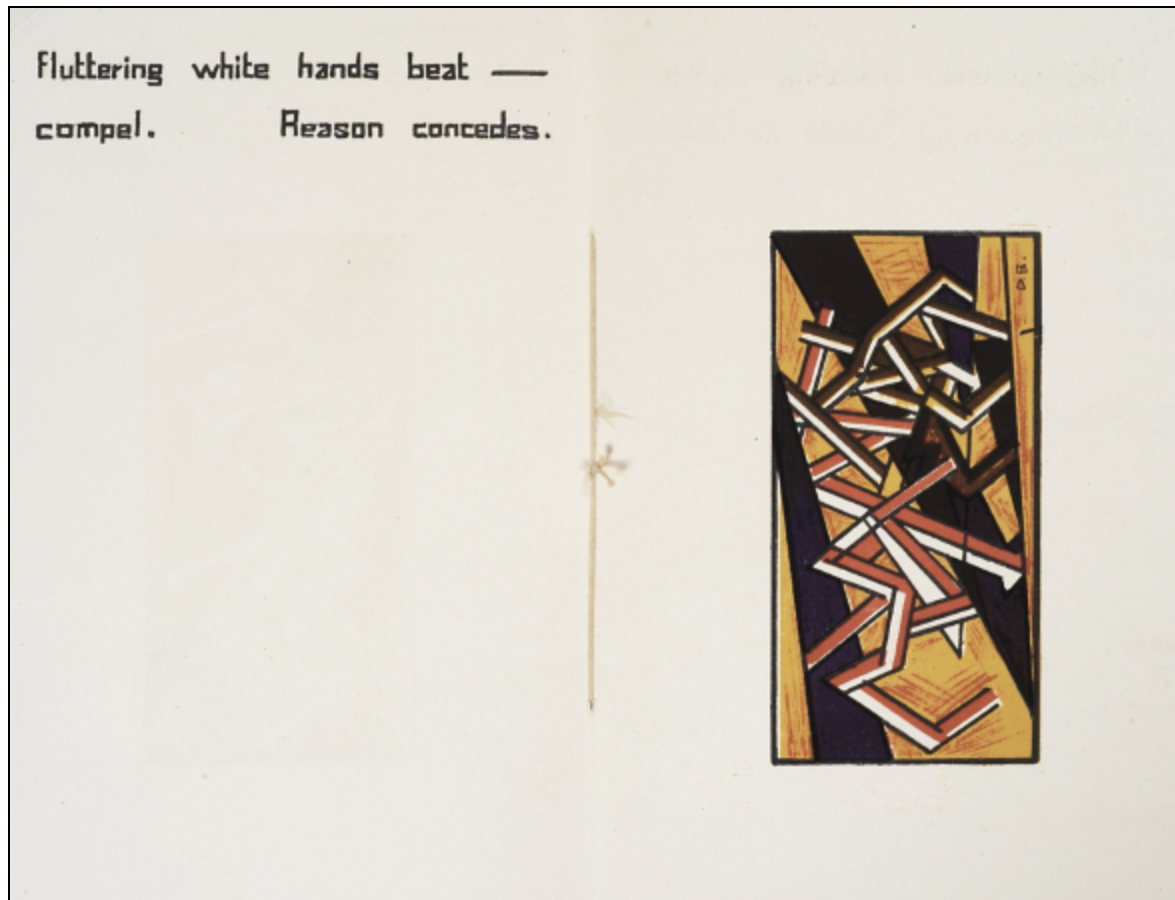
"In April 1919 the Arbeitsrat für Kunst put on in Berlin an Exhibition for Unknown Architects. The four-page leaflet published on the occasion of this first Arbeitsrat exhibition gave no names, but contained three manifesto-like texts by Walter Gropius, Bruno Taut and Adolf Behne, the secretary of the Arbeitsrat. At the time of the exhibition, Gropius had been appointed director of the former Vereinigten Grossherzoglichen Schulen für Bildende Kunst und Kunstgewerbe in Weimar and had already succeeded in having the name changed to the Staatliches Bauhaus. His contribution to the exhibition leaflet corresponds essentially to the First Bauhaus Manifesto" (Ulrich Conrads).

"What is architecture? The crystalline expression of man's noblest thoughts, his ardour, his humanity, his faith, his religion! That is what it once was! But who of those living in our age that is cursed with practicality still comprehends its all-embracing, soul-giving nature? We walk through our streets and cities and do not howl with shame at such deserts of ugliness! Let us be quite clear: these grey, hollow, spiritless mock-ups, in which we live and work, will be shameful evidence for posterity of the spiritual descent into hell of our generation, which forgot that great, unique art: architecture. Let us not deceive ourselves, in our European arrogance, that the wretched buildings of our era could alter the overall picture. All our works are nothing but splinters.... But there is one consolation for us: the idea, the building up of an ardent, bold, forward-looking architectural idea to be fulfilled by a happier age that must come. Artists, let us at last break down the walls erected by our deforming academic training between the 'arts' and all of us become builders again! Let us together will, think out, create the new idea of architecture. Painters and sculptors, break through the barriers to architecture and become fellow builders, fellow strugglers for the final goal of art: the creative conception of the cathedral of the future, which will once again be all in one shape, architecture and sculpture and painting" (the opening of Gropius's text). From the collection of the Constructivist artists Robert Michel and Ella Bergmann-Michel—whose collages were exhibited at the opening of the Weimar Bauhaus in 1919—with the stamp of their "Heimatmuseum of Modern Art, Schmeltz" on front cover and interior; tear at fold, adhesions at edge of back cover from former binding. Of greatest rarity.

Berlin, 1919.

\$5,000.00

Conrads, Ulrich (ed.): Programs and Manifestoes on 20th-Century Architecture (Cambridge, 1970), p. 46ff. (reprinting the text in full); Berlin. Akademie der Künste. Arbeitsrat für



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*Kunst 1918-1921: Ausstellung mit Dokumentation* (1980), p. 90ff. (reprinting the text in full); Franciscano, Marcel: *Walter Gropius and the Creation of the Bauhaus in Weimar: The Ideals and Artistic Theories of Its Founding Years* (Urbana, 1971), pp. 14ff., 138ff.; Barron, Stephanie (ed.): *German Expressionism 1915-1925: The Second Generation* (New York, 1988), p. 13f.; *Tendenzen* 2/65

20

**BOMBERG, DAVID**

Russian Ballet. (16)pp. 6 original color lithographs. Lrg. 8vo. Printed self-wraps., stitched, as issued. Edition estimated at about 100 copies.

"Bomberg's work was in his 'constructive-geometric' style which he had developed before 1914. The drawings were apparently done before the war and lithographed at the time of Diaghilev's visit to London with his ballet. The dealer Jacob Mendelsen brought Diaghilev, Bomberg and Henderson, the owner of the Bomb Shop, together to plan the publication, and financed it himself. Bomberg stated that he printed the lithographs himself with his own blank verse poems in seven printings, and that the abstract drawings had been done on the inspiration of the ballet itself. Diaghilev objected to Bomberg's efforts to sell the publication like a programme at 2s.6d. a time" (Manet to Hockney). The book is arranged as a sequence of double-page compositions of text and image. "Methodic discord startles/ Insistent snatchings drag fancy from space/ Fluttering white

hands beat—compel. Reason concedes/ Impressions crowding collide with movement round us/ the curtain falls—the created illusion escapes/ The mind clamped fast captures only a fragment, for new illusion". A little light foxing to the covers; immaculate within.

London (Hendersons), 1919.

\$9,000.00

Castleman p. 143; *Manet to Hockney* 46; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, pp. 90, 94 illus. 87

21

**(BONNARD) Mellerio, André**

La lithographie originale en couleurs. Couverture et estampe de Pierre Bonnard. 43, (5)pp. Frontispiece (original color lithograph by Bonnard). Sm. sq. 4to. Orig. dec. wraps., with front cover color lithograph by Bonnard. Glassine d.j.

**Édition de tête:** one of 200 numbered copies on uncut holland, with the lithograph printed on chine, from the edition of 1000 in all. Though small in scale, Bonnard's two color lithographs for this book are among his best prints of the period. "Because of its cover and multi-colored frontispiece, this book is often considered the first French livre de peintre with original color lithographs" (The Artist and the Book). Presentation copy, inscribed "A Monsieur Cuénoud/ hommage sympathique et/ remerciements/ André Mellerio" on the half-title. A fine copy.

Paris (L'Estampe et l'Affiche), 1898.

\$4,500.00

*Bouvet* 52-53; *Roger-Marx* 72-73; *The Artist and the Book* 26; *Splendid Pages* p. 173; *Rauch* 20; *Basel* 24



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**(BRAQUE)** Satie, Erik

*Le Piège de Méduse*. Comédie lyrique en un acte de M. Érik Satie, avec musique de danse du même monsieur. Orné de gravures sur bois par M. Georges Braque. (3)pp. 3 original color woodcuts by Braque, printed with up to four blocks (pale blue, brown, ochre and sage green). Lrg. 4to. Jansenist full tan calf, gilt at spine, by P.L. Martin (1969), with lavender suede doublures, a.e.g., full calf chemise, slip-case (boards trimmed in calf). Orig. wraps. bound in. One of 90 copies on hollande van Gelder, signed in purple ink by Braque and Satie in the justification, from the limited edition of 112 in all.

The first book with original prints by Braque, and the only literary work ever published by the composer Érik Satie. "Le Piège de Méduse" was also the first of Kahnweiler's books to contain full-color illustrations (and one of no fewer than six great livres d'artiste issued by Kahnweiler and the Galerie Simon in 1921).

Superbly intergrated with the text and musical score, the woodcuts are "among the most beautiful and perfect examples of Braque's later synthetic cubist style" (Stein). "Eric Satie's one-act play 'Le Piège de Méduse' was a convoluted comedy of manners with Dada overtones. In contrast, the three-color woodcut illustrations of Braque (his first original book illustrations) are suave and sedate cubistic renderings of musical instruments. They show Braque breaking with the rigid discipline of early Cubism and evolving towards the colorful, relaxed, essentially decorative mode of expression in his later career" (Johnson). "Sans rien emprunter à la comédie lyrique de Satie, les constructions exquises de Braque, natures mortes aux instruments de musique, bois en couleurs, nous fournissent plastiquement une équivalence du tempérament du musicien" (Chapon). A superb copy, very fresh, in an elegant Jansenist binding (the understated colors of the calf and suede matched to tones in the Braque woodcuts).

From the library of the noted bibliophile Henri Paricaud, with his ex-libris.

Paris (Éditions de la Galerie Simon), 1921. \$12,500.00  
*Vallier* 13; *Hofmann I*; *Hugues* 10; *Bozo* p. 181; *Castleman* p. 172; *Artist and the Book* 33; *Chapon* p. 284 (color plates pp. 111, 120); *Skira* 39; *Rauch* 103; *Strachan* p. 50; *Johnson: Artists' Books in the Modern Era, 1870-2000*, no. 29; *Splendid Pages* p. 173f., fig. 24; *Stein* pp. 63,69; *Siena* 4; *Cubist Print* 90; *Garvey/Wick* 12; *Wheeler* p. 99; *Andel* 33; *Bareiss* 11; *Basel* 42; *Winterthur* 96

23

**BRETON, ANDRÉ**

*Manifeste du surréalisme*. Poisson soluble. 190, (4)pp. Publisher's orange wraps. Glassine d.j. The rare first edition. "The birth certificate of Surrealism was made out at the end of 1924, when André Breton published his 'Manifeste du Surréalisme'" (Marcel Jean). The word itself, however, had been in circulation for several years, accumulating a number of different meanings, and Breton's manifesto was an attempt to codify and clarify these, emphasizing "pure psychic automatism."

Paris (Éditions du Sagittaire, chez Simon Kra), 1924.

\$1,500.00

*Sheringham Aa99*; *Pompidou: Breton* p. 172; *Gershman* p. 7; *Sanouillet: Dada in Paris (Cambridge, 2009)*, no. 102; *Rubin* 454; *Jean: Autobiography* p. 117ff.; *Milano* p. 649

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**BRETON, ANDRÉ**

*Les pas perdus*. ("Les Documents Bleus." 6.) 212, (10)pp. Wraps. Glassine d.j. First issue (without mention of edition): unnumbered tirage, apart from 50 copies on Lafuma. "Publication des 'Pas Perdus' à la N.R.F., réunissant 24 textes écrits entre 1918 et 1923, livre d'un 'bilan et tremplin pour un nouveau départ' [Marguerite Bonnet]. A noter que les noms de Léger et de Gris, cités dans l'article



'Guillaume Apollinaire' paru en 1918 dans 'L'éventail,' sont ici remplacés par ceux de Picabia, Duchamp et Chagall" (Pompidou). A fine copy.

Paris (Éditions de la Nouvelle Revue Française), 1924.

\$350.00

*Sheringham Aa98; Pompidou: Breton p. 170; Gershman p. 6; Sanouillet: Dada in Paris (Cambridge, 2009), no. 103*

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# **BRETON, ANDRÉ**

Légitime défense. 26, (2)pp. Wraps. Orig. glassine d.j. A brochure, published at the end of September 1926, in which Breton "reiterated his enthusiastic adherence in principle to the communist program" (Nadeau) while however complaining of the shortcomings of the Communist Party politicians, and their 'secret hostility' to himself. A fine copy.

Paris (Éditions Surréalistes), 1926.

\$450.00

*Sheringham Aa129; Pompidou: Breton p. 183f.; Biro/Passeron 440; Rubin 63; Nadeau p. 129; Milano p. 649*

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# **(BRETON) Paris. Galerie Van Leer**

Delbrouck et M. Defize. Du premier au quinze avril 1929. Préface par André Breton. (12)pp. 2 full-page plates in text. Sm. 4to. Self-wraps. Glassine d.j. Errata sheet loosely inserted. Rare.

Paris, 1929.

\$350.00

*Sheringham Ac170; Pompidou: Breton p. 189*

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# **BRETON, ANDRÉ**

Cho genjitsu shugi to kaiga./ Le surréalisme et la peinture. Translation by Takiguchi Shuzo. (Gendai no Geijutsu to Hihyo Sosho. 17.) (4), 100, 6, (16)pp., 41 plates. Wraps. D.j., in parallel Japanese and English. Illustrations of work by Picasso, de Chirico, Miró, Arp, Man Ray, Masson, Tanguy et al.

Takiguchi Shuzo (1903-1979) is recognized as the prime mover of the Japanese Surrealist milieu. In 1937, together with Tiroux Yamanaka, he organized the seminal exhibition of Surrealism in Tokyo and Kyoto, in collaboration with Eluard, Hugnet and Penrose. So significant was Takiguchi as a



liaison between Japan and the international Surrealist community that he was mentioned by 1932 in "Cahiers d'Art," and in Breton and Eluard's "Dictionnaire abrégé du Surréalisme" (1938). Indeed, an entire chapter of the catalogue "Japon des avant-gardes, 1910/1970" (Centre Georges Pompidou, 1986) is devoted to Takiguchi and his influence. In her essay on him there, Vera Linhartová writes "Le nom de Takiguchi Shuzo apparaît, au fil des années 30, chaque fois que la poésie ou les arts plastiques prennent un nouvel essor, partout où, dans l'histoire de l'art moderne au Japon, il y a changement et novation. S'il est inconcevable d'aborder l'étude du surréalisme sans le nommer en tant que poète et théoricien de première grandeur, et qu'il est difficile d'imaginer tout un pan de l'art japonais de l'après-guerre sans tenir compte de ses activités critiques, il se révèle plus malaisé de rendre visible l'importance de son rôle dans le parcours d'une exposition. Car Takiguchi est avant tout un initiateur, celui par qui le courant passe sans nécessairement produire des réalisations, celui qui commence et recommence sans cesse, mais, de propos délibéré, évite tout achèvement.... Plusieurs générations de peintres et de poètes japonais se sont reconnues dans sa quête." List of illustrations neatly annotated in ink with French translations; otherwise, a fine copy.

Tokyo (Koseikaku-shoten), 1930.

\$1,750.00

*Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), pp. 190 (illus.), 516*

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# **BRETON, ANDRÉ**

Misère de la poésie. "L'affaire Aragon" devant l'opinion publique. 30, (2)pp. Lrg. 8vo. Self-wraps. Glassine d.j. One of the scarce issue printed on "papier bible." A defense of Louis Aragon after his incendiary poem "Front rouge" led to his prosecution for inciting military disobedience and for provocation to murder. "'Front rouge' was not the kind of poem he would have chosen to defend, and he is unable to consider it as anything other than a circumstantial poem; inevitably the pamphlet is contradictory in arguing for an idea of poetry of which 'Front rouge' is a total negation.... However, Breton's defense is that a poem 'is not judged on its successive representations, but on its power to incarnate an idea, for which these representations, freed from all need of rational consideration, only serve as a base'" (Ades). A very fine copy.

Paris (Éditions Surréalistes), 1932.

\$350.00

*Sheringham Aa197; Pompidou Breton p. 204f.; Gershman p. 7; Biro/Passeron 450; Ades 11.41, p. 257*

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# **BRETON, ANDRÉ**

Les vases communicants. 172, (2)pp. Dec. wraps., designed by Max Ernst, printed in pink and black. Uncut. One of 2000 numbered copies on vélin Omnia, from the edition of 2025. "26 novembre: publication des 'Vases communicants,' (ed. des Cahiers Libres) dont Breton envoie un exemplaire à Freud, qui répond par trois lettres (12, 14, et 15 déc.). Le livre, tout entier écrit dans la résonance de Hegel, est une tentative ambitieuse pour établir les liens étroits existant entre le rêve et l'état de veille et définir la fonction du poète surréaliste 'à venir'" (Centre Georges Pompidou: André Breton). A very fine copy, unopened.

Paris (Éditions des Cahiers Libres), 1932.

\$450.00

*Sheringham Aa196; Pompidou: Breton p. 205f.; Gershman p. 7; Ades 11.43; Biro/Passeron p. 422; Milano p. 651*



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**BRETON, ANDRÉ, et al.**

Du temps que les surréalistes avaient raison. 15, (1)pp. Sm. 4to. Printed wraps. "Manifeste qui consacre la rupture entre les surr. et le parti communiste français, alors entièrement voué à suivre les méandres de la politique de Staline (laquelle aboutissait en France à renforcer le pouvoir de la bourgeoisie et à favoriser le réarmement). Rédigé pour l'essentiel par Breton (qui le reprit dans 'Position politique du surréalisme'), il parut en plaquette en août 1935" (Biro/Passeron). The 26 signers include Dalí, Domínguez, Eluard, Ernst, Hugnet, Dora Maar, Magritte, Meret Oppenheim, Péret, Man Ray, and Tanguy, among others.

[Paris] (Éditions Surréalistes), 1935. \$375.00  
*Sheringham Ad252; Gershman p. 56; Ades 12.141; Biro/Passeron p. 137; Nadeau: Documents Surréalistes p. 303; Jean: Autobiography p. 314; Reynolds p. 38; Milano p. 652*

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**BRETON, ANDRÉ**

L'amour fou. (Collection Métamorphoses. III.) 176, (2)pp., 20 plates. Lrg. 8vo. Wraps. Glassine d.j. First edition: one of 1935 copies. Photographs by Man Ray (7), Brassai (4), Cartier-Bresson, Dora Maar and others. "2 février. Parution de 'L'amour fou,' aux éditions Gallimard, avec dix-huit planches photographiques...illustrant fidèlement des passages du texte dont trois parties avaient déjà paru dans 'Minotaure' depuis 1934. 'Le surréalisme de mes images ne fut autre que le réel rendu fantastique par la vision,' précisera Brassai à propos de ces photos" (Pompidou). Errata sheet loosely inserted. A very fine copy.

Paris (Gallimard), 1937. \$950.00  
*Sheringham Aa276; Pompidou: Breton p. 235; Gershman p. 8; Ades 12.142; Milano p. 653; Biro/Passeron p. 21; Krauss, Rosalind & Livingston, Jane: L'Amour fou: Photography and Surrealism*

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**BRETON, ANDRÉ**

De l'humour noir. (24)pp. 1 plate in text, of a collage by Breton. Blue wraps., printed in black with a design by Yves Tanguy. "9 octobre. Conférence de Breton sur 'L'humour noir' à la Comédie des Champs-Élysées, où une place primordiale est accordée à l'Ubu' de Jarry. Le texte paraît aux éditions G.L.M. avec un dessin de Tanguy" (Pompidou). Breton's collage is a pantheon of black humor heroes, Goya, Lewis Carroll, Duchamp, Harpo Marx, Cravan, Freud, "Mac Sennett," Kafka, and many others. A fine copy.

Paris (G.L.M.), 1937. \$350.00  
*Sheringham Aa277a; Pompidou: Breton p. 236; GLM 167bis; Gershman p. 8; Ades 12.143; Reynolds p. 16; Milano p. 653*

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**(BRETON) Paris. Renou & Colle**

México. Préface d'André Breton. (16)pp. 5 tipped-in halftone illus. (including 1 by Alvarez Bravo on front cover). Sm. 4to. Dec. purple self-wraps. All contents loose, as issued. One of 550 copies on vélin du Marais, from the limited edition of 570 in all. Organized by Breton, originally as a solo exhibition of paintings by Frida Kahlo, the show was expanded to include a wide range of discoveries made during his trip to Mexico in 1938: Precolumbian ceramics, colonial retables, woodcuts by Posada, and photographs by Manuel Alvarez Bravo, whom he was anxious to conscript in the Surrealist movement, and to whom he consecrates here a special text (as well as featuring a superb photo by him on the cover). Two of the four reproductive photographs (showing indigenous art) are by Raoul Ubac. Sheringham notes that Breton is the author of the entire pamphlet, not just the preface, as stated. Very slightly lightstruck; a fine copy.

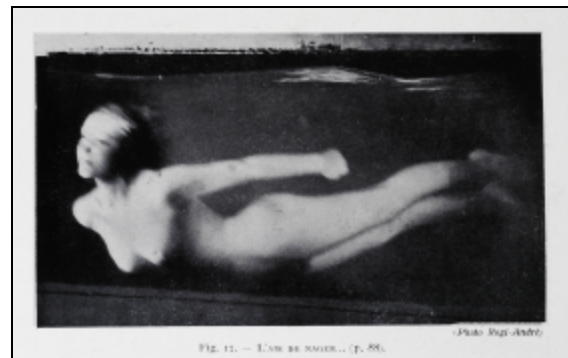
Paris [1939]. \$1,200.00  
*Sheringham Ac310; Pompidou Breton p. 248; Biro/Passeron p. 281; Reynolds p. 17; Milano p. 653*

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**(BRETON) Pastoreau, Henri**

Le corps trop grand pour un cercueil. Poèmes. Préface d'André Breton. (26)pp. Frontis. by Giorgio de Chirico, printed on heavy green wove stock. Sm. 4to. Wraps. Glassine d.j. One of 48 numbered copies on vélin vert, of 50 deluxe copies containing the frontispiece, from the limited edition of 150, apart from 50 additional copies hors commerce on japon nacré and vélin rose, also with the frontispiece. A fine copy.

Paris (Éditions Surréalistes), 1939. \$350.00  
*Sheringham Ac265; Gershman p. 31*



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**BRETON, ANDRÉ**

Ode à Charles Fourier. (Collection "L'Age d'Or.") 41, (7)pp. Illustrations and typographical ornaments throughout, printed in black (some after ink drawings in pen or brush). 4to. Dec. wraps. All contents loose, as issued. One of 175 numbered copies on heavy Marais Crèvecoeur, signed in the justification by André Breton, apart from the normal edition of 750 unsigned copies on vélin (and deluxe edition of 30); in all, 1025 copies were printed, "dessiné à New-York par Frederick J. Kiesler." One of the most innovative and important publications of the postwar Paris/New York surrealist axis. A very fine copy.

Paris (Éditions de la Revue Fontaine), 1947. \$2,500.00  
*Sheringham Aa381; Gershman p. 9; Ades 17.47; Biro/Passeron 455; Reynolds p. 18*

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**BRETON, ANDRÉ**

Le cadavre exquis: son exaltation. Exposition du 7 au 30 octobre 1948. 13, (3)pp. Frontispiece by Jindrich Heisler. Sm. 8vo. Wraps. One of 500 copies from the limited edition of 515, published in conjunction with the exhibition.

"En 1948 eut lieu à La Dragonne (Galerie Nina Dausset, Paris) une exposition consacrée à l'exaltation du Cadavre exquis. On y voyait des dessins collectifs, réalisés entre 1925 et 1934. Dans sa présentation, Breton fait valoir ce qui doit être retenu pour important dans cette activité: création collective (au sens de Lautréamont), instinct de jeu mis à jour, suspension du jugement critique, dépassement de l'antinomie sérieux — non sérieux, libération de l'activité métaphorique de l'esprit, satisfaction du principe de plaisir, communication tacite entre les participants (pour ne pas dire transmission de pensée), enfin (pour les dessins) invention anthropomorphique où monde extérieur et monde intérieur sont en relation" (Jean-Clarence Lambert, in *Biro/Passeron*). At the back of the catalogue is an advertisement for the latest number of "N.E.O.N.," of which Heisler (who had moved permanently to Paris in 1947) was an editor.

Paris (La Dragonne/ Galerie Nina Dausset), 1948. \$300.00  
*Sheringham Ac418; Pompidou: Breton p. 402; Biro/Passeron p. 74f; Jean: Autobiography of Surrealism p. 221f. (translated at length)*

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**BRETON, ANDRÉ, et al.**

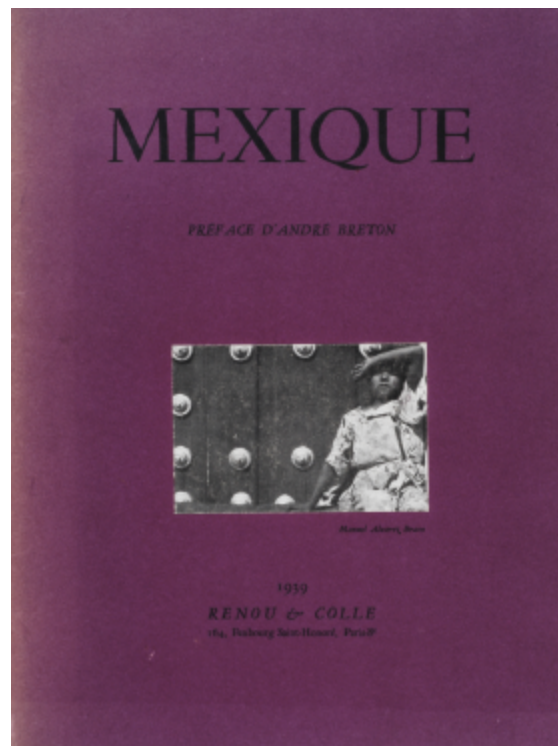
Donati. 29 mai 1949. [Par] André Breton, Maurice Nadeau, Nicolas Calas. 80pp. 11 full-page illus. (including a letter and envelope from Breton to Donati). 16mo. Red cloth, embossed in black with the artist's signature. A miniature monograph and exhibition catalogue of the work of the Italian-American Surrealist artist Enrico Donati. Initially published in English for a show at Durand-Ruel in New York in March-April 1949, this French edition was prepared for the installation at the Galerie André Weil, Paris, the following month. A list of works exhibited accompanies the three essays.

Paris, 1949. \$225.00  
*Sheringham Ac445; cf. Biro/Passeron 924*

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**(BRETON) Fourré, Maurice**

La nuit du Rose-Hôtel. Préface d'André Breton. (Collection Révélation, dirigée par André Breton.) 304, (4)pp. Lrg. 8vo. Dec. pink photo-illus. wraps. Glassine d.j. One of 55 copies



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on vélin pur fil Navarre, from the limited edition of 64, apart from the trade edition. Forthcoming volumes of Breton's "Collection Révélation" are stated to include works by Jean Ferry (a study of Roussel), Arthur Cravan, Alfred Kubin, and Benjamin Péret. "Il s'agit de promouvoir quelques oeuvres à part qui nous font voir au large de la vie que nous croyons mener," in his words. A fine copy, unopened.

Paris (NRF/Gallimard), 1950. \$600.00  
*Sheringham Ac466; Pompidou: Breton p. 405; Gershman p. 21*

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**BRETON, ANDRÉ**

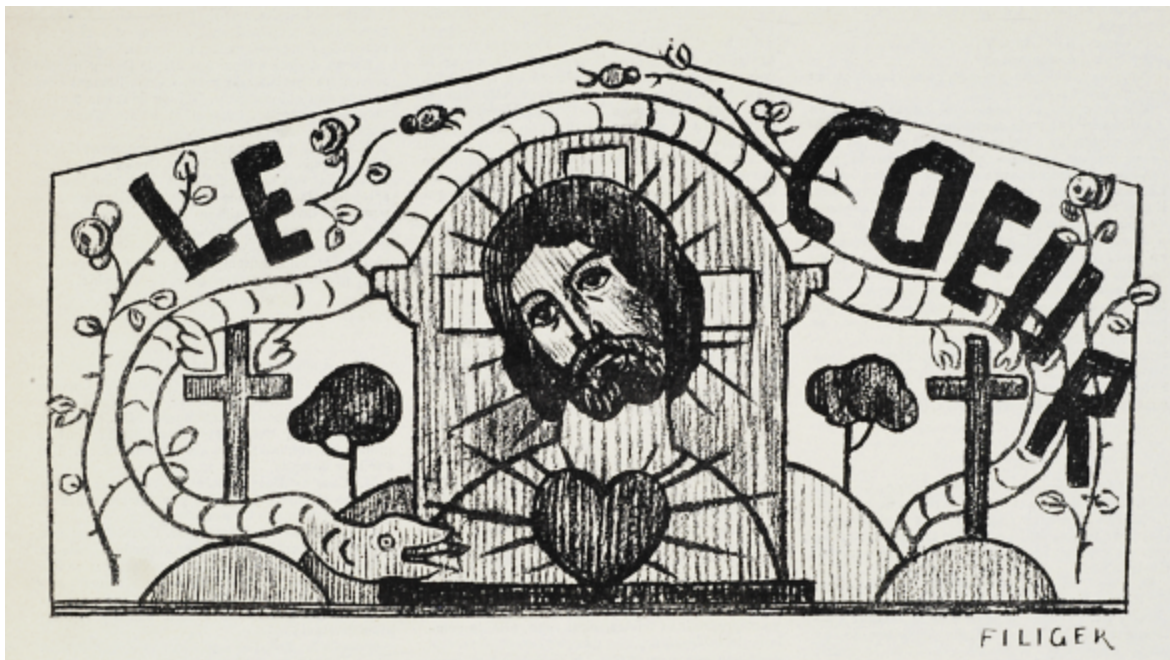
5 lettres. (16)pp. Loose signatures, as issued. Printed self-wraps. Glassine d.j. Copy 01 of the limited edition of 50 copies in all, "plus quelques exemplaires marqué SP." Letters to the Belgian Surrealists Camille Goemans (1926), Paul Nougé (1927 and 1929), Marcel Mariën (1940) and René Magritte (1946). The unnamed editors state that they have chosen the publication date of 2016 to accord with Breton's wishes that his correspondence not be published until fifty years after his death. A fine copy, partly unopened. "En Hollande", 2016 [1967]. \$250.00

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**CANGIULLO, FRANCESCO**

Caffeconcerto. Alfabeto a sorpresa. (46)pp. Prof. illus. throughout with typographic and pen-and-ink (and wash) compositions. Sm. 4to. Dec. blue wraps., printed in black with a design by Cangiullo.

Cangiullo's best-known work and one of the most important books in the Futurist canon, printed on colored stocks with wonderful *parole in libertà* and other typographic experiments, often with elaborate freehand ele-



ments. "Cangiullo reinvented the typography of the printed page in the form of narrative fireworks, borrowing from advertising in a manner typical of the 'collage' mentality, as for example in 'Piedigrotta.' Later he began a fantastic deformation of writing, reducing it to an image of its alphabetic origin, visually theatricalized, as in the 'surprise alphabet' in 'Caffeconcerto'" (Enrico Crispolti, in Hultén). "This short book stages each of the turns of a music-hall show through graphic illustrations produced typographically. Sometimes the page becomes a theater of signs, but the poetry is always supported by play and an inventive cheerfulness that have no peer in the Italian avant-garde. As such, 'Caffeconcerto' is the very best example of futurist materialist writing" (Luciano Caruso, in Jentsch). A fresh, crisp copy.

Milano (Edizione Futuriste di "Poesia"), 1919. \$2,500.00  
*Salaris* p. 27; *Falqui* p. 62; *Hultén* p. 440; *Lista, Giovanni: Le livre futuriste de la libération du mot au poème tactile* (Modena/Paris, 1984) pp. 87, 118f., 145; *Jentsch, Ralph: The Artist and the Book in Twentieth-Century Italy* (Turin/New York, 1992), p. 322; *Poésure et peinture*, p. 61; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, p. 111, illus. 113

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**CHOPIN, HENRI**

*L'esperluette et le couillard* (légende). (Contre Plan les Plis H.A.) 22, (2)pp. 1 original typographic engraving by Henri Chopin, printed on heavy wove paper, signed in pencil by Chopin (loosely inserted, as issued). Typographic illus. in text. Sm. 8vo. Gold-foil wraps., with supralibros seal printed in black and gold; publisher's wove envelope with printed labels, signed and numbered as issued. Edition de tête: one of five artist's proofs designated with roman numerals, including the signed print, apart from 55 arabic-numbered copies. An exquisite production. Unopened. A very fine copy.

Ivry sur Seine (Atelier d'Arts L.P.), 1991.

\$2,000.00

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**LE COEUR**

Illustré, paraissant tous les mois. Érotisme, littérature, science, arts. Nos. 1-3, 6-8, avril 1893—juillet 1894, in 5 issues (of 10 numbers published in all). Rédacteur en chef: Jules Bois. (8-14)pp. per issue, each with hors-texte plate. Illustrations and decorations in text. Folio. Dec. wraps., with Symbolist composition by La Rochefoucauld on the cover of each issue. A substantial run of this extremely rare and very interesting Rosicrucian review, financed by Antoine de La Rochefoucauld, the major backer of the Salon de la Rose + Croix, and patron of Charles Filiger and Émile Bernard.

Texts by Charles Couïbra, Jules Bois, Gêburah, Édouard Schuré, Jean Jullien, Austin de Croze, I.R.G., Henry de Malvest, P. Valentin, Tiphereth, Jules Barbey d'Aureville ("Lettres inédites"), Louis Minard, Paul Verlaine ("Chansons de Maurice Boukay," "Choses d'amour"), Georges Lys, René Caillé, J.-K. Huysmans ("Fragment [inédit]"), Antoine de La Rochefoucauld ("Paul Signac," Émile Schuffenecker"), Émile Bernard ("Souvenir du Campo Santo," "Odilon Redon"), Henri Albert, Ernest Hello ("Fragments inédites"), Knut Hamsun ("Mystère"), Flamen, Edmond Bailly, Erik Satie (a letter, "Église métropolitaine d'art,"), et al. Drawings by Antoine de La Rochefoucauld, Henry Colas, Raoul Bouillerot, Paul Signac (1 plate, 1 line-drawing), Charles Filiger (headpiece, designed for "Le Cœur"), Émile Schuffenecker. Musical scores by Maurice Boukay, Satie ("6e Gnosienne," "Prélude de la Porte héroïque du Ciel [de J.B.]"). (Satie was briefly the official composer of the Rosicrucian movement, providing occasional music for performances of Péladan's play "Le fils des étoiles").

Reviews, signed Tiphereth, of vanguard exhibitions, including the "Exposition du portraits du prochain siècle" at the Galerie Le Barc du Boutteville (praising Albert Aurier, Gauguin, Filiger, Bernard, Cézanne ["Cézanne par lui-même, vrai chef-d'oeuvre"]), Gauguin at Durand-Ruel, the Néo-Impressionists (writing at great length, praising Seurat and Signac), and at the Salon du Champ-de-Mars (writing at

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length about Burne-Jones, and praising Bonnard, and Henri Rousseau: "Eh bien! Je ne crains pas de l'affirmer ici, et hautement, M. Rousseau dans son entêtement naïf de simple et de convaincu, est mille fois plus intéressant que les jeunes américaines remorquées par leur professeur au Champ-de-Mars"). Occasional chips and small marginal tears; neat splits at some folds; generally in very good condition. Of great rarity: no complete set in French libraries, and no copies at all in the U.S.A.

Paris, 1893-1894.

\$9,500.00

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#### COLLECTION "UN DIVERTISSEMENT."

Nos. 1-12 (all published). (16)pp. each, printed on a variety of colored stocks. Sm. 8vo. Self-wraps., stitched as issued. Glassine d.j.s. Fitted slipcase and chemise (cloth, with leather label). Complete set of this series of 12 plaquettes, individually published in very small limited editions, ranging from 25 to 120 copies in all. This set includes 2 presentation copies, from Benjamin Péret and Gisèle Prassinos, and 4 éditions de tête, including Leonora Carrington and Max Ernst's important "La maison de peur," as well as works by Alberto Savinio, Franz Kafka and Prassinos.

Contents as follows:

[1] **Prassinos, Gisèle.** La lutte double. One of 100 copies on green papier Le Roy Louis teinte Berry. **2. Péret, Benjamin.** Au paradis des fantômes. One of 100 copies on orange papier Le Roy Louis teinte Lorraine. **Presentation copy**, inscribed "A Georges Speiser/ en chassant les virgules/ son ami/ Benjamin Péret" at the head of the text. **3. Savinio, Alberto.** Les chants de la mi-mort. **Édition de tête:** one of 20 copies on watermarked Hollande paper. **4. Carrington, Leonora.** La maison de peur. Préface et illustrations de Max Ernst. **Édition de tête:** one of 20 copies on watermarked Hollande paper. Carrington's first published story, with 3 collage illustrations by Max Ernst, as well as a preface by him, subtitled "Loplop présente la mariée du vent." **5. De Chirico, Giorgio.** Deux fragments inédits. One of 100 copies on cream papier Le Roy Louis teinte Bretagne. **6. Prassinos, Gisèle.** Une belle famille. One of 100 copies on pink papier Le Roy Louis teinte Valois. **Presentation copy**, inscribed to the Surrealist poet and critic "Robert Valançay/ qui mange le soir ses cheveux/ et sa moustache



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troubles./ Gisèle Prassinos" on the front cover. **7. Arp, Hans.** Sciure de gamme. One of 100 copies on yellow papier Le Roy Louis teinte Béarn, this one designated hors commerce in pen. **8. Kafka, Franz.** Le chevauchée du Seau. Traduit par Henri Parisot. **Édition de tête:** one of 10 copies on Japon Muller. **9. Bay, André.** Histoires racontées par des enfants. Préface et dessin de Gisèle Prassinos. One of 100 copies on green papier Le Roy Louis teinte Berry. **10. Scutenaire, Jean.** Les secours de l'oiseau. One of 100 copies on blue papier Le Roy Louis teinte Provence. **[11.] Prassinos, Gisèle.** La revanche. **Édition de tête:** one of an unspecified 10 copies on japon, not described in the justification, which states the edition to be 25 copies on papier Le Roy Louis teinte Béarn "plus quelques exemplaires hors commerce." Unlike other volumes in the series, this one has a separate large-paper wrapper. **[12.] Coleridge, Samuel Taylor.** Koubla Khan. Traduit de l'anglais par Henri Parisot. One of 25 copies in all, "plus quelques exemplaires hors commerce," on papier Le Roy Louis teinte Champagne. A fine set.

Paris (Henri Parisot), 1938-1939.

\$9,500.00

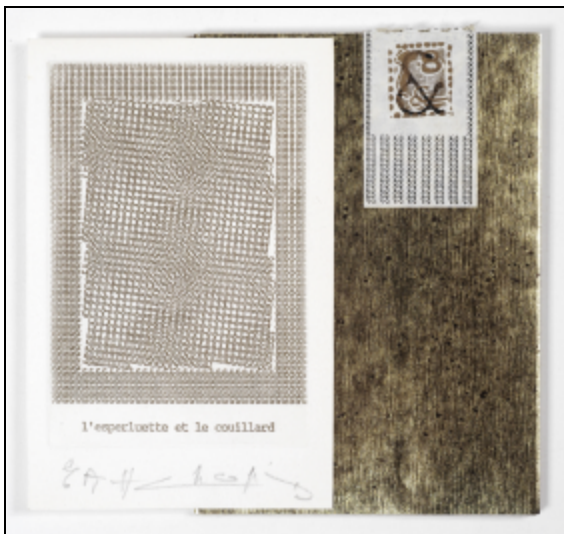
Biro/Passeron p. 319

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#### COTERIE

[A quarterly. Art, prose and poetry. General editor: Chaman Lall.] Nos. 1-6/7 in 6 issues, May 1919-Winter 1920/21 (all published). 4to. Dec. colored wraps. (covers of No. 1 detached). Fine later clamshell box (cloth, 1/4 tan morocco gilt). Literary contributions by Aldous Huxley, T.S. Eliot, Conrad Aiken, Herbert Read, Edith Sitwell, Sacheverell Sitwell, Osbert Sitwell, Babette Deutsch, H.D., Amy Lowell, Iris Tree, Roy Campbell, Frank Harris, Harold Monro, Michael Sadleir, Richard Aldington, T.W. Earp, R.C. Trevelyan, et al. Illus. of work by Henri Gaudier-Brzeska, Walter Sickert, William Rothenstein, Nina Hamnett, Amedeo Modigliani, Edward Wadsworth, Ossip Zadkine, Alexander Archipenko, and others; covers by A. Allinson, William Roberts, David Bomberg. Nina Hamnett, et al.

A transatlantic review with strong representation by London modernists of the Vorticist milieu. Eliot, Huxley and Wyndham Lewis were members of the editorial committee, and





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Conrad Aiken served as American co-editor from no. 3 on. Mostly unopened. A fine set.  
London (Hendersons), 1919-1920. \$850.00  
*Hoffman/Allen/Ulrich p. 255*

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#### (DADA MANIFESTO)

Dada soulève tout. [Dated:] Paris, 12 janvier 1921. [Signed:] E. Varèse, Tr. Tzara, Ph. Soupault, Soubeyran, J. Rigaut, G. Ribemont-Dessaignes, Man Ray, F. Picabia, B. Péret, C. Pansaers, R. Huelsenbeck, J. Evola, M. Ernst, P. Eluard, Suz. Duchamp, M. Duchamp, Crotti, G. Cantarelli, Marg. Buffet, Gab. Buffet, A. Breton, Baargeld, Arp, W.C. Arensberg, L. Aragon. Handbill manifesto. Single sheet, printed on both sides in bold dada typography, designed by Picabia, Soupault and other collaborators. 275 x 210 mm. (ca. 10 3/4 x 8 1/4 inches). 4to.

Issued at the time of Marinetti's lecture on "Tactilism," which this group attacked, as they did all art formulas, as absurd. "DADA connaît tout. DADA crache tout. MAIS.....Dada vous a-t-il jamais parlé de l'Italie, des accordéons, des pantalons de femmes, de la patrie, des sardines.... JAMAIS JAMAIS JAMAIS. DADA ne parle pas. DADA n'est pas d'idée fixe. DADA n'attrape pas les mouches.... Si vous avez des idées sérieuses sur la vie, si vous faites des découvertes artistiques, et si tout d'un coup votre tête se met à crépiter de rire, si vous trouvez vos idées inutiles et ridicules, sachez que C'EST DADA QUI COMMENCE A VOUS PARLER." Eloquent, belligerent and extremely funny, it is one of the movement's best collective statements. It is given its own chapter in the Pompidou "Dada" catalogue: two full pages of reproduction, completely without commentary. A fine copy, in a handsome double-sided oak frame. Paris, 1921. \$3,750.00

*Dada Global 234; Ades 8.45; Almanacco Dada, illus. p. 620; Gershman p. 56; Sanouillet, Michel: Dada in Paris (Cambridge, 2009), no. 755; Documents Dada 26; Motherwell/Karpel 33, p. 182, illus. pp. 182, 190; Verkauf p. 100; Tendenzen 3.122; Dada Artifacts 128; Düsseldorf 260; Zürich 447; Pompidou: Dada 1526, illus. pp. 326f., 704*

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#### DALI, SALVADOR

Métamorphose de Narcisse. (26)pp. 3 plates (1 color). Lrg. 4to. Dec. wraps. Glassine d.j. Unspecified édition de tête, hand-numbered VII in the justification, from the limited edition of 500 in all. Cover photograph by Cecil Beaton. "Changer la vie," "transformer le monde; les deux adages qui gouvernent l'éthique surréaliste sont traversées par l'idée de la métamorphose.... Titre de plus d'une oeuvre littéraire (S. Dalí, 'La métamorphose de Narcisse,' 1937) et artistique (A. Masson, 'Métamorphose des amants,' 1924 et 1938), elle draine l'imaginaire des peintres comme celui des écrivains" (Biro/Passeron). A very fine, fresh copy.

Paris (Éditions Surréalistes), 1937. \$950.00

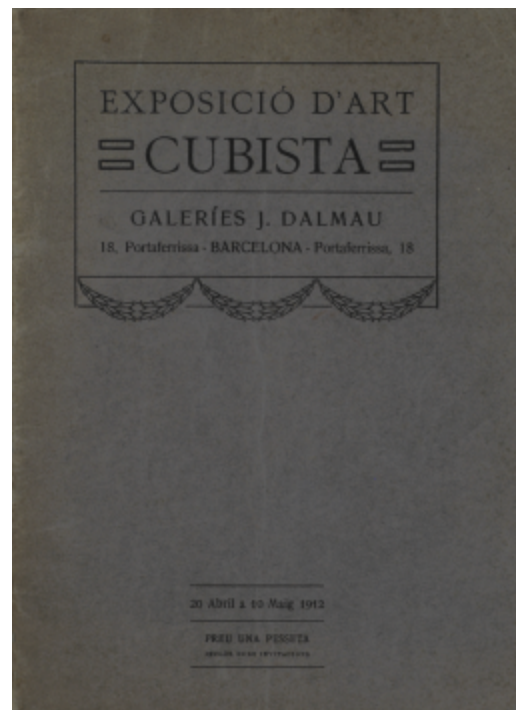
*Gershman p. 15; Milano p. 653; Reynolds p. 31; cf. Biro/Passeron p. 280*

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(DALI) Breton, André, et al.

We Don't Ear It That Way. 1f., printed on sea-green coated stock (verso blank). 1 illus. 4to. **Édition de tête:** one of 25 copies on "papier couché vert d'eau, ornées de quelques poils de la Vraie Moustache" (sealed glassine envelope containing a moustache multiple, of wire and thread, mounted on a sheet of board, hand-numbered in a justification statement; the envelope hinged to the bottom right corner of the tract, as issued. Multiple: 53 x 53 mm. (2 x 2 inches).

A very tart anti-Dalí tract published in Paris at the time of the







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famous "Surrealist Intrusion in the Enchanter's Domain" exhibit at the D'Arcy Galleries in New York. The signatees—Breton, Benayoun, Corneille, Dax, Jaguer, Legrand, Mesens, Schuster, Toyen, and others—protest the inclusion of Dalí's large and portentous "The Anti-Matter Ear" in the show (an image of the Madonna, modeled on Gala) and Dalí's customarily lordly behavior at the opening, reminding readers of his expulsion from the Surrealist movement more than twenty years before (to say nothing of his fascist sympathies). The illustration shows Dalí's Madonna doctored, à la Duchamp, with a moustache, goatee, and the slogan "L.H.O.O.Q. (comme d'habitude)". A fine copy.

[New York, 1960]  
Milano p. 659

\$1,200.00

48

**DE CHIRICO, GIORGIO**

12 opere di Giorgio De Chirico. Precedute da giudizi critici di Soffici, Apollinaire, Louis Vauxcelles, Raynal, Jacques-Emile Blanche, Roger Marx, Papini, Carrà, Étienne Charles. (4)pp., 12 collotype plates. Printed on uncut fine wove paper. Lrg. 8vo. Printed wraps. Very rare. A fine copy.

Roma (Edizioni di "Valori Plastici"), n.d [1919]. \$750.00

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**(DERAKSHANI)**

Reza Derakshani. Selected works from different series. Texts by Roxane Zand, Sussan Babaie, and the artist. 295, (1)pp. 253 color plates (nearly all full-page). Folio. Boards. **Édition de tête:** one of 30 hand-numbered copies accompanied by an original gouache by the artist, and issued in a fitted silk clamshell box. Dimensions: 310 x 666mm. (ca. 12 1/8 x 26 inches), folded twice as issued. The box signed by the artist.

Geneva (Patrick Cramer/ Cramer Contemporary), 2010.

\$6,000.00

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**DIETRICH, LUC**

Terre. Vingt textes illustrés de trente photographies de l'auteur. (92)pp. 30 fine heliogravure illus. (numerous full-page). Lrg. 4to. Photo-illus. wraps. Glassine d.j. A fine copy.

Paris (Denoël et Steele), 1936.

\$150.00

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**DOCUMENTA.** Kassel. Museum Fridericianum [etc.].

Documenta. Internationale Ausstellung. I - X, 1955 - 1997. 10 catalogues in 21 vols. A complete set of catalogues for the first ten Documenta exhibitions. Increasingly rare. A fine set.

Kassel, 1955-1997.

\$3,500.00

Arntzen/Rainwater R37

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**(DUCHAMP)** Barcelona. Galeries J. Dalmau

Exposició d'art Cubista. 20 abril a 10 maig 1912. Preface by Jacques Nayral. (32)pp. 6 illus. (5 halftone, 1 line-drawn). Lrg. 8vo. Self-wraps.

The catalogue of the exhibition which marked the very first public showing of Duchamp's "Nude Descending a Staircase." Also included were Duchamp's painting "Sonata" (reproduced in the catalogue), and works by Agero, Gleizes, Gris, Laurencin, Metzinger, and also Le Fauconnier and Léger, both last-minute additions (Picasso and Braque were not included). Calvin Tomkins relates that Duchamp had finished "Nude Descending a Staircase" just in time for submission to the Salon des Indépendants, scheduled to open on March 20th, 1912, but that Gleizes and Metzinger, who had assumed leadership of the Puteaux group, were offended by the painting's Futurist appearance, which also struck them as a mockery of Cubist esthetics, and rejected it. The Dalmau show, the following month, was the first important Cubist exhibition outside France. "Although it excited no special attention there, [Duchamp's picture] seems to have made an impression on a nineteen-year-old art student named Joan Miró—twelve years later Miró would make a drawing of a flight of steps and one long meandering line and call it 'Nude Descending a Staircase'" (Tomkins).

"L'esprit mathématique semble dominer chez Marcel Duchamp. Certains de ses tableaux sont de purs schémas, come s'il s'efforçait à des démonstrations et à des synthèses. Marcel Duchamp se distingue en effet par son extrême audace spéculative. Il tâche à configurer un double dynamisme, subjectif et objectif: ainsi le 'Nu descendant un escalier.' Ce côté abstrait s'atténue pourtant, sous l'influence d'une délicatesse toute verlainienne,



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come il apparaît dans la "Sonate" (from the preface). Extremely rare.

Barcelona, 1912.

\$4,500.00

Tomkins, Calvin: *Duchamp: A Biography* (New York, 1996), p. 181ff.; Hulten, Pontus (ed.): *Marcel Duchamp: Life and Work*: 20 April.

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#### DUCHAMP, MARCEL

Project for the Rotary Demisphere. Insert for "391" No. 18, July 1924. [Rose Sélavy et moi estimons les ecchymoses des Esquimaux aux mots exquis.] Graphic composition, printed in black on recto only. 276 x 280 mm. (10 7/8 x 11 inches).

"At about the time that ['The Wonderful Book'] appeared, Duchamp approached Jacques Doucet and asked the collector if he would finance the construction of a second optical machine, something along the lines of the device he had made three years earlier in New York. But rather than create the illusion of a compressed space, as the earlier machine had done, this new device was intended to achieve precisely the opposite effect: when spun, a series of concentric circles painted onto the surface of a spinning hemispherical dome was designed to create the illusion of an added dimension. Once Doucet agreed to the proposal, Duchamp began construction almost immediately, although various complications would delay completion of the machine until the fall of 1924. Even before it was finished, however, the Parisian public was given a preview of its appearance in the form of a sketch by Man Ray, which was photographed and, with Doucet's permission, reproduced as an inset illustration to the July 1924 issue of Picabia's '391.' The sketch not only showed the concentric circle design that Duchamp had painted onto the surface of his hemisphere, but surrounding it, in Man Ray's hand, appeared the words 'Rose Sélavy et moi estimons les ecchymoses des Esquimaux aux mots exquis' ('Rose Sélavy and I escape from the bruises of the Eskimos in exquisite words'), one of Duchamp's most amusing and melodic plays on words (which, with a minor variation, had already appeared a few months earlier on the back cover of 'The Wonderful Book')" (Naumann).

Following its publication in "391," the project was reproduced on the cover of the spring 1925 issue of "The Little

Review," and, eventually, on the cover of Georges Hugnet's "L'aventure dada" (Paris, 1957). Central pinhole, light staining (mostly apparent on verso); several short tears, expertly mended and touched up. Very rare.

[Paris, 1924]

\$3,000.00

Cf. Schwarz 407a; Naumann 4.5; Ades p. 153; Gershman p. 54; Chevretils Desbiolles p. 316; Almanacco Dada 160; Sanouillet 257; Sanouillet: *Dada in Paris* (Cambridge, 2009), 740; Motherwell/Karpel 86; Verkauf p. 183; Dada Artifacts 104; Pompidou: *Dada* 1340, ill. p. 357.5

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#### DUCHAMP, MARCEL & HALBERSTADT, V.

L'opposition et les cases conjuguées sont reconciliées par M. Duchamp et V. Halberstadt. / Opposition und Schwesterfelder.... / Opposition and Sister Squares.... 112, (1)ff. 259 chessboard diagrams, printed in red and black (of which 8 full-page, printed on glassine). 2 erratum slips tipped in. Lrg. sq. 4to. Printed wraps., designed by Duchamp. Edition limited to 1000 copies. Parallel texts in French, German and English.

Duchamp, who had taken part in international chess tournaments during the preceding five years, devoted this treatise to an endgame problem of, as he put, it, almost utopian rarity. An extract was published in "Le surréalisme au service de la révolution," no. 2 (Summer 1930), and the work was subsequently discussed by Pierre de Massot in "Orbes," Series II, No. 2 (Summer 1933). Massot gave the following account of the method by which Duchamp arrived at the elegantly restrained distortion of the cover typography: "Set up in the zinc stencil letters...the title was placed between two plates of glass, which were tilted at an angle and exposed to the sun. The uncontrolled deformation produced on the ground by the sun's rays passing through the cut-out parts of the letters was photographed by Duchamp, who afterwards made a negative from this photograph which was stereotyped." A fine copy.

Paris/ Bruxelles (Éditions de l'Echiquier), 1932.

Schwarz 430; Lebel 52, 83, 172-3, no. 165; Naumann 4.17

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#### DUCHAMP, MARCEL

Rotorelief. Disques optiques. Ensemble of six double-sided cardboard discs, each 200 mm. in diameter (approximately 7 7/8 inches), printed in colors in offset lithography with 12 different compositions. The discs are loosely assembled, as issued, with the original circular holder, which is fashioned of two black plastic rings separated by a strip of black sponge rubber, and printed in blind intaglio, "Rotorelief/ 11 rue Larey Paris." Together with this, the ensemble includes a black plastic viewing ring. The rotorelief discs are printed in Duchamp's handwriting with numbers and titles at the edges ("Corolles," "Oeuf à la coque," "Lanterne chinoise," "Lampe," "Poisson japonais," "Escargot," Verre de Bohême," "Cerceaux," Montgolfière," "Cage," "Eclipse totale," "Spirale blanche"). This copy lacks several ephemeral items often missing: a circular cellophane cover sheet printed in white, a slender white cardboard strip imprinted "Tirer l'épingle," and a wax-paper slip with directions for use.

A remarkable presentation copy, with an extra sheet of buff-colored paper in the shape of a disc of matching dimensions, boldly inscribed by Duchamp across the top half, "Mille mercis pour/ la petite voiture de/ montagne/ marcel duchamp," in black fountain pen.



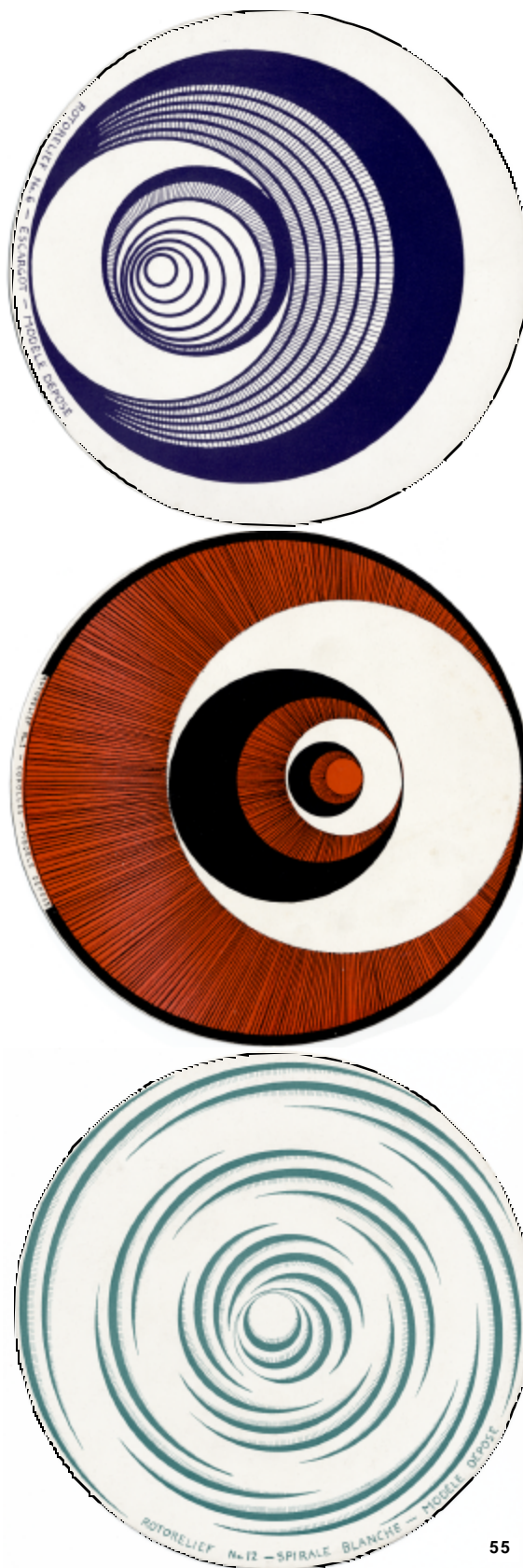
This first edition of "Rotorelief" was privately published by Duchamp from his studio (11, rue Larey) in an unnumbered, unsigned edition of 500 copies, of which some 300 were lost during the War. A second edition, slightly different in manufacture, was issued in 1953, produced by Enrico Donati in 1000 copies, also unsigned and unnumbered (of which 600 were accidentally destroyed). Later editions, more elaborately produced in limited editions, were issued in Paris, 1959; New York, 1963; and Milan, 1965. This first edition is extremely rare.

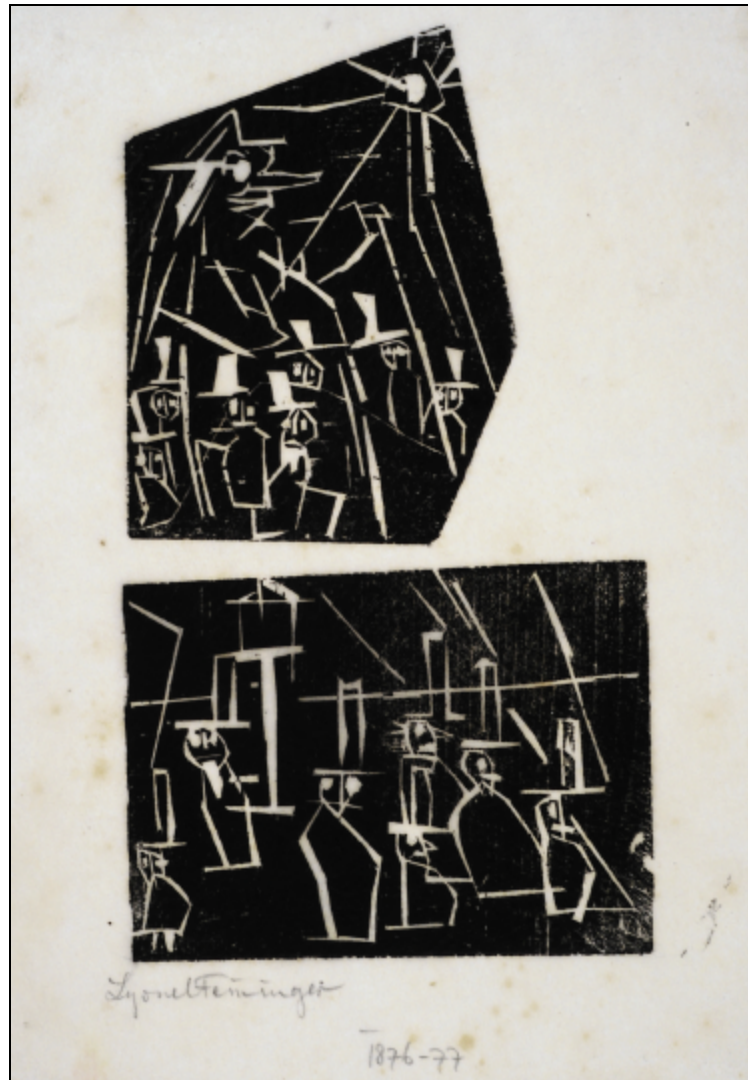
"An extension of the rotating spiral disks in 'Anémic Cinéma,' the 'Rotoreliefs' also reveal Duchamp's taste for mass production 'on a modest scale.' They were printed inexpensively in a large edition, and were first presented to the public at an inventor's fair in Paris. When viewed (preferably with one eye) at a rotating speed of 40-60 rpm, the disks present an optical illusion of depth, and in a few cases, of three-dimensional objects: a fishbowl, a light-bulb, a balloon. The 'Rotoreliefs' appear in the Duchamp sequence of Hans Richter's film 'Dreams That Money Can Buy,' and also in Jean Cocteau's film 'The Blood of a Poet'" (d'Harnoncourt/McShine). One of the reliefs "Corolles," was reproduced on the front cover of "Mino-taure," No. 6.

As Francis Naumann relates, Duchamp undertook the project in the spring of 1935 with high hopes for his "play-toy," not only as an artistic venture, but as a commercial one as well-such that he cautioned Katherine Dreier repeatedly to be discreet about it until he had secured a patent for it in America. This it utterly failed to be. The cost of producing it, to begin with, proved considerably higher than he had anticipated, forcing him to ask H.-P. Roché to finance the project. And then when he unveiled it to the public, at an annual inventor's fair in Paris on August 30, 1935, it drew no interest. Roché recalled: 'He rented a tiny stand among the inventions at the Concours Lépine, near the Porte de Versailles, and waited for the crowds to arrive.... None of the visitors, hot on the trail of the useful, could be diverted long enough to stop there.... When I went up to him, Duchamp smiled and said 'Error, one hundred per cent. At least it's clear.'"

"In the special issue of 'Cahiers d'Art' devoted to objects, Mme. Gabrielle Buffet-Picabia analyzed the relationship between the spectral and the objectively real in the 'Rotoreliefs': 'They result from a sort of deliberate confusion of the values and arbitrary limits with which conventional thought distinguishes between the concrete and the abstract, Art and Everyday life. Basically, these are just ordinary gramophone records on which Duchamp has designed flat geometrical coloured drawings of spirals and circles. Their rotation on a gramophone turntable creates an optical illusion in which unexpected forms of objects develop, appearing in relief: the boiled egg, the goldfish bowl, the champagne cup and the others are really picture-puzzles resolving themselves in the same way as word-puzzles.... But, while seeking to provide nothing more than an intellectual pastime based on illusion, he had in fact happened upon a new technique for inducing visual hallucination, a new means of supplementing the impressions to be derived from work executed in relief'" (Jean).

Paris, [1935] \$40,000.00  
*Schwarz 441; Naumann 5.4, p. 124ff.; Lebel 167; d'Harnoncourt/McShine 156; Rubin p. 42 (full page plate); Jean p. 253f.; Buchholz/Magnani p. 64*





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**DUCHAMP, MARCEL**

Rose Sélavy. (Biens Nouveaux. 4eme cahier.) (16)pp. Sm. 8vo. Wraps. One of 500 numbered copies on vélin blanc from the limited edition of 515. Duchamp's classic collection of puns, anagrams, sly double-entendres and cryptic formulations. A fine copy.

Paris (G.L.M.), 1939. \$1,750.00  
*G.L.M.* 206; *Gershman* p. 17; *Biro/Passeron* 972; *Sanouillet: Dada in Paris* (Cambridge, 2009), no. 214; *Motherwell/Karpel* 243; *Rubin* 221; *Reynolds* p. 73; *Milano* p. 654

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**(DUCHAMP) Benoit, P.A.**

Quatre inédits de Marcel Duchamp. (12)pp. Oblong sm. 8vo. Self-wraps. Signatures loose, as issued. Glassine d.j. Edition limited to 24 examples in all, signed and numbered in pencil by PAB in the justification, printed on uncut wove paper. Minimalist puns and wordplays, a follow-up, twenty-one years later, to "Rose Sélavy." A pristine copy. Rare. Alès ([Pierre André Benoit]), 1960. \$2,000.00

Montpellier. Musée Fabre: Les livres réalisés par P.A. Benoit, 1942-1971 (1971), no. 377; *Schwartz* (1997) bibl. 161

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**ELUARD, PAUL**

Comme deux gouttes d'eau. Poème. 14pp. Wraps. D.j. The uncredited calligraphic title-page (repeated in green on the cover) is by Yves Tanguy, who had recently designed a frontispiece for "La vie immédiate," in which Eluard had honored him with a long poem. A fine copy.

Paris (Éditions Surréalistes [José Corti]), 1933. \$850.00  
*Gershman* p. 19; *Milano* p. 651; *Vallette, Robert D.: Éluard: Livre d'identité* (Paris, 1967), p. 118

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**ERNST, MAX**

Rêve d'une petite fille qui voulut entrer au Carmel. (182)pp. 69 captioned full-page illustrations after collages of steel-engravings. 4to. Dec. wraps., the front cover with Ernst illustration. One of 1000 numbered copies, from the limited



edition of 1060 in all. The second of Ernst's three collage novels, and the least known, though, Evan Maurer has noted, "this work comprises some of Ernst's most powerful statements on the complexity of human nature, sexuality and desire." Wrappers lightly faded, as usual; soft crease at lower right; generally a fine copy.

Paris (Editions du Carrefour), 1930. \$5,500.00  
*Spies/Metken 1587-1666 (after); Hugues/Poupard-Lieussou 8; Rainwater 22, p. 70 (Maurer); Gershman p. 20; Ades 11.49; Biro/Passeron 1056; Manet to Hockney 86; Villa Stuck 37; Franklin Furnace 133*

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**(ERNST)** Carrington, Leonora

La dame ovale. Avec sept collages par Max Ernst. (34)pp., 7 plates. Wraps. Glassine d.j. One of 500 numbered copies on vélin blanc, from the edition of 535 in all. A fine copy.

Paris (G.L.M.), 1939. \$1,350.00  
*GLM 208; Rainwater 39; Hugues/Poupard-Lieussou 16; Gershman 12; Biro/Passeron 609*

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**FEININGER, LYONEL**

DA-DA 1 (Der Abgott), DA-DA 2. Prasse W91-W92. Two original woodcuts, 1918, printed in black, together on a sheet of tissue. Image sizes: 116 x 118 mm., 89 x 119 mm. Sheet size: 248 x 181 mm. (9 3/4 x 7 1/8 inches), slightly irregular. Signed "Lyonel Feininger" in pencil beneath "DADA-2," and numbered "1876-77."

Trial proofs of both versions of Feininger's woodcut "DA-DA," well-known as the frontispiece to the book "Dada" by Adolf Knoblauch, published by Kurt Wolff in 1919. The published print is rather more fractured in style than Knoblauch's somewhat romanticized text, which is actually dedicated to Feininger. A writer in the circle of Herwarth Walden, Knoblauch regularly published in "Der Sturm" between 1911 and 1922, and an open exchange of letters between Feininger and Knoblauch appeared in "Der Sturm" in September 1917. "DA-DA" 1 was also titled by the artist "Der Abgott" (The False God). Prasse notes proofs "chiefly on tissue paper" for both prints, and records four proofs with the two prints together on the same sheet, as here (one at the Museum of Modern Art).

*Together with this:* a copy of the book itself: Knoblauch,



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Adolf. Dada. ("Der jüngste Tag. Band 73/74.") 75, (3)pp. 1 original woodcut by Feininger, as frontispiece. Grey wraps., with orange cover label. Backstrip a little chipped, as usual; a fine copy. Leipzig (Kurt Wolff Verlag), 1919. A few faint small foxmarks, slight flaws at extreme top corners; fine strong impressions, in excellent condition.

Berlin, 1918. \$9,500.00  
*Prasse W91-W92; for the Knoblauch book cf.: Dada Global 72; Motherwell/Karpel 41; Verkauf p. 180; Lista, Giovanni: Dada libertin & libertaire (Paris, 2005), p. 236; Lang 52; Jentsch, Ralph: Illustrierte Bücher des deutschen Expressionismus (Stuttgart, 1989), no. 48 (illus.); Rifkind/Davis 557; Düsseldorf 431; Raabe/Hannich-Bode 160.4*

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**FUTURISTY. PERVYI ZHURNAL' RUSSKIKH' FUTURISTOV**

[Futurists. First Journal of the Russian Futurists]. Redaktor: Vasilii Kamenskii. Izdatel' David Burliuk. No. 1/2 (all published). 157, (3)pp., 4 plates (2 compositions in red, yellow and black by Vladimir Burliuk, 2 halftone reproductions of paintings by Alexandra Exter). Letterpress illus. by Vladimir Burliuk and David Burliuk. 4to. Printed wraps. Glassine d.j.

"The opening manifesto in 'Roaring Parnassus' ends with the sentence: 'We have dropped the incidental labels of "ego" and "cubo" and have formed a literary company of futurists.' This sweeping statement caused more uproar than previous manifestos, but the clause proved correct when the 'First Journal of Russian Futurists 1-2 (Pervyi zhurnal russkikh futuristov 1-2)' appeared with its impressive list of contributors. The editor was Kamensky, the publisher David Burliuk and there was participation (actual and prospective) of: Mayakovsky, Livshits, Kulbin, Kruchenykh, Matyushin and also Igor Severyanin, Vadim Shershenevich, Konstantin Bolshakov and even Sergei Tretyakov" (Compton).

"The 'First Journal of Russian Futurists,' whose issue number 1-2 appeared in Moscow in March, 1914, was the first, and last, large-scale attempt to unite all Russian futurists under the same cover. It was planned as a bimonthly, and was the result of a *rapprochement* between Hylaea and the former Mezzanine of Poetry, whose members had been dismissed by the Hylaeans only a short time before as practitioners of a phony futurism. In a way, it was a unification of all futurists, because, at the time this issue was prepared, in February 1914, ego-futurism did not exist, and Centrifuge had not yet appeared" (Markov). Of special distinction are Kamenskii's six typographic poems, particularly his famous



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"Tango with Cows" and the ferroconcrete "Skating Rink," dedicated to David Burliuk. Wrappers silked in the interior, discreetly reinforced at hinges; a few small chips; generally a fine copy, clean and fresh.

Moskva (David Burliuk), 1914.

\$4,000.00

MOMA 90; Getty 199; Compton pp. 38f., 126, illus. 8, 55 and front cover, Markov p. 172ff.; Janecek p. 154ff.; Barron/Tuchman p. 128, no. 18; Aus vollem Halse 38

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#### GOLL, IVAN

Le nouvel Orphée. La Chapliniade. Mathusalem. Paris brûle. Le nouvel Orphée. Astral. Édition du matin. Illustrations de R. Delaunay, G. Grosz, F. Léger. 213, (3)pp. Frontis. portrait of the author by Delaunay. 9 full-page illus. in text, by Léger (4), Grosz (3) and Delaunay (2). Sm. 4to. Wraps. Glassine d.j.

**Édition de tête: one of 40 numbered copies on papier pur fil, signed in the justification by Léger, Delaunay, Grosz, and Goll.** "Illustré tant par Robert Delaunay et Fernand Léger que George Grosz, 'Le nouvel Orphée' regroupe des poèmes traduits de l'original allemand par

l'auteur ou composés directement en français: 'La Chapliniade,' 'Mathusalem,' 'Paris brûle,' 'Le nouvel Orphée,' et 'Astral' avaient tous parus en plaquettes en allemand entre 1918 et 1921, mais 'Édition du matin' avait paru en français, deux ans plus tôt" (Paris/Berlin). Worn at head of spine, otherwise a fine copy. The signed issue is very rare. Paris (Éditions de La Sirène), 1923.

\$2,500.00

Centre Georges Pompidou: Paris/Berlin : Rapports et contrastes France-Allemagne 1900-1933 (Paris, 1978), p. 463, no. 61.

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#### GROPIUS, WALTER

Internationale Architektur. Zweite veränderte Auflage. Viertes bis sechstes Tausend. (Bauhausbücher. 1.) 111, (1)pp. Prof. illus. 4to. Dec. wraps. (lightly wear). Typography and layout by Moholy-Nagy; cover design by Farkas Molnar. Discreet signature on flyleaf.

München (Albert Langen), 1925.

\$1,500.00

Wingler p. 627f.; Cf.: Fleischmann p. 153; Bauhaus-Archiv: Das A und O des Bauhauses 148, illus. 135; Andel: Avant-Garde Page Design 1900-1950, illus. 312 (full-page color)

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**GROPIUS, WALTER**

Anbau Möbel. Entwurf: Walter Gropius, Prof. Dr. E.H. Typo: Herbert Bayer, Dorland. (4)pp. (single sheet, folding). 13 halftone illus. Unfolded: 148 x 420 mm. (ca. 5 7/8 x 16 1/2 inches). Oblong sm. 4to.

A promotional brochure, designed by Herbert Bayer, advertising a line of inexpensive modular furniture for the home designed by Gropius for the Berlin firm Feder. Here is shown a selection of desks, armoires, and bookcases, all in tubular steel and lacquered wood, with suggestions how their modules might be combined. "Unsere Grosseltern brauchten andere Möbel als wir im Zeitalter der Autos und Eisenbahnen. Nicht wir sind um der Möbel willen da, wie es vielfach heute den Anschein hat, sondern umgekehrt. Das 'Anbaumöbel' befreit uns von dieser Tyrannei." The leaflet notes that the furniture would be exhibited in the forthcoming Deutscher Werkbund exhibit at the Grand Palais. Another pamphlet designed by Bayer for the same line is illustrated by Fleischmann. A fine copy.

Berlin (Feder) [1930].

\$950.00

Cf. *Fleischmann p. 284*

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**(GROSZ)** Herzfelde, Wieland

Tragigrotesken der Nacht. Träume. Einbandentwurf und Zeichnungen von George Grosz [sic]. 88, (2)pp. 20 line-drawn illus. by Grosz in text. Title-page signed and double-page endpapers (repeated front and back) also by Grosz. Sm. 4to. Dec. wraps., the covers printed in red and green with drawings by Grosz. The text, eighteen prose poems written by Herzfelde between the summer of 1913 and the fall of 1919, reflect the horrors of the First World War, as evoked in expressionistic dreams. The book is dedicated to John Heartfield's son Tom, then two years old, "in the hope that he will prove to be an upstanding Communist." A fine copy.

Berlin (Der Malik-Verlag), 1920.

\$1,850.00

*Lang 12, Bülow 15; Hermann 192, Berlin 22; Raabe/Hannich-Bode*



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*120.3; Düsseldorf 401; Bergius p. 421, illus. p. 195; Dachy p. 90; Dachy: Archives Dada p. 562, illus. p. 139 (full-page color); Pompidou: Dada 1244, illus. p. 639*

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**(HAYTER)** Hugnet, Georges

Ombres portées. Ornées de cinq gravures au burin de Stanley William Hayter. 55, (5)pp. 5 full-page original etchings by Hayter in text. 4to. Wraps., printed in red and black. Glas-sine d.j. One of 50 copies on hollande van Gelder from the limited edition of 80, hand-numbered and signed in ink in the justification by Hugnet and Hayter. Hayter's fourth illustrated book. Wrappers very slightly foxed; a fine, unopened copy. Paris (Éditions de la Montagne), 1932.

\$3,000.00

*Black, Peter & Moorhead, Désirée: The Prints of Stanley William Hayter: A Complete Catalogue (London, 1992), nos. 62-66, Villa Stuck 48*

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**HELHESTEN**

Tidsskrift for Kunst. Ansvarshavende Redaktor: R. Dahlmann Olsen. Vols. 1-2 (all published; 12 nos. in 9 issues). 13 March 1941-11 November 1944. 148, 172pp. Most profusely illustrated throughout, including 40 original lithographs (22 in colors) and 10 original woodcuts, all hors texte, by Asger Jorn (3, of which 2 in colors), Carl Henning Pedersen (3), Richard S. Mortensen (2), Henry Heerup (3), Egill Jacobsen (2) and others. 4to. Vol. I in publisher's dec. boards, 1/4 cloth printed in black with designs by Carl Henning Pedersen (original wraps. bound in); Vol. II in original dec. wraps. New fitted cloth clamshell box. Texts and criticism on all aspects of art, architecture, sculpture, film and photography. One of the leading Scandinavian avant-garde art periodicals, in brief existence shortly before the formation of CoBrA, and including some of its foremost exponents. Jorn still signs himself here Asger Jorgensen, not yet having changed his name. Unbound issues of Vol. II lightly chipped at hinges.

Copenhagen, 1941-1944.

\$2,500.00





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### CARL ERNST HINKEFUSS & WILHELM DEFFKE

The graphic designers and advertising directors Carl Ernst Hinfefuss (1881-1970) and Wilhelm Deffke (1887-1950) were among the most innovative figures to emerge in Germany in the period around the first World War. Collaborators in the years 1915 to 1920 at their partnership, Wilhelmwerk, they focused especially on trademark and branding design, developing new ideas and styles for the corporate logo that remain influential today, exemplified in their book "Handelsmarken und Fabrikzeichen" of 1917.

Hinfefuss, who was a member of the Deutscher Werkbund and worked closely with the Bauhaus following its move to Dessau in 1925, was the founding editor of the brilliant review "Qualität" (Berlin, 1920-1933), and the designer of "Mein Vogel-Paradies," a landmark in the history of modernist books. Deffke became the director of the Handwerker- und Kunstgewerbeschule Magdeburg, and a successful exhibition designer, before the rise of National Socialism put an end to his career; in later years he devoted himself to an immense theoretical undertaking, his "Grammatik der Formensprachen."

We offer here a selection of their published work, together with archival material.

*Literature:* Jaeger, Roland: "Moderne Werbegrafik von Carl Ernst Hinfefuss: 'Qualität,' 'Mein Vogelparadies,' und das Bauhaus" (in: *Aus dem Antiquariat*, NF 7 (2009), pp. 151-162; Heller, Steven: "Wilhelm Deffke: Modern Mark Maker" ("Design Observer," posted 01.24.08)

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### HINKEFUSS, CARL ERNST & DEFFKE, WILHELM

Handelsmarken und Fabrikzeichen. Eine Werbeschrift. (23)pp. letterpress text, 45 plates, each with a single mark (of which 19 with elements in color). 1 additional mark in text. Oblong sm. 4to. Japanese-bound. Wraps., the front cover blind-embossed with the logo of Wilhelmwerk. D.j., printed with the title in block letters. **Vorzugsausgabe** of

unspecified limitation, calligraphically numbered by hand in fraktur.

A fascinating and beautifully designed album of trademarks and symbols designed, or stylized, by Hinfefuss and Deffke, for their graphic design firm Wilhelmwerk, and evidently a deluxe offering for prospective clients. Highly interesting is the selection of the swastika, "mystisches Schrift- und Heilzeichen, der Urmarke der Arier," as the first plate. Following this, the heraldic eagle of the German state, and the Christian cross, are specific and general symbols of various kinds: the posthorn (of the German post), the owl (symbol of learning), the winged wheel (German rail system), the red cross, and so on; and then trademarks and logos for various companies, such as Henkels, Krupp, Lanz, AEG, Siemens & Halske, Fr. Bayer & Co., Th. Goldschmidt, Argus, Meissen, Manoli-Zigaretten, the Continental Times (head of the Statue of Liberty) and others. Even when adapting ancient and ornate forms, Hinfefuss' and Deffke's design here is clean-lined and modern, often with one primary color in addition to black, and sometimes marked with a distinct sense of whimsy.

Hinfefuss, whose printer Dünnhaupt was later responsible for the press work of a number of Bauhaus publications, is probably best known for his graphically remarkable children's book, "Mein Vogelparadies" of 1929. D.j. inexpertly mended at spine and on back cover.

Charlottenburg (Wilhelmwerk), 1917.

\$2,500.00

70

### HINKEFUSS, CARL ERNST

"Qualität." Internationale Propaganda-Zeitschrift für Qualitäts-Erzeugnisse. Herausgabe, Schriftleitung und Ausstattung: Carl Ernst Hinfefuss. 4. Jahrgang, Heft 1/2, Januar/Februar 1925. 39, (1)pp. Prof. illus. (3 color, including folding double-sided mounted panel). Signets and logo designs throughout by Hinfefuss. Folio. Dec. wraps., designed by Hinfefuss. Acetate d.j. Texts by Hans Richter ("Der neue Baumeister," with four illustrations of drawings by Mies van der Rohe), Ernst Neumann-Neander (on motorcycle design), Werner Gräff ("Die Notwendigkeit einer neuen Technik," from "G"); "Reklame für Transportgesellschaften," etc. A fine copy.

Berlin (Internatio), 1925.

\$950.00



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**HINKEFUSS, CARL ERNST**

"Qualität." Internationale Propaganda-Zeitschrift für Qualitäts-Erzeugnisse. Herausgabe, Schriftleitung und Ausstattung: Carl Ernst Hinfefuss. 4. Jahrgang, Heft 3/4, März/April 1925. 39, (1)pp. Prof. illus. (8 color, of which 1 tipped-in). Folio. Dec. wraps., designed by Hinfefuss. Texts by Ludwig Hilberseimer ("Brückenbauten"), Moholy-Nagy ("Die neue Typographie") and others; and a host of contributions by Hinfefuss himself, including advertising and graphic design campaigns for Werkstift A.-G. (with a brilliant logo of a mechanistic hand and pencil) and Otto Elsner K.-G. (with a dazzling folding specimen in violet and black on yellow), as well as illustrations of a suite of yellow furniture and yellow light fixtures of Hinfefuss's design, reproduced in similarly sensational color. Faint central foldline; noticeable rust stains and losses at staples within.

Berlin (Internatio), 1925.

\$950.00

72

**HINKEFUSS, CARL ERNST**

"Qualität." Internationale Propaganda-Zeitschrift für Qualitäts-Erzeugnisse. Herausgabe, Schriftleitung und Ausstattung: Carl Ernst Hinfefuss. 4. Jahrgang, Heft 5/6, Mai/Juni 1925. (40)pp. Prof. illus. (7 color). Signets and logo designs throughout by Hinfefuss. Folio. Dec. wraps., designed by Hinfefuss. Acetate d.j. Texts by L. Moholy-Nagy ("Das Bauhaus in Dessau," with illustrations of work by Jucker and Wagenfeld, Lindig, Brandt, Albers, and Breuer), Werner Gräff ("Das Motorboot"), Herbert Hofmann ("Wege zur Qualitäts-Förderung"), Ludwig Hilberseimer ("Attrappen Architektur"), et al. A fine copy.

Berlin (Internatio), 1925.

\$950.00

73

**HINKEFUSS, CARL ERNST**

"Qualität." Ware und Werbung. Druck und Verlag: Hofbuchdruckerei von C. Dünnhaupt GmbH, Dessau. Schriftleitung und künstlerische Ausstattung: Internatio GmbH. [6. Jahrgang] Januar/April 1928, Heft 1/4. (18)pp. 10 illus. (6 color, of which 3 printed in silver, of which 1 double-page folding). Signets and logo designs throughout by Hinfefuss. Folio. Dec. wraps., printed in silver and colors, designed by Hinfefuss. Acetate d.j. Texts by G. Menz ("Qualitätsarbeit"), Hugo Winkler ("Gedanken zu Gropius"). Illustrations include dramatic designs by Hinfefuss, including a brilliant folding plate of a rooster for the firm Pickenhahn, and a brooding photograph of Gropius set by Hinfefuss in a modernist tabernacle of yellow, tan and black. Cover a little rubbed, otherwise excellent.

Berlin (Internatio), 1928.

\$1,250.00

74

**HINKEFUSS, CARL ERNST**

"Qualität." Ware und Werbung. Druck und Verlag: Hofbuchdruckerei von C. Dünnhaupt GmbH, Dessau. Schriftleitung und künstlerische Ausstattung: Internatio GmbH. 7. Jahrgang, Heft 1/4, Januar/April 1929. 16pp. 11 illus. (10 color, of which 1 double-page). Folio. Dec. wraps., printed in gold and black, designed by Hinfefuss. Acetate d.j. This issue of "Qualität" features spectacularly brilliant graphic inventions by Hinfefuss, including logo designs, grouped together as "Weltmarken: Graphische Variationen," and a portfolio of plates from his new book "Mein Vogelparadies" (also from Internatio). Two leaves at the end of the issue are unfortunately stuck together; otherwise a fine copy.

Berlin (Internatio), 1929.

\$2,000.00

SEE COVERS

75

**HINKEFUSS, CARL ERNST**

"Qualität." Zeitschrift. Wirtschaftliche Bildung, Qualitätsproduktion. Schriftleitung und künstlerische Gesamtausstattung: Carl Ernst Hinfefusz, Berlin. Verlag und Druckausführung: Hofdruckerei von C. Dünnhaupt GmbH, Dessau. 8. Jahrgang, Nr. 1. 32pp. Prof. illus. in gold, silver and color. Folio. Dec. wraps., printed in silver and colors, designed by Hinfefuss. Acetate d.j. A special issue on advertising and graphic design for the tobacco firm Bergmann, with texts by Hugo Winkler ("Der Wille zur Qualität"), Wilhelm Poetter ("Vom Werden eines Signets und von Werbedynamischer Flächengestaltung"), Hinfefuss ("Poetter"). A fine copy. Berlin (Internatio), 1930. \$950.00

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**HINKEFUSS, CARL ERNST**

"Qualität." Zeitschrift. Wirtschaftliche Bildung, Qualitätsproduktion. Schriftleitung und künstlerische Gesamtausstattung: Carl Ernst Hinfefusz, Berlin. Verlag und Druckausführung: Hofdruckerei von C. Dünnhaupt GmbH, Dessau. 8. Jahrgang, Nr. 2-4. 73, (1)pp. Prof. illus. (numerous color). Folio. Embossed dec. wraps., printed in silver and color, designed by Hinfefuss. Acetate d.j. A special issue on the manufacturer Junkers (aircraft, motors, waterheaters etc.), with a substantial portfolio of the firm's advertising and catalogue design. A fine copy. Berlin (Internatio), 1930. \$950.00

77

**HINKEFUSS, CARL ERNST**

"Qualität." Zeitschrift für wirtschaftliche Bildung, Qualitätsproduktion. Schriftleitung und künstlerische Gesamtausstattung: Carl Ernst Hinfefusz, Berlin. Verlag und Druckausführung: Hofdruckerei von C. Dünnhaupt GmbH, Dessau. 10. Jahrgang, Nr. 1-2. 24pp. Prof. illus. (numerous color). Folio. Dec. wraps., printed in color, designed by Hinfefuss. Acetate d.j. A special issue on the Bremen car and truck manufacturers Hansa-Lloyd and Goliath-Werke, both divisions of the firm Borgward, with photo-essays on production in their factories, and the design of their models. A fine copy. Berlin (Internatio), 1932. \$950.00

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**HINKEFUSS, CARL ERNST**

"Qualität." Zeitschrift für wirtschaftliche Bildung, Qualitätsproduktion. Schriftleitung und künstlerische Gesamt-



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ausstattung: Carl Ernst Hinfefusz, Berlin. Verlag und Druckausführung: Hofdruckerei von C. Dünnhaupt GmbH, Dessau. 10. Jahrgang, Nr. 3-4. 24pp. Prof. illus. (numerous color). Folio. Dec. wraps., printed in color, designed by Hinfefuss. Acetate d.j. A special issue, "Zehn Jahre 'Qualität,'" with three articles by Raoul Hausmann ("Fotografisches Sehen," "Fotomontage," "Typographie," illustrated with photographs by him), as well as "Künstlerische Form als werbende Kraft" by Peter Behrens, and an excerpted text "Die reine Form" by Henry van de Velde. A fine copy. Berlin (Internatio), 1932. \$950.00

79

**(DEFFKE, WILHELM)**

HAPAG Amerika Reisen. (4)pp. (single sheet of coated card stock, folding), printed in colors and gold. 327 x 235 mm. (12 7/8 x 9 3/8 inches). Folio. Self-wraps. Acetate cover, within modern board chemise. A classic large-format example of Deffke's promotional design for the shipping line Hamburg-Amerikanische Packetfahrt-Actien-Gesellschaft Berlin (Otto Elsner A.-G.) [1914]. \$600.00

80

**(DEFFKE, WILHELM)**

Seidels Reklame. Das Blatt der Praxis für Reklame-Hersteller und -Verbraucher. VIII. Jahrgang, I. Heft 41, (5)pp. 25 plates hors texte (nearly all color, some printed on Japanese-bound double sheets, others folding on coated stock). Prof. illus. Folio. Dec. wraps., printed in red with a design by Deffke. An issue dedicated to the work of Wilhelm Deffke, with an article by Adolf Behne and R. Bauer, and an

extravagant portfolio of his designs. A feature on Deffke's logo designs for the Rückforth and Reetsma firms includes testimonials from Behrens, Bernhard, Czeschka, Ehmcke, Gropius, Hohlwein, Kleukens, Koch, Poelzig, and Schmidt-Rottluff, among others. Wrappers and last leaf slightly soiled, backstrip partly renewed; generally in very good condition.

Berlin-Grunewald, 1923.

\$375.00

81

**(DEFFKE, WILHELM)**

Deutscher Buch- und Steindruck. 36. Jahrgang, Heft 6. 25. März 1924. (96)pp. 15 color plates, 1 brochure, hors texte). Prof. illus. (numerous color, of which 2 tipped-in). Folio. Dec. wraps. Deffke is responsible for the dynamic orange and black wrappers of the issue, on which (in a tipped-in slip) the publisher apologizes for having misaligned the title. His designs are prominently featured, in articles by Adolf Behne ("Das moderne deutsche Plakat") and Robert Hösel ("Marken und Zeichen"). Very light wear; a fine copy.

Berlin, 1924.

\$200.00

82

**DEFFKE, WILHELM**

Maske Magdeburg. Organ der Deutschen Theater-Ausstellung Magdeburg 1926. Heft 1. Leporello, printed in red and black on recto only. 21, (1)pp. Halftone illus. of photographs and works of art; graphic decoration. Folio. Dec. self-wraps. Acetate d.j.

Deffke, whom in 1925 Bruno Taut had appointed director of the Magdeburg exhibition "Der Zucker" was in the same year also named director of the Magdeburg Handwerker- und Kunstgewerbeschule (whose students then included Walter Dexel and Johannes Molzahn, among others). Following this, Deffke was given complete responsibility for all aspects of the design of the Magdeburg Theatre Exhibition—architecture, exhibition design, poster, catalogue and so forth—for which this publication was printed. Deffke's brilliant conception, with its powerful red and black graphic abstractions, perhaps inevitably calls to mind Frederick Kiesler's 1924 program for the Internationale Ausstellung neuer Theatertechnik, in Wien, though quite different in its immediacy. Particularly striking are his extraordinary advertising designs at the end. Slight traces of wear; a fine copy.

Magdeburg, 1926.

\$1,500.00

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**DEFFKE, WILHELM**

Archive. Manuscript and typed notes by Wilhelm Deffke for his vast, uncompleted project, the "Grammatik der Formensprache"; two binders of meticulous original schematic drawings for sections of the same; two versions of Deffke's detailed and impassioned curriculum vitae, written after the end of the War; correspondence between Deffke and associates (and among associates themselves); press clippings pertaining to Deffke's and Hinfuss's firm "Wilhelmswerk" and the journal "Qualität"; and printed ephemera of various kinds by Deffke and Hinfuss.

Contents as follows:

1. "Zu meiner Grammatik der Formensprache." Original typescript, signed and dated Woltersdorf, 28 August 1945. 5ff., single-spaced. Together with this, a carbon typescript of a variant, dated Berlin, 21 September 1945. 5pp., single-spaced.

2. Untitled prolegomena to the "Grammatik der Formensprache," giving a personal history of the background of his project and its gestation over the years. Original manuscript. 7pp. on 2 folding sheets, in ink.

3. "Grafische Bearbeitung: Grundbauschema" and "Fischformen 8: Grundschemata." Two clamp binders of original schematic drawings. Sheet size: 300 x 210 mm. (11 3/4 x 8 3/8 inches). 1. "Grundbauschema." 62ff., drawn in pencil on sheets of tracing paper; 7ff. dividers. "Zur Mechanik des Tierkörpers. Bauplan 1: 'Knochenbau.'" Comparative skeletal anatomy of various animals (giraffe, gorilla, mouse, etc.); several with specifications lettered with astonishing exactitude. 2. "Fischformen. Grundschemata." 104ff., drawn in red and black pencil (several with additional colors), with carefully written specifications and annotations in pencil (and occasionally in pen), on commercial wove stock (watermark Magistrat Magdeburg).

4. Original typescript text for sections of the "Grammatik" related to the drawings in the Grundschemen above. Three paper-clipped parts, together in folder. "Wirbeltiere: Chordatiere, Chordata." 26ff., single-spaced. "Einteilung der Fische." 28ff., single-spaced. Untitled text on theoretical and other aspects of vertebrate evolution. 22ff., single-spaced.

5. Manuscript notes for the "Grammatik," written in pencil on lined and graph papers, from tablet pads. 8ff., 8pp., in folder.

6. Lebenslauf des Graphikers und Architekten Professor Wilhelm Deffke. Original typescript, dated Woltersdorf, 21 August 1945. 6pp., single-spaced. An elaborate curriculum







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vitae, with a chronological exposition of Deffke's career and activities, and his persecution during the rise of National Socialism. It begins with Deffke's return from World War I, and goes on to discuss his association with Carl Ernst Hinfefuss; his great public design projects in Magdeburg in the mid-1920s (secured with the sponsorship of Bruno Taut); his firing from these posts for political reasons; his early conflicts with the Nazis 1928-1930; his new post at a Magdeburg polytechnic; his trips through Italy, Austria and Hungary to collect classic examples of script styles, for a pedagogical work on letter forms; his discussions with Mies van der Rohe in 1932 about merging the Bauhaus with Magdeburg educational institutes; his expulsion from the school system by the Nazis in the spring of 1932 because of his antifascist activities, and his denunciation by them as a "cultural Bolshevik"; his affiliation with British/American Tobacco Company, as a designer, 1934 to 1938; the war years, when he was allowed only to design logos; his early work on the "Grammatik der Formensprache," and an allied project he calls "H" about the implementation of aspects of the "Grammatik" in contemporary artistic pedagogy, as well as the further development of his theories; the destruction of the vast majority of his plans, sketches, and library in bombing raids. *Together with this*, a carbon typescript of a variant version of

the same, signed in pen and dated 15 October 1945. The second version of this text is yet more impassioned and detailed in its account of his persecution by the Nazis.

7. Correspondence from and to Deffke: 9 typed letters, carbon typescripts, and photocopies of letters from 1948 to 1984, including three long single-spaced letters (1948-1949) from Deffke to his former student in Magdeburg, Willi Eidenbenz, about his struggles during the war and after, and his resumption of work on the "Grammatik," and various communications from students and associates regarding Deffke and his work.

8. Correspondence to Hinfefuss: 3 typed letters (and carbon typescripts), 1927-1935, including one from Frau Martin Gropius (February 1927, regarding a brochure for the Kreis der Freunde des Bauhauses; lower-case throughout). Together with these, 4 carbon typescript selections of critical praise from the press, on the versos of Hinfefuss's letterhead stationery for "Qualität" (two different logo designs)

9. Press clippings: articles and citations (some from a clipping agency) regarding "Qualität" and Hinfefuss's "Mein Vogel-Paradies," from newspapers and trade journals, such as "Berliner Tageblatt," "Anhalter Anzeiger," Vereinigte Tabak-Zeitungen," "Die Frau in der Gegenwart," etc.

10. Printed ephemera: Deffke: Printed calling card/brochure



for the "Atelier Professor Deffke," printed on heavy stock; advertising envelope for the Reemtsma firm, with Deffke's famous dragon design in red and black; embossed gilt label for the Magdeburg "Der Zucker" exhibition, handsomely designed by Deffke.

11. Printed ephemera: Hinkefuss: folding brochures, subscription cards and folders for "Qualität" designed by Hinkefuss; promotional order form for "Mein Vogel-Paradies"; and flyers for Dünnhaupt and Sedina, by Hinkefuss.

\$9,500.00

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#### HIRTZ, LISE

Images dans le dos du cocher. 35, (3)pp. Sm. 4to. Printed wraps. First edition, printed in an unspecified small edition on wove paper, of the first book of the Surrealist poet, novelist and critic Lise Hirtz, later Lise Deharme. Presentation copy, calligraphically inscribed in turquoise ink on the flyleaf "A Paul Brach/ en souvenir d'un manuscrit/ tapé a la machine.../ à sa Femme-Fleur/ Lise Hirtz."

Together with this a carbon typescript of seventeen poems by Hirtz, of which four are to be found in the accompanying book, with some quite interesting alterations, three of them under different titles. 18ff., stapled into a plain grey folder, inscribed under the front cover "A celui qui vint respirer 'l'âme de ma chambre/ cette dédicace prétentieuse qui/ prouve mon peu d'esprit/ son amie/ Lise Hirtz." Little known, and very rare (only one copy is recorded in OCLC, at the Bibliothèque Nationale), "Images dans le dos du cocher" precedes by six years the volume of poems illustrated with pochoirs by Miró, "Il était une petite pie," which is often called Hirtz's first book. Prolific well into the postwar era, Lise Hirtz/Deharme was the editor of the Surrealist review "Le phare de Neuilly" (1937-1938), and co-author with Claude Cahun of "Le cœur de pic" (1937), and with Breton and others of "Farouche à quatre feuilles" (1954). A muse of the Surrealist movement, she was immortalized as "la dame au gant" in Breton's "Nadja"; Virgil Thomson composed a musical portrait of her in 1940.

Paris (Éditions des Feuilles Libres), 1922. \$4,500.00

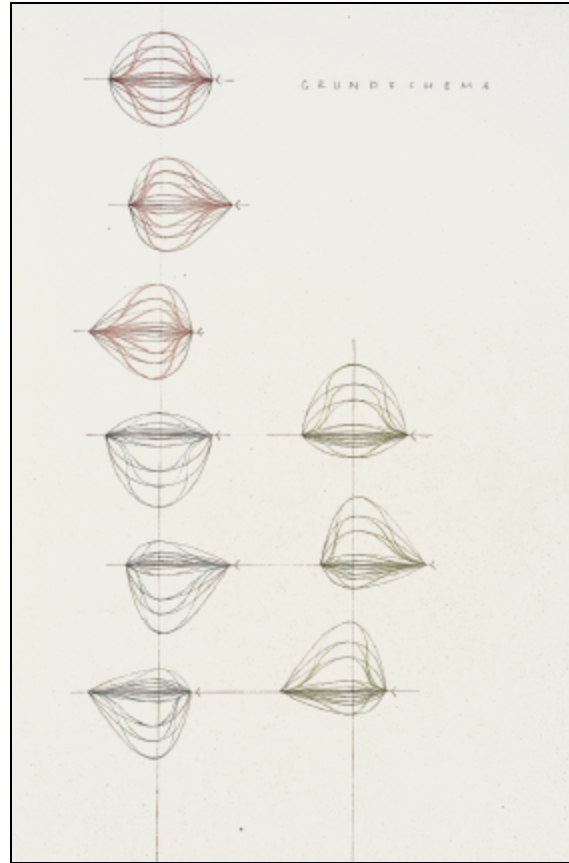
85

#### HUELSENBECK, RICHARD

En avant Dada. Eine Geschichte des Dadaismus. 1.-5. Tsd. (Die Silbergäule. Band 50/51.) 44, (4)pp. Lrg. 8vo. Orig. wraps., with elaborate dada typographic composition, printed in red. "[An] extraordinary positioning of German Dada in 1920. In it Huelsenbeck relates his perspective on the Zürich Dadaists, the Futurists, the Cubists, and on psychology.



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Taking a position against Tristan Tzara, he sets up the German position that all art and culture is a fraud, a moral safety valve, and should be renounced; and that one's ideas should only be transformed into life through action" (Dada Artifacts). Covers slightly worn.

Hannover/Leipzig/Wien/Zürich (Paul Steegemann), 1920.

\$1,250.00

Dada Global 67; Bergius p. 388; Dada Artifacts 47; Pompidou Dada 1249, illus. pp. 505.2, 722; Washington Dada, illus. 85; Motherwell/Karpel 6; Verkauf p. 101; Gershman p. 24; Rubin 118; Düsseldorf 425; Zürich 325

86

#### HUGNET, GEORGES

Le droit de Varech. Précédé par Le muet ou Les secrets de la vie. Illustrés de cinq lithographies par Eugène Berman. 234, (4)pp. 5 original lithographs hors texte by Eugene Berman. 4to. Wraps. Glassine d.j. (chipped). One of 65 numbered copies on vélin d'Arches, signed by Hugnet and Berman in the justification, from the limited edition of 502 in all, of which 400 were unsigned and without the lithographs. Éditions de la Montagne, which was published by Hugnet himself, brought out an interesting selection of modern prose and poetry, including a selection from Gertrude Stein's "The Making of Americans" (in Hugnet's translation), and her "Ten Portraits" (in English and French), as well as Pierre de Massot's "Prolégomènes." A fine copy.

Paris (Éditions de La Montagne), 1930.

\$750.00

Pérégrinations de Georges Hugnet 14; Gershman p. 24; Wheeler p. 98

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**ISOU, ISIDORE**

La photographie ciselante, hypergraphique, infinitésimale, et supertemporelle. Photographies originales de: Arkitu, Bettini, Berreur, Broutin, Canal, Courteau, Curtay, Gillard, Hachette, Isou, Lemaître, Poyet, Roehmer, Sabatier, Sandra, Sarthou, Satié, Tarkieltaub, Tayarda, Venturini. (14)pp. 18 original photographs (of which 9 "hypergraphiées" with hand-drawn or -painted interventions by the artists, 7 in color), each signed and numbered in ink or paint on the print, and tipped onto heavy board. Image size: 178 x 128 mm. (ca. 7 x 5 inches); mount size: 328 x 248 mm. (ca. 12 7/8 x 9 3/4 inches). Folio. Portfolio. One of 35 copies from the limited edition of 55 in all, signed, numbered, and dated in the justification by Isou. Text on Arches. Loosely inserted, the poster for an exhibition of this title at the Galerie Fischbacher, Paris, June-July 1971 (design by Roland Sabatier, printed on yellow stock, with 3 photographs and reproductive manuscript text; folded). A very fine copy.

Paris (Collection PSI), 1968.

\$7,500.00

Foster, Stephen C. (editor): *Lettrisme: Into the Present* (1983), no. 32

88

**JARRY, ALFRED**

César antéchrist. 146, (8)pp. 14 illus. (partly in color) on 12 leaves hors texte, of which 2 designed by Jarry, both printed in orange (one original woodcut by Jarry, and another, possibly also in woodcut, derived from a pen drawing by him). Orig. dec. wraps., stamped in gilt on the front cover. Glassine d.j. One of 197 copies on uncut carré vergé à la cuve, from the limited edition of 206 in all. "Aptly enough, Jarry constructed his two earliest books on a cyclic scheme:



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they contain all his styles. 'Minutes de sable mémorial' begins and ends with the refinements of symbolism, yet it holds some of Ubu's coarsest escapades. Even more patently, the four acts of 'César-Antéchrist,' Jarry's second volume, display a circular development. The drama recounts the collapse of the divine realm ('God is sleepy') into the second 'Heraldic Act,' during which Antichrist rules, descends further into the third 'Terrestrial Act,' where Père Ubu, the ubiquitous, dominates the scene with his oaths and his outrages, and then rises again in final judgment of it all. In this short play, Jarry carries us literally from the sublime to the ridiculous. Better than any statement of values or elaborate cosmology, it expresses his concept of how the universe is arranged. He presents Ubu as the representative of primitive earthly conduct, unrelieved by any insight into his own monstrosity, uncontrollable as an elephant on the rampage, earnest in his blundering.... Creating in Ubu a one-man demolition squad twenty years before Dada, he incorporated this figure into works that go on to broach transcendental values" (Shattuck).

Carleton Lake has identified Jarry's second illustration in the book, entitled "Père Ubu à cheval," as the first portrayal of Ubu. This image had also appeared a month earlier, in the "Mercure de France," September 1895. The balance of the woodcuts, as in Jarry's first book "Les minutes de sable mémorial" of 1894, alternate imageries populaires (religious or fantastical in character) with early prints after Dürer and others; they are printed in orange, black and red. The design and production of the volume is identical in all particulars to that of "Les minutes de sable mémorial," including the astonishingly modern typography of the title- and dedication pages, designed by Jarry, which anticipate the experiments of the Italian Futurists and Russian Constructivists. A leaf with clean marginal tear; a very fine copy.

Paris (Éditions du Mercure de France), 1895. \$8,500.00

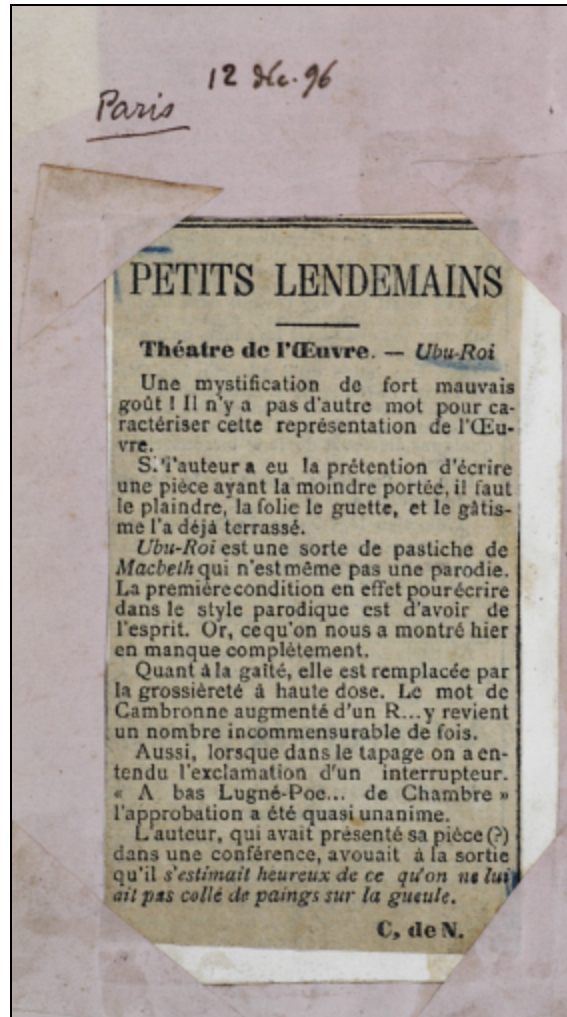
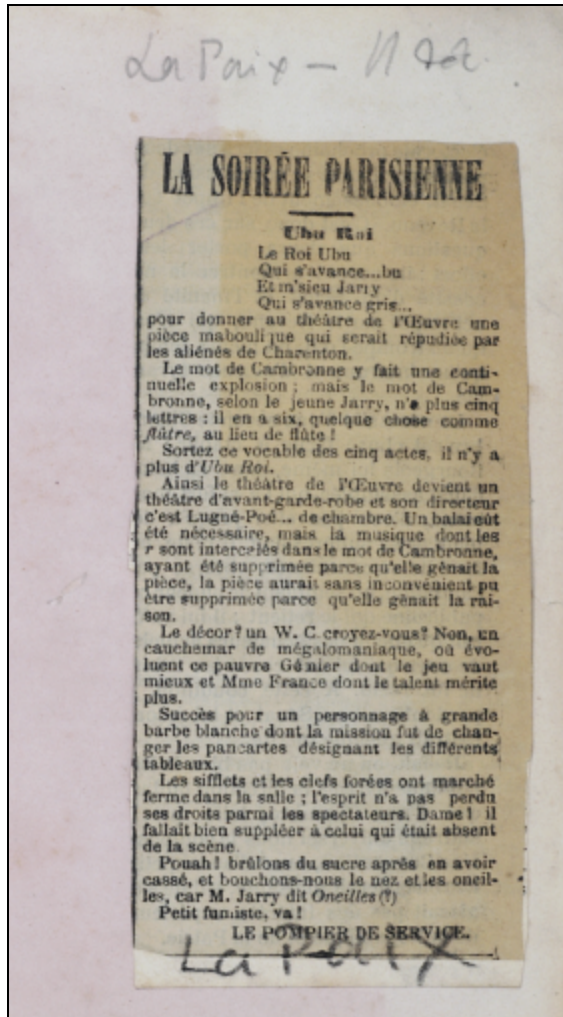
Arrivé, Michel: *Peintures, gravures et dessins d'Alfred Jarry* (Charleville-Mézières, 1968), pls. 28, 43, pp. 115, 118; *Kunsthaus Zürich: Alfred Jarry* (1982) 31; Shattuck, Roger: *The Banquet Years* (New York, 1958), p. 175; Lake, Carlton: *Baudelaire to Beckett* (Austin, 1976) 250

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**(JARRY, ALFRED)**

Jarry's personal *dossier de presse* of reviews of the première of "Ubu Roi" at the Théâtre de l'Oeuvre, December 11, 1896. 13ff. pink and turquoise stocks, hinged onto stubs, mounted with 17 clippings from the periodic press, most of them titled and dated in pen or pencil by Jarry on the





mounts. 4to. Fine modern green-brown polished boards with subdued embossed floral decoration, gilt morocco supralibros, with matching slipcase (Ateliers Laurechet). Dated between 11 and 14 December 1896, the reviews, supplied by the clippings agency L'Argus de la Presse, have been carefully mounted by Jarry on album leaves, some with folding panels to accommodate longer texts. The newspapers and critics represented are "L'Événement" (Sarcisque), "Paris" (C. de N.), "Le Figaro" (a review on 11 December and a follow-up article, "Le terreur littéraire," both by Henry de Fouquier), "Le Temps" (Sarcisque), "L'Écho de Paris," "Le Matin" (Henry Céard), "Gil Blas" (L. B.-D.), "La République française" (Robert Vallier), "La Patrie" (2 articles, by Henry de Gorsse and Coquerico), "La Paix" ("Le pompier de service") "Le Petit Parisien," "Le Jour" ("Intérim"), "Le National" (Max Maurey), "Le Soir," and "La Presse" ("Un spectateur").

The reviews selected are, almost without exception, hostile. "Le Petit Parisien": "De qui se moque-t-on au théâtre de l'Œuvre?" "Le Temps": "C'est une fumisterie ordurière qui ne mérite que le silence du mépris." "La Paix": "Le Théâtre de l'Œuvre devient un théâtre d'avant-garde robe et son directeur c'est Lugné-Poe... de chambre... Pouah! Brûlons du sucre après en avoir cassé, et bouchons-nous le nez et les oreilles, car M. Jarry dit 'Oneilles' Petit fumiste, va!"

les oneilles, car M. Jarry dit 'Oneilles.' Petit fumiste, va!" "Paris": "Si l'auteur a eu la prétention d'écrire une pièce ayant la moindre portée, il faut le plaindre, la folie le guette, et le gâtisme l'a déjà terrassé."

We quote at length from Roger Shattuck's spirited account of the event:

"All literary Paris was primed for the event. Jarry's friends saw to it that every critic was present at the première, and the old Théâtre Nouveau in the rue Blanche was filled to the last seat with partisans and enemies, with symbolists, decadents, naturists, independents, and the 'Mercure' faithful, to hear the enormity Jarry had perpetrated. Loyal subscribers scarcely new what they were in for. December 11, 1896, the opening night is worth describing in detail. There had been nothing like it since the wild *première* of Victor Hugo's 'Hernani' in 1830, when Théophile Gautier and Gérard de Nerval carried the day for romanticism by highly organized demonstrations.

"Before the curtain went up, a crude table was brought out, covered with a piece of old sacking. Jarry appeared, looking dead white, for he had made himself up like a streetwalker to face the floodlights. Nervously sipping a glass of water, he spoke in his flattest, most clipped tones. For ten minutes, he sat in front of the explosive crowd, thanking the people who

had helped in the production, referring briefly to the traditions of the Guignol theater, and mentioning the masks the actors would wear and the fact that the first three acts would be performed without intermission....

"Jarry vanished with his table; the curtain went up on the set—the handiwork of Jarry himself, aided by Pierre Bonnard, Vuillard, Toulouse-Lautrec, and Sérusier.... Arthur Symons, one of the few Englishmen present at this 'symbolist farce,' as he calls it, recalled every detail. '[The] scenery was painted to represent, by a child's conventions, indoors and out of doors, and even the torrid, temperate, and arctic zones at once.... On the left was painted a bed, and at the foot of the bed a bare tree and snow falling. On the right there were palm trees...a door opened against the sky, and beside the door a skeleton dangled. A venerable gentleman in evening dress...trotted across the stage on the points of his toes between every scene and hung the new placard on its nail....

"Gémier, swollen and commanding in his pear-shaped costume (but without a mask, despite Jarry's campaign) stepped forward to speak the opening line—a single word.... In a voice like a hammer, Gémier pronounced an obscenity which Jarry had appropriated to himself by adding one letter. 'Merdre.' Gémier said. 'Shite.'

"It was fifteen minutes before the house could be silenced. The *mot de Cambronne* had done its work; the house was pandemonium.... Fist fights started in the orchestra. The critics were on the spot, their reactions observed by both sides. Edmond Rostand smiled indulgently; Henry Fouquier and Sarcey, representing the old guard, almost jumped out of their seats.... Mallarmé sat quiet, waiting to see more of the 'prodigious personnage' to whose author he addressed a letter the following day....

"The curtain rang down that night on the sole performance of 'Ubu Roi' until it was revived by Gémier in 1908.... This single performance assured Jarry's celebrity far beyond literary circles. The following morning, and for weeks after, the papers discussed the play. Five critics wrote favorable reviews—the five whom Jarry mentioned in his introductory speech. Ten-odd conservative critics, led by the ponderous Sarcey of 'Le Temps,' denounced it as the limit of folly. One of them started his article, "Despite the late hour, I have just taken a shower." A critics battle royal soon developed between Henry Bauer, defending Jarry and wielding great power from his post on the 'Écho de Paris,' and Henry Fouquier of 'Le Figaro,' an elegant Marseillais with a loyal bourgeois following. After 'Ubu Roi' he was determined to crush Bauer. Because he knew how to write better bombast than Bauer, Fouquier finally won and his rival lost his column in the 'Écho de Paris.'"

Paris, 1896. \$9,500.00  
Shattuck, Roger: *The Banquet Years* (New York, 1958), p. 160ff.

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#### KLEIN, YVES

Yves Klein présente: le Dimanche 27 novembre 1960. (Dimanche. Le journal d'un seul jour. Numéro unique.) (4)pp. (single sheet, folding). 4 halftone illus. (including one from a photo by Shunk-Kender); 1 panel of judo diagrams. Tabloid folio. Self-wraps. Central fold, as issued.

This fake edition of the newspaper "Dimanche" was published by Klein as his contribution to the Festival d'Art d'Avant-Garde, which included a group exhibit of the Nouveaux Réalistes held in November-December 1960; copies



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of it were distributed to newsstands, where they hung in confusing juxtaposition with the real Parisian daily. Famously, on page one, is Shunk-Kender's (manipulated) photograph of Klein leaping from a roof ledge, to soar into the void ("Un homme dans l'espace!"); there are also his texts "Théâtre du vide," "Sensibilité pure," "Les voleurs d'idées," "Du vertige au prestige (1957-1959)," "Ballet du feu," "Stupéfaction monochrome," and others. "In 1960, Yves' thoughts turned directly to the theater, and his gestures of appropriation reached the very limits of the universe, in what may be his most brilliant work: 'Dimanche, the Newspaper of a Single Day....' The text is an astonishing tour-de-force, Yves Klein pursued by Yves Klein through a maze of imaginary theaters and disguises, simultaneously asserting and exposing the myth of his own omnipotence" (Thomas McEvelley, in Rice). Slight browning, slight break along a little of the foldline.

Paris, 1960. \$2,500.00  
Rice University Institute for the Arts: *Yves Klein, 1928-1962* (Houston, 1982), pp. 67f., 126f.; Lyons, Joan (ed.): *Artists' Books: A Critical Anthology and Sourcebook* (Rochester, 1985), p. 93; Wye, Deborah & Weitman, Wendy: *Eye on Europe: Prints, Books & Multiples, 1960 to Now* (New York: Museum of Modern Art, 2006), p. 118

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#### KOLAR, JIRI

Básne ticha. [Les poèmes de silence.] (16)pp. (8 folding leaves). Printed in black and grey letterpress. Sm. 8vo. Black paper wrapper, printed in grey and silver letterpress with a typographic design by the artist. Fine clamshell case (wooden panels, 1/2 brown morocco, lined in cloth). Eight full-page visual poems by Jiri Kolar, created using repetitive



typographic motifs or repeated letters. A superb samizdat publication of concrete poetry. Signed by Kolar on the first blank leaf.

Prague (UB), 1965.

\$2,750.00

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(**KOUNELLIS**) Mönchengladbach. Städtisches Museum Jannis Kounellis. 11. Mai bis 11. Juni 1978. Cardboard box (with separate lid), containing 4ff. of loose card stock, printed with a poem by Aleksandr Blok, "Die Skythen" (1918), and containing, loosely inserted, a multiple by Kounellis, in which a slender lead rod, affixed to a panel of heavy cardboard, is covered by a sheet of handmade paper. Sm. 4to. Edition limited to 440 numbered copies. A very fine copy. Mönchengladbach, 1978.

\$1,500.00

*Maffei, Giorgio: Arte povera 1966-1980: Libri e documenti (Mantova, 2007), p. 82; Glasmeier, Michael: Die Bücher der Künstler (1994), no. 444; Wye, Deborah & Weitman, Wendy: Eye on Europe: Prints, Books & Multiples, 1960 to Now (New York: Museum of Modern Art, 2006), p. 104*

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#### **KUNO TOYOHICO**

Shin geijutsu to dagursuizumu [New Art and Douglasism]. (Shin geijutsuron shisutemu. 4.) (6), 163, (3)pp. Publisher's wraps., printed in red, blue and black. A little light wear.

Tokyo (Tenjinsha), 1930.

\$350.00

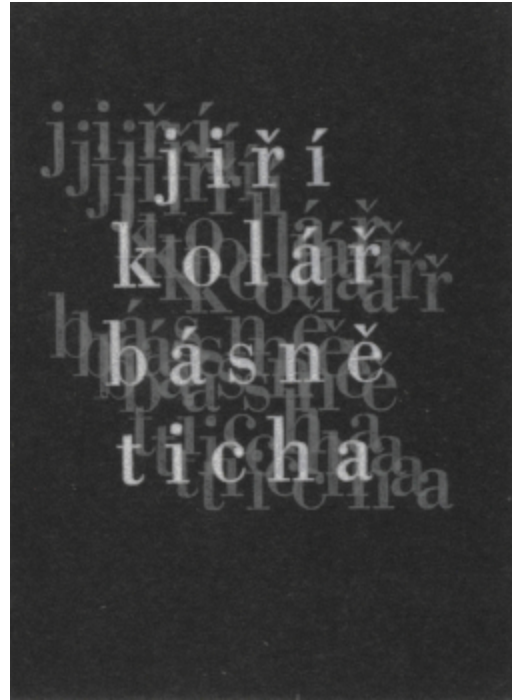
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#### **DER KUNSTNARR**

Herausgeber: Ernst Kállai. No. 1, April 1929 (all published). 40pp. 19 halftone illus. Sm. 4to. Orig. dec. wraps., reproducing a composition by Herbert Bayer. Contributions by



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Ernst Kállai ("Das Bauen und die Kunst"), Kandinsky ("Die kahle Wand"), and others. Illus. of work by Herbert Bayer, Fritz Winter, Ise Bienert, Gerhart Marcks, Hermann Röseler, Ewald Mataré, Constantin Brancusi, Hans Arp, Max Ernst, Willi Baumeister, Alexander Schawinsky, et al. Typography by the Bauhausdruckerei. Light wear.

Dessau, 1929.

\$1,500.00

*Fleischmann p. 241; Das A und O des Bauhauses 197; Prause p. 329*

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#### **KURAHARA KOREHITO**

Puroretaria geijutsu to keishiki [Proletarian Art and Form]. (Shin geijutsuron shisutemu. 9.) (4), 121, (5)pp. Publisher's wraps., printed in red, blue and black. Tears at backstrip; slight waterstain.

Tokyo (Tenjinsha), 1930.

\$350.00

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#### **LE CORBUSIER-SAUGNIER**

Vers une architecture. Cinquième édition. xi, (1), 230, (2)pp. Prof. illus. Sm. 4to. Orig. dec. wraps. The designation "Cinquième édition" at the base of the front cover refers in this case simply to a sixth (or fictive) printing of the first edition. Early issues such as this—which continues to use "Le Corbusier-Saugnier" as the author's name—bear edition statements only on the front cover, and not in the text itself. A new edition proper was published in 1924, with revisions, under the name "Le Corbusier."

"In 1923... Jeanneret determined to be recognized as an architect and, adopting the pseudonym of 'Le Corbusier,' he published 'Vers une architecture' ('Towards Architecture'), which consisted of articles originally appearing in 'L'Esprit Nouveau.' Its publication marks a milestone in the development of the modern movement, and Le Corbusier's influence has probably been greater than of any other modern

writer on architecture in this century.... 'Vers une architecture' is a passionate work, written with emotion and rhetoric, and the arguments are neither consistently developed nor rationally presented; but it expresses with prophetic fervour, a poetic vision of a new architecture in a new society" (Printing and the Mind of Man).

**This copy from the library of the Czech modernist architect Bohuslav Fuchs**, with his personal library stamp in red at the foot of the title-page. Apart from his distinction as one of the leading representatives of modern architecture in Czechoslovakia, it may be noted that Fuchs was also the Czechoslovak delegate to CIAM. Losses at lower part of spine; an exceptionally fine copy of this fragile publication, the covers and contents in clean and fresh condition. Paris (Editions G. Crès et Cie.), [1923]. \$3,500.00  
*Freitag 6677, Sharp p. 70; Printing and the Mind of Man 413 (citing first printing); Smet, Catherine de: Le Corbusier, un architecte et ses livres (Baden, 2005), p.23; Le Corbusier et le livre p. 100*

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**LE CORBUSIER**

Série Panurge. 8ff., loose as issued, including dec. title (original lithograph, printed in black, red, yellow and blue), statement by the artist (original lithograph in red and black), table and justification, and 5 original engravings on Rhodoid, printed in black. Sheet size: 562 x 455 mm. (22 1/4 x 17 7/8 inches). Lrg. folio Dec. portfolio (cream linen over boards, imprinted in red, white and black with a composition by the artist; ties). Edition limited to 150 copies in all, signed and numbered by the artist in the justification. An hommage to Rabelais. "Le livre...ce livre du plus solide langage est toujours sous ma main, quelque part avec ses compagnons Don Quichotte et Ulysse entre le trois continents unis par la mer. Ce livre de la quintessence en total contact humain, esprit, corps, santé.... C'est pourquoi, en ces jours d'août 61, Panurge était 'Ubu' et il pantinisait!" (statement by the artist). The five compositions were drawn by Le Corbusier at



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Cap Martin in the summer of 1961, and printed in Paris the following year. A pristine copy.

Paris (Mourlot), 1962.

\$6,500.00

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**LE CORBUSIER**

Petite "Confidences." 12ff., loose as issued, including dec. title (original lithograph, printed in black), table and justification (original lithograph, printed in green), and 10 original engravings on Rhodoid, printed in black. Sheet size: 562 x 455 mm. (22 1/4 x 17 7/8 inches). Lrg. folio. Dec. portfolio (red linen over boards, with supralibros title printed in black on an irregular sheet of paper, designed by the artist; ties). Edition limited to 125 copies in all, signed and numbered by the artist in the justification; this copy is designated hors commerce. The ten compositions were drawn by Le Corbusier at Cap Martin in the summer of 1957, and printed in Paris by Mourlot in 1960. A pristine copy.

Paris (Mourlot), 1962.

\$8,500.00

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**LISSITZKY, EL & ARP, HANS**

Die Kunstismen. /Les ismes de l'art./ The Isms of Art. xi, (1)pp., 48 halftone plates. 4to. Dec. wraps., designed by Lissitzky, printed in red, black and white. Design by Lissitzky. Parallel texts in German, French and English. Less a survey than a kind of visual directory, covering the major vanguard movements of the previous decade in pithy, densely set one-paragraph summations (many of them simply quoted statements from their leading exponents) and an album of plates loosely floated on the page in elegantly asymmetrical compositions. For its synoptic purity and particularly for Lissitzky's typography and mise-en-page, a landmark among the books of its time. Portions of spine expertly renewed; a little foxing on a couple of leaves; discreet signature inside cover; a crisp and clean copy, the covers and contents in bright condition. The issue in wrappers is particularly rare.

Erlenbach-Zürich/München/Leipzig (Eugen Rentsch), 1925.

\$4,500.00



Nisbet 1925.2; Rowell, Margit & Wye, Deborah: *The Russian Avant-Garde Book 1910-1934* (New York: Museum of Modern Art, 2002), no. 607, color plate p. 198; Getty 455; Barron/Tuchman 162; Andel 93; Ades 6.32; *Almanacco Dada* p. 500 (illus.); Dachy p. 182f. (illus.); Dachy: *Archives Dada* p. 533 (full-page color plate); Lista: *Dada libertin & libertaire* p. 198; Motherwell/Karpel 167; Verkauf p. 102; Reynolds p. 59; Pompidou: *Dada* 1214, illus. pp. 561, 698; Spencer p. 76f.; Andel: *Avant-Garde Page Design 1900-1950*, p. 165, illus. 184-185; *The Avant-Garde in Print* 2.8

100

**(LISSITZKY)** Sel'vinskii, Il'ia

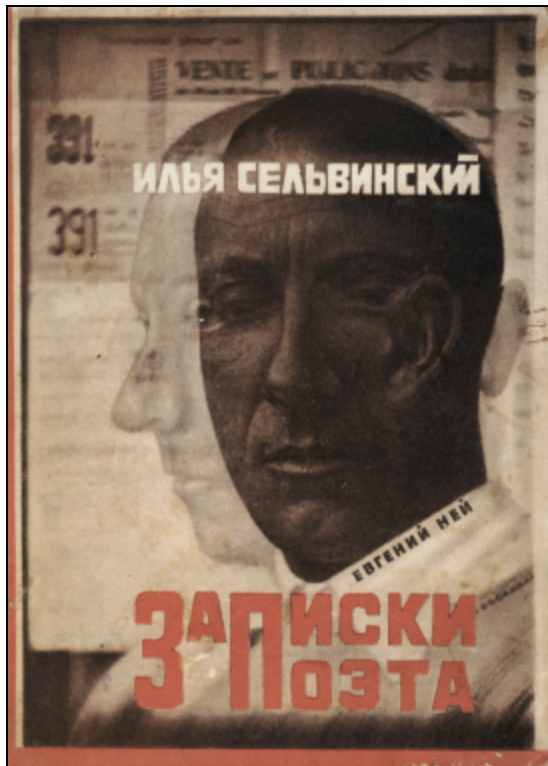
*Zapiski poeta. Povest'* [Notes of a Poet. A tale]. 91, (3)pp., 1 large folding page of verse. Dec. wraps., printed in red and sepia with a photomontage design by El Lissitzky.

Lissitzky's famous cover design incorporates his double-exposed portrait photograph of Hans Arp (1924), set against a section of the back page of "391" No. 14 (Tristan Tzara's "Une nuit d'échecs gras," advertising Dada publications). As Compton has noted, the page Lissitzky chose features two different settings of the title "391" one above the other, which seems to echo the double-exposure of the photograph of Arp. He also added the name of the hero of the book to Arp's collar. Folding page with tears, as always, mended with tape; apart from that, an exceptionally fine copy, the cover in bright condition.

Moscow/Leningrad (Gosudarstvennoe Izdatel'stvo), 1928.

\$2,500.00

Nisbet 1928/1, color plate 102; MOMA 750, color plate p. 218; Getty 700; Compton p. 90, illus. 53; Barron/Tuchman 165; Andel: *Avant-Garde Page Design 1900-1950*, no. 334



100



99

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**LISSITZKY, EL**

*Industriia sotsializma. Tiazhelaia promyshlennost'k VII vsesoiuznomu s'ezdy sovetov* [Industry of Socialism. Heavy Industry for the Seventh Congress of Soviets.] 7 fascicles, each bound in dec. embossed paper wrappers, loosely inserted, as issued, in publisher's photographic-ly illustrated pictorial embossed cloth portfolio. Prof. illus. throughout, with gravure photographic plates (many with superimposed color), maps, diagrams and other graphic elements, including numerous folding plates in various formats (fold-out, gatefold, leporello), printed on a variety of stocks. Fascicle 7 is a folder containing 1 (only, of two) folding maps and a printed brochure. Fascicles each 351 x 258 mm. Stout folio.

"El Lissitzky produced this magnificent paean to the 'Industry of Socialism' for the Seventh Congress of Soviets in February 1935, only six years before his death. An album consisting of seven separately bound fascicles in an elaborate cloth and metal slipcase, it is a monument of late Lissitzky over-the-top typographical and book design, leaving no flap unturned. Printing photographs of blast furnaces, factories and machines in various colors on a panoply of papers (including what looks like oil paper) that are cut into half-pages and elaborate foldouts (long, thin blue lines of smokestacks lovely blackened skies), it is a feast for the eyes. Bar graphs have never looked better, with bold red lines rising inexorably into the future. One whole fascicle is devoted to trains, planes, boats and telephones. Even the portraits of dour captains of industry are appealing, and all the workers appear to be having so much fun they can hardly stay in their overalls. Production is up! The world is getting better! Even at our present historical distance, one might actually get excited about industrialization.



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"Lissitzky is often thought of as a bridge between Soviet and Western European avant-gardes, but here in his last decade he became another kind of bridge, revealing the absolute interchangeability of Bolshevik propaganda and early twenty-first-century American product advertising" (David Levi Strauss, in Roth).

Parr and Badger point out that Lissitzky's wife and close collaborator, Sophie Küppers, was much involved in the design of this book, as she had been in Lissitzky's contributions to "U.S.S.R in Construction." "It is the couple's most cinematic photobook, the result of their theoretical discussions on the techniques of montage with Dziga Vertov. In no other book is the imagery quite so piled up, one picture upon the other, the ideas constantly inventive and dazzling. It is as if Lissitzky found the normal form of the book page so restricting that he was compelled to push beyond its boundaries at every turn. Thus we have fold-outs, overlays, peek-a-boo images, half-pages, accordion foldouts and gatefold pages, and even stuck-in pieces of cloth. The complex photocollages almost gallop across the pages and beyond them in exuberant proclamation...."

Nisbet notes that "Lissitzky was among those rewarded with high praise and a substantial financial bonus by the Minister of Heavy Industry, S. Ordzhonikidze, for the speedy and successful completion of this album."

This copy lacks one of the two loose maps in fascicle 7 (as do many copies). Front title-sheet with 1936 ink inscription in English; discreet mend to folding plate in fascicle 6; portfolio rubbed at edges, with small losses, and with small residual stains on the covers. This copy has received expert conservation by T.K. McClintock.

Moskva (Stroim), 1935. \$25,000.00

Nisbet 1935/2; Getty 254; Roth p. 82ff.; Parr/Badger p. 160ff.; *The Open Book* p. 116f.

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#### LOS ANGELES. DWAN GALLERY

Boxes. February 2-29, 1964. Preface by John W. Weber. Text by Walter Hopps. Catalogue in the form of a scroll, assembled from 3 conjoined folio sheets, printed on both sides, rolled as issued. 39 illus. 4to. Box with lid, photographically illustrated on all sides with a montage of exhibited items. Contents loose, as issued. Including Rauschenberg, Westermann, Marisol, Oldenburg, Arakawa, Bell, Samaras, Kienholz, D'Arcangelo, Brecht, Willenbecher, Morris, Arman, Rosenquist, Raysse, Watts, Warhol and others. A fine copy.

Los Angeles, 1964.

\$1,200.00

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#### LYALL, EARL HARVEY & LYALL, MARY MILLS

*The Cubies' ABC*. Versed by Mary Mills Lyall. Pictured by Earl Harvey Lyall. 56, (6)pp. Prof. illus. (29 plates printed in color, including title, dedication, and 26 alphabet illus.). Loosely inserted, as issued: 4-pp. introduction by Francis M. Naumann, written to accompany this new edition. Oblong 8vo. Cloth, with mounted cover illus. in color. Unstated edition of 1000 copies, reproducing in excellent facsimile the original publication of 1913, a children's book for adults, spoofing the strangeness of modern painting and sculpture at the Armory Show. Now a great rarity, the first edition is one of the most enchanting responses to the avant-garde in the history of popular taste.

New York (Readymade Press), 2010.

\$35.00



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СЪЕЗД  
СОВЕТОВ  
СССР

ОТЧЕТНЫЙ ДОКЛАД  
НАРОДНОГО КОМИССАРА  
ТЯЖЕЛОЙ ПРОМЫШЛЕННОСТИ СССР  
ТОВ. С. ОРДЖОНИКИДЗЕ

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Signatures and frontispiece loose, as issued. One of 250 numbered copies on vélin d'Arches à la cuve, from the limited edition of 355. The photograph of the angel is a stunning Rayogram (295 x 235 mm., with large margins), printed in a very rich gravure. Cocteau's remarkable poem, a spiritual fantasy, arose from an anguished dream in which he was tormented by an angel/incubus of that name. A few tiny traces of foxing in the margins of the plate  
Paris (Librairie Stock), 1925. \$4,000.00  
*Splendid Pages* p. 188, *Paris/Berlin: Annexe* 540

104

# MALLARMÉ, STÉPHANE

Un coup de dés jamais n'abolira le hasard. (30)pp. Folio. Printed wraps. Originally published in 1897 in an issue of the review "Cosmopolis" (in somewhat different form and in a smaller format); this is the first independent and most influential edition of "Un coup de dés," without doubt the single most important composition in the history of modernist typography.

"Mallarmé's work occupies a seminal position in avant-garde page design comparable to that of Picasso's 'Les Femmes d'Alger' in the history of modern painting. It directly or indirectly influenced works by many artists and writers, including typographical compositions by Guillaume Apollinaire and the Futurists, the Cubists' juxtapositions of different viewpoints in different image planes; the Suprematists' invention of infinite space inhabited by geometric forms; the use of figure-ground relationships in functional typography; Henri Matisse's notion of harmony as a balancing act, and Marcel Duchamp's visual and verbal displacements" (Andel).

Paris (Éditions de la Nouvelle Revue Française), 1914.

\$5,500.00

*Carteret* II.100; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950* (New York, 2002), p. 24ff. (illus. 6); *Andel, Jaroslav: The Avant-Garde Book 1900-1945* (New York, Franklin Furnace, 1989), no. 3, *Baudelaire to Beckett* 307; *Poésure et peinture* p. 70f.

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# (MAN RAY) Cocteau, Jean

L'ange Heurtebise. Poème, avec une photographie de l'ange par Man Ray. (38)pp. Heliogravure frontispiece by Man Ray, loosely inserted, as issued, Folio. Printed wraps.

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# MAN RAY

Les mains libres. Dessins illustré par les poèmes de Paul Éluard. 176 (30)pp. Lrg. 4to. Dec. wraps., designed by Man Ray. One of 650 numbered copies on Chester vergé, from the edition of 675 in all.

"Though Man Ray had occasionally provided graphic work for books and magazines produced in Surrealist circles after 1921, it was in the 1930s that drawings began to form a significant part of his work. Many of those in 'Les mains libres' were later the basis of paintings or reliefs, and a number originated as sketches inspired by dreams made on awakening. The drawings were left by Man Ray with Paul Éluard, who wrote poems for each; the poems thus illustrate the pictures. Man Ray, in his autobiography of 1942, recalled that the drawings had been made when he and Éluard were staying in the Midi at Mougins with Picasso and others" (Manet to Hockney). A very fine copy.

Paris (Éditions Jeanne Bucher), 1937.

\$4,000.00

*Gershman* p. 102; *Ades* 12.155; *Manet to Hockney* 104; *Andel* 152; *Villa Stuck* 84; *Milano* p. 653

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# MAN RAY

La photographie n'est pas l'art. 12 photographies. Avant-propos de André Breton. (10)pp., 12 fine halftone plates on yellow coated stock. Sm. 4to. Publisher's printed blue folder, within die-cut black outer folder (a trifle creased).

"This remarkable little book, a return to Man Ray's dada roots, presages the postmodern artist's photobook in terms of its self-reflexive attitude and complex referential twists and turns. It can be taken as a summation of his experiments in photography, and might be said to be his photographic swansong. The year the book was published



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(1937), he decided to give up photography altogether, and rented a studio in Antibes in order to devote himself to painting" (Parr). A fine copy.  
Paris (G.L.M.), 1937. \$4,500.00  
GLM 148; Parr/Badger Photobook I, p. 108f.; Ades 12.156; Gershman p. 37; Reynolds p. 70

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**MASSOT, PIERRE DE**

Étienne Marcel, prévôt des marchands. 34, (2)pp. Sq. 8vo. Black wraps., printed in gold. "L'auteur précise que ce livre a été refusé par trois éditeurs: Léon Pierre-Quint, Jean Paulhan et Benjamin Crémieux. Par ailleurs, on peut lire en note (p. 60) dans 'Prolégomènes à une éthique...', 1930: 'Les essais que j'ai publiés en 1925, sur Saint-Just et en 1927, sur Étienne Marcel, paraîtront quelque jour réunis en un seul volume avec un troisième sur Dzerjinsky, sous le titre: 'Un seul Diable en trois personnes....' [Seul] un fragment de Dzerjinsky aura paru dans 'La révolution surréaliste' en 1926" (Gervais et al.). Presentation copy, inscribed "à Jean Bernier, avec toute l'amitié et la confiance de Massot (27)." Paris (Imprimé sur les presses de E. Keller), 1927. \$500.00  
Gervais, André; Franklin, Paul B. & Pfister, Gérard: *Bibliographie de Pierre de Massot* ("Étant donné," No.2, 1999, p. 174f.)

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**MASSOT, PIERRE DE**

Prolégomènes à une éthique sans métaphysique, ou Billy, Bull-dog et philosophe. Orné de six illustrations de Kristians Tonny. 74, (2)pp. 6 line-drawn plates, printed in brown. 4to. Publisher's wraps. Glassine d.j. **Édition de tête: one of 10 copies on japon impérial**, accompanied by a page of manuscript by Massot, signed in pen by the author and illustrator in the justification, from the limited edition of 502 in all.

Massot has selected the following passage from the text for his manuscript recapitulation, in green ink on the first leaf

after the half-title: "Formez les rangs! au garde à vous, sub-alternes, et sachez que mes tourments ne s'apparentent point aux vôtres. Barricadez votre auge et votre coffre-fort; cadenassez vos femelles; je défendrai jusqu'à mon dernier soir mon indépendance, ma pensée et mon amour. Il y a loin de la métaphysique à la boustifaille. Si, après un nuit d'orgie, l'idée de la mort vous agrippe au collet, vous pissiez d'effroi sous vos draps, lâches...." Unopened. A very fine, fresh copy.

Paris (Éditions de la Montagne), 1930.

\$1,250.00

Cf. Franklin, Paul B.: *Portrait d'un poète en jeune homme bi: Pierre de Massot, Marcel Duchamp et l'héritage Dada* (in: "Étant donné," No. 2, 1999); A. Gervais, P. B. Franklin et G. Pfister (eds.): *Bibliographie de Pierre de Massot* (in: "Étant donné," No. 2, 1999); Reynolds p. 98

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**MATTA-CLARK, GORDON**

Splitting. (32)pp., 1 folding plate. 18 illus. Oblong sm. 4to. Self-wraps. Documenting Matta-Clark's mesmerizing project to bifurcate and precisely dismantle an abandoned two-family house in New Jersey, slated for demolition. A fine copy. New York (Loft Press), 1974. \$800.00

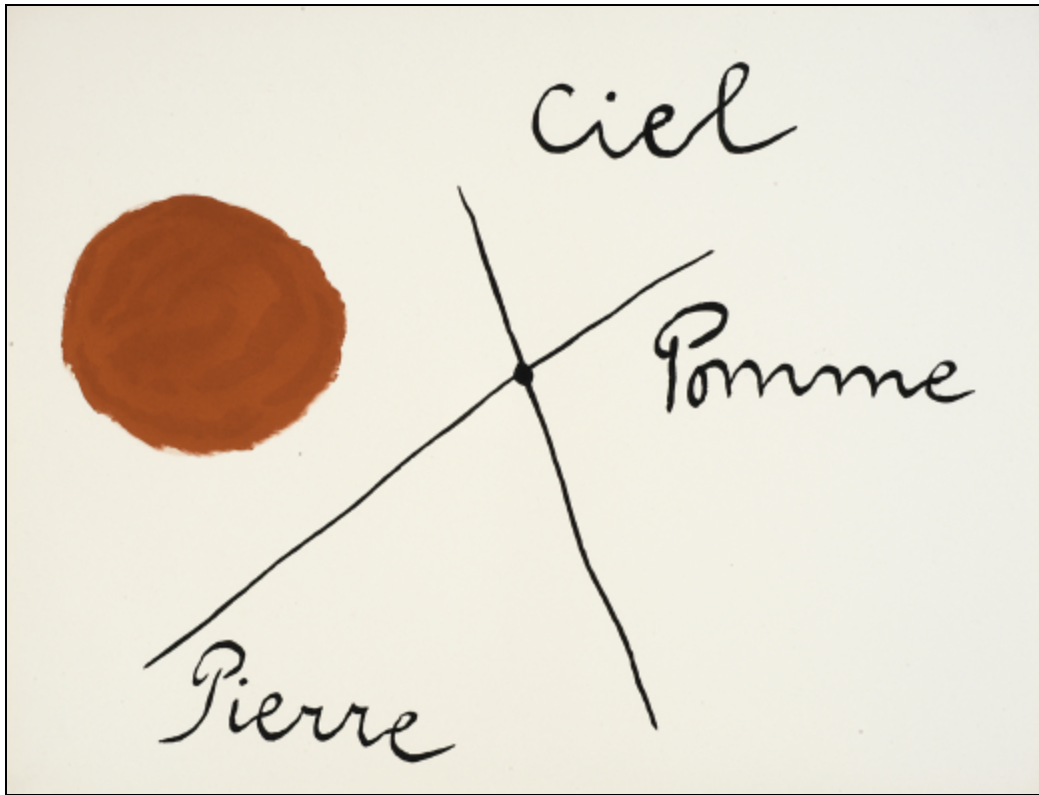
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**(MIRO) Hirtz, Lise**

"Il était une petite pie." 7 chansons et 3 chansons pour Hyacinthe avec 8 dessins en couleur. (39)pp. 8 color pochoir plates, after gouaches by Miró. All contents loose, as issued. Lrg. 4to. Publisher's grey cloth portfolio, the front cover embossed in black and green with a design by Miró, recapitulating one of the plates; cloth ties. One of 280 hand-numbered copies on Arches, from the limited edition of 300 in all, printed by Jean Sauté ("Maître Coloriste"), Paris. One of the most enchanting of all modern livres d'artiste. "The eight pochoir illustrations in this book constitute Miró's first interaction with printmaking. Spare yet colorful, they are comparable to his paintings of the period, demonstrating an



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elegant minimalism to which he would rarely return" (Johnson). "In 'Il était une petite pie,' the handwriting gives a naive quality to the book, as though it had been produced by a little girl. At the same time, it is undeniably ornamental. Above all, it clearly shows the intent of the *livre de peintre* to avoid at any cost the industrial aspects of book production. In 'Il était une petite pie' these same homemade, natural, spontaneous features characterize the *pochoirs en couleurs*" (Hubert). Backstrip of portfolio somewhat worn; a few tiny dots of foxing; a fine copy, the plates fresh and bright.

Paris (Édition Jeanne Bucher), 1928. \$12,500.00  
*Cramer I* (hors catalogue); *Dupin* 1-8; *Skira* 262; *Johnson: Artists' Books in the Modern Era* 98; *Splendid Pages* p. 191; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, p. 330, illus. 417-419; *Chapon* p. 197; *Hubert* p. 101f.; *The Book Stripped Bare* 43; *Wheeler* p. 107

SEE FRONTISPIECE

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**MOHOLY-NAGY, LASZLO**

Four advertising brochures for Jenaer Glas. Moholy-Nagy's involvement with Jenaer Glas began in the early 1930s, at the suggestion of his Bauhaus colleague Wilhelm Wagenfeld, whose own association with the firm started in 1931. Moholy-Nagy and Wagenfeld's remained frequent collaborators, even their departure to Amsterdam and London, up to 1937, when Moholy-Nagy left for Chicago. Two of these pamphlets are illustrated by Krisztina Passuth in her monograph on Moholy-Nagy. Contents as follows:

1. "Nur 26 Buchstaben hat das ABC, doch...." (No. 4865.) Leporello of five panels, printed on both sides in orange

and black, with text and photographic illus. (including photomontage front cover). Unfolded: 210 x 685 mm. (ca. 8 1/4 x 27 inches). 2. "Jenaer Glas direkt vom Feuer auf den Tisch." (No. 4888.) Leporello of three panels, printed on both sides in blue and black, with text and photographic illus. (with die-cut photo-reveal on the front cover). Unfolded: 210 x 442 mm. (ca. 9 1/8 x 17 3/8 inches). 3. "Kochen macht Freude in Jenaer Glas. Direkt vom Feuer auf den Tisch." (No. 4960.) Leporello of three panels, printed on both sides in orange and black with text and photographic illus. Unfolded: 210 x 297 mm. (ca. 8 1/4 x 11 3/4 inches). 4. "Halbe Arbeit—doppelte Freude. Einkochen ohne Apparat." (No. 5024.) Leporello of five panels, printed on both sides in orange and black, with text and photographic illus. (including photomontage front cover). Unfolded: 210 x 685 mm. (ca. 8 1/4 x 27 inches). Two short tears in item 2; fine condition. Rare.

Jena (Schott & Genossen), ca. 1935. \$2,200.00  
*Passuth, Krisztina: Moholy-Nagy* (New York, 1985), plates 162-164

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**MONORY, JACQUES & Butor, Michel**

USA 76. Bicentenaire kit. Sérigraphies de Jacques Monory et objets authentiques, modifiés, reproduits, parfois imaginés, glanés dans les cinquante états de l'Union, répertoriés par Michel Butor pour un bicentenaire kit à l'occasion du deux-centième anniversaire de la Déclaration d'Indépendance le 4 juillet 1776.

Massive turquoise lucite storage coffer, with sliding panels and drawers. Drawer 1: Text: 96, (4)pp. Signatures loose, as issued, within turquoise wrapper. Prints: 20 original serigraphs by Monory, printed in turquoise and black, each





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signed in pencil in the margin (loosely inserted in plexiglass binder, as issued). Sheet size: 380 x 280 mm. (ca. 15 x 11 inches). Drawer 2: 2 marbled-paper and cloth albums of loose facsimiles, of written and typed correspondence, manuscript notes, FBI wanted poster for Symbionese Liberation Army figures, (together with a reproduction of Duchamp's 1923 "Wanted/ \$2,000 Reward"), newspaper clipping about Patricia Hearst, actual and facsimile maps of various kinds, plastic puzzle map of the U.S.A., vinyl peace stickers, actual offprint of an article by Butor in "Critique," brochure for the Washington D.C. Bible History and National Historical Wax Museums. Together with these: gilt quill ballpoint pen, 45-rpm record permanently sealed in white plastic, box of party masks, and paperback study of the 1875 first Centennial celebration in Concord, Massachusetts. Drawer 3: 13 cellophane-wrapped objects (Statue of Liberty snow-globe, dollar bill, squashed Coke can, bicentennial cigarette lighter, popcorn, Kentucky sheriff badge, New York City subway token, etc.). Folio. One of 300 hand-numbered copies on vélin de Rives, signed by Butor in the justification, and by Butor and Monory on an official ownership card embossed with the number of the copy (housed in drawer 3).

A meditation on the spiritual condition of American society, as seen in the artifacts of its popular culture, and the recurring dreams of its history, on the eve of its bicentennial. "C'est au début de 1973 que Philippe Lebaud prit contact avec Michel Butor et Jacques Monory pour réaliser un livre commémorant le deuxième centenaire de la déclaration de l'indépendance des États-Unis. Le bleu fut choisi comme couleur d'ensemble du livre, dans tous les sens du mot: le bleu de Monory, leit-motiv des blues de Butor, qui joue dans ces courts poèmes de toutes les acceptations de ce mot dans la langage américaine. Le parti fut pris aussi d'un 'livre-objet' (dans l'esprit de Butor, ce livre est un hommage à Marcel Duchamp), où l'il-

lustration ne serait pas une synthèse visuelle ou objectivée d'une partie ou de la totalité du texte, mais s'intégrerait dans le processus de la lecture d'une manière indissociable. La lecture devenait ainsi le fil d'Ariane d'une initiation à l'américanité. Butor et Monory, qui connaissait tous deux très bien les États-Unis, proposèrent trente objets 'authentiques, modifiés, reproduits, parfois imaginés, glanés dans les cinquante états de l'Union.' Le répertoire, auquel se mêle le commentaire poétique (blues) des vingt sérigraphies bleues de Monory, constitue le catalogue de Michel Butor. Mais cette lecture à la civilisation américaine à travers des constats de la vie des États-Unis ou des objets du quotidien américain est aussi un parcours dans le temps et dans l'espace entre Atlantique et Pacifique, conçu comme un voyage initiatique culminant le 4 juillet 1976, en une 'bicentenaire party'" (Antoine Coron, in "Le livre et l'artiste 1967.1976"). A very fine copy.

Paris (Club du Livre), 1975.

\$8,500.00

*Bibliothèque Nationale: Le livre et l'artiste 1967.1976 (Paris, 1977), no.41; Miller, Elinor S. Prisms and Rainbows: Michel Butor's Collaborations with Jacques Monory, Jirí Kolar and Pierre Alechinsky (Madison, 2003), p. 21ff.*

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#### MUNARI, BRUNO

Le machine di Munari. (32)pp. Prof. illus. with drawings printed in black and 4 colors. 4to. Dec. boards, 1/4 cloth, with collage design by the artist printed on the front cover. Munari's rare first book, with descriptions of absurdist, Dada-influenced contraptions related to the 'useless machines' which he began to produce in 1933. Included are such devices as an apparatus to pull the tails of lazy dogs, and a rainshower mechanism to make hiccups more musical. Each is elaborated on a page of diagrammatically connected colored drawings, part Rube Goldberg, part Picabia, facing a page of explanation. Edges lightly rubbed; discreet stamp and inscription inside covers; an unusually fresh copy of this fragile book.

Torino (Einaudi), 1942.

\$2,500.00

*Maffei, Giorgio: Munari: I libri (Milano, 2002), p. 56f.; Tanchis, Aldo: Bruno Munari (Cambridge, 1987), p. [139]*

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#### MUNARI, BRUNO

Abecedario. (44)pp. Illustrated throughout with letter forms in and against red, black, blue, teal and yellow, together with line drawings in black. Sq. 4to. Dec. self-wraps., printed in



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colors. Fine modern clamshell case (cloth with inset cover and spine in colored papers replicating the book). Issued without title, apart from the cover, and without text, apart from single-word captions that identify the drawings, this alphabet juxtaposes bold lower-case letters against upper-case and cursive forms on the opposite page; each is accompanied by two line-drawn images of animals and objects appropriate to the letter—aeroplano and albero for A—with the exception of H—which is the initial of virtually no words in Italian. For that, there is one drawing: a uniformed Nazi soldier holding a swastika banner, captioned “Hitleriano.” In the aftermath of the War, copies of the edition were systematically destroyed, and the book is consequently extremely rare. Slight spotting to the covers, backstrip partly perished. Virtually impossible to obtain.

[Torino] (Einaudi) [1942]. \$5,000.00  
Maffei, Giorgio: *Munari: I libri* (Milano, 2002), p. 58

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#### NEW YORK. SOCIÉTÉ ANONYME, INC.

Société Anonyme, Inc. Museum of Art, New York. *Its Why & Its Wherefore*. 8pp. Sm. 4to. Yellow printed wraps.

Second edition of the pamphlet first published in 1920 and soon out of print, “the first autonomous publication by the group” (Herbert). “In re-editing this pamphlet, issued in 1920, it is well to briefly report what the Société Anonyme has accomplished since it opened its doors April 30, 1920.” This update includes an accounting of the Société’s 32 exhibitions in New York and elsewhere, and a splendid list of exhibited artists. The pamphlet opens with a very interesting capsule summary of the arrival of modernism in America, from 1908 on, praising the contributions of Alfred Stieglitz, Arthur Davies, John Quinn, and Marius de Zayas, among others.

“Today it is difficult to imagine a museum that would circulate works by artists like Paul Klee and Wassily Kandinsky to high schools, student dorm rooms, and university lounges. But at the core of the Société Anonyme’s mission was a desire to teach as broad a public as possible about the new currents in modern art. ‘Its Why & Its Wherefore,’ a six-page pamphlet of 1920, explains the founders’ wish to educate

Americans about the ‘new approach towards Art,’ evident in Europe since around 1908, through a ‘small museum of Modern Art’ with exhibitions and a reference library. The ultimate goal of the organization was to form a ‘chain of Galleries and Reference Libraries where these expressions of this present desire of the modern artist, can be studied throughout the country. The brochure continued, ‘For there is a closer relationship between all progressive people, all people who are living in the ‘now’ rather than those who belong to the past, even if they are not of the same profession. Spiritual ties are always the strongest. So we turn to all those related to us and ask them to take up their personal share of responsibility towards art in this country by helping to establish first, in this small museum at 19 East Forty-seventh Street, and eventually its branches: a chain of Galleries which liberate the thoughts in the art world.’ These words were most likely written by Dreier, who would manage the educational aspects of the organization” (Susan Greenberg, in Gross). Library stamp inside front cover; a very fine copy. Of great rarity.

New York, 1923.

\$1,200.00

Gross, Jennifer R. (ed.): *The Société Anonyme: Modernism for America* (New Haven, 2006), p. 97f.; cf. Herbert: *Société Anonyme*, p. 751

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#### NEW YORK. SOCIÉTÉ ANONYME, INC.

Société Anonyme, Inc. Open [sic] *Its First Exhibition of Modern Art*. Friday the 30th of April 1920. Exhibition April 30th to June 15th. (4)pp. (single sheet of yellow stock, folding). 158 x 170 mm. (ca. 6 1/8 x 6 5/8 inches). Mimeographed.

Exhibited artists are listed on what would be the back cover of the flyer (were it folded, which this example is not): Van Gogh, Villon, Vogler, Stella, Schamberg, Ribemont [sic], Picabia, Man Ray, Gris, Duchamp, Dougherty, Brancusi, Bruce. The interior (verso) describes the society and its mission—“founded for the study and research in the recent movements of Modern Art....Société Anonyme asks for the support of its undertaking by all those who feel the need of the United States to keep abreast of the



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times in the Art World"—as well as stating fees and membership levels. A fine example of this historic ephemeron. Of great rarity.

New York, 1920.

\$1,000.00

Herbert: *Société Anonyme SA1*

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#### NEW YORK. SOCIÉTÉ ANONYME, INC.

Société Anonyme, Inc. (Museum of Modern Art) Presents the First Exhibition in New York, of the Works of Alexandre Archipenko (Russian Sculptor). At its 7th exhibition, April 16th - May 15th 1921. (4)pp. (single sheet of orange stock, folding). 158 x 170 mm. (ca. 6 1/8 x 6 5/8 inches). Mimeographed.

"While Kandinsky was the first Russian artist included in a group show of the Société Anonyme, in November 1920, he was not the first to be given a one-artist exhibition. That distinction is held by Alexander Archipenko, a Russian expatriate whose friendship with Duchamp resulted in his meeting Dreier on her visit to Paris in 1919. Scheduled for February 1921, with New York Dada still in play and Duchamp's single-issue journal 'New York Dada' forthcoming in April, Archipenko's exhibition at first glance resembled another Dada hoax—in the February/March issue of 'The Arts,' Duchamp published an announcement of it in the form of an advertisement for the 'Archie Pen Co.'.... Duchamp's games, however, were not played at the artist's expense. In April 1920 he had written to Archipenko, 'New York needs to see what you have done these last years'" (Dickran Tashjian, in Gross).

The flyer includes a selection of breezy remarks about the artist. "His is the mind that creates and invents—searching untiringly for the new expression of his new ideas.... Archipenko has swept Europe this past year by his inventive qualities." A fine example, unfolded.

New York, 1921.

\$800.00

Herbert: *Société Anonyme SA10*; Gross, Jennifer R. (ed.): *The Société Anonyme: Modernism for America* (New Haven, 2006), p. 49

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#### NEW YORK. SOCIÉTÉ ANONYME, INC.

Société Anonyme, Inc. (Museum of Modern Art) Presents the First Exhibition in New York, of the Works of Dorothea A. Dreier (American Painter). At its 9th exhibition, April 16th - May 15th 1921. (4)pp. (single sheet of pink stock, folding). 158 x 170 mm. (ca. 6 1/8 x 6 5/8 inches). Mimeographed.

Katherine Dreier's sister. The interior of the flyer contains a somewhat personalized thumbnail biography. "Being a

conscientious [sic] young person with a strong desire to learn 'how to draw' and having parents who had absolute faith in the art schools of New York and Brooklyn, she, with a group of other conscientious young persons, was kept three solid years drawing hands, feet, heads, and figures in casts, in the cube and round, though she had had one solid year's training prior to that. That she survived to tell the tale and yet paint pictures that are now sought, remains one of the seven wonders of the modern age, and shows her tremendous vitality." The back cover describes the programs and exhibitions of the society. A fine example.

New York, 1921.

\$700.00

Herbert: *Société Anonyme SA16*

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#### NEW YORK. SOCIÉTÉ ANONYME, INC.

Société Anonyme, Inc. (Museum of Modern Art) Opens Its 15th Exhibition of Modern Art on Friday, March 23, 1923. [Kandinsky.] (4)pp. (single sheet of yellow stock, folding). 158 x 170 mm. (ca. 6 1/8 x 6 5/8 inches). Mimeographed.

Kandinsky's first solo exhibition in America. "Of all the artists Dreier worked with and supported over the course of her lifetime, none was more influential on the development of her aesthetic than Kandinsky. Profoundly affected by his art and writings, she gave him his first one-person exhibition in the United States, in 1923, and would become his lifelong friend. She visited him and his wife, Nina, in Germany and France on many occasions, including her last trip to Europe, in 1937. She made herself Kandinsky's apostle in America, and indeed it was Kandinsky who turned Dreier into an abstract painter.... Kandinsky's voice—his Theosophical belief in the cosmic forces of art, his stance against the evils of American materialism, his zeal for abstraction—also echoes in her lectures and writings.... In 1925, Dreier made him an honorary vice-president of the Société Anonyme, a position he kept until his death, in 1944. Dreier often sought him out as an advisor to the



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Société Anonyme exhibition and as a source for information on the European art scene" (Gross). The flyer discusses the centrality of color in Kandinsky's work, with remarks (strewn with misspellings) about his career in Russia and Germany. The back cover describes the programs and exhibitions of the society. A fine example, unfolded. Of great rarity.

New York, 1923. \$950.00

Herbert: *Société Anonyme SA25*; Gross, Jennifer R. (ed.): *The Société Anonyme: Modernism for America* (New Haven, 2006), p. 128f.; Levin, Gail & Lorenz, Marianne: *Theme & Improvisation: Kandinsky & the American Avant-Garde, 1912-1950* (Boston, 1992), p. 29f.

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#### NEW YORK. SOCIÉTÉ ANONYME, INC.

John Storrs. 11, (1)pp. 3 full-page plates in text. Sm. 4to. Printed wraps., stapled as issued. With a long and eloquent text by André Salmon, "John Storrs and Modern Sculpture," situating the artist between Rodin (whose student he was) and Picasso and Lipchitz, and championing him as one of the great hopes of American modern art, and the American imagination. Published in conjunction with Storrs' solo exhibition at the Société Anonyme in 1923.

New York, 1923. \$850.00

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#### NEW YORK. SOCIÉTÉ ANONYME, INC.

Tofel, Jennings. Expression. (8)pp. Sm. 4to. Self-wraps. Along with "Form in Art," one of two pamphlets by Tofel published by the Société Anonyme. Rare.

New York (Société Anonyme, Inc.), 1923. \$500.00

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#### NEW YORK. SOCIÉTÉ ANONYME

Five pamphlets.

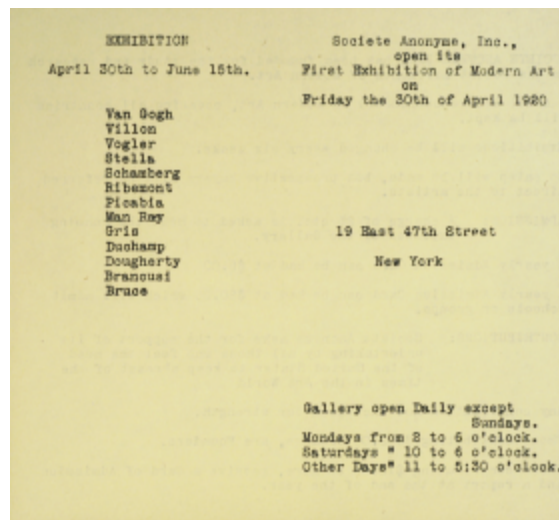
1. Brinton, Christian. *Modernism in Art*. (6)pp. (single sheet, folding). 12mo. Published as a flyer by Société Anonyme in April 1923, this text had served as the introduction to the catalogue of the "Exhibition of Paintings by Members of the Société Anonyme" at the Worcester Art Museum, November-December 1921 (SA18).

2. Paintings by Miss Katherine S. Dreier. On exhibition in the Ladies' Dining Room of The Drug and Chemical Club, 100 William Street, New York City. Beginning November seven-teenth. (4)pp. (single sheet, folding). 12mo. Text by Hedwig Stark-Brassert, dated "November 1913, Munich-Chicago."

3. Katherine S. Dreier, Lecturer and Painter. (6)pp. (single sheet, folding). Tall 8vo. Halftone photograph of Dreier. A full listing of slide lectures on art offered by Miss Dreier ("Kandinsky and His Contribution," "Dynamic Imagination," "Psychology in Modern Art," etc.), available with or without small exhibitions of original works of art. Also included are details about her lectures on China, endorsements, and a list of her publications.

4-5. *Impressionism to Abstraction: 13 Women Painters*. A loan exhibition, arranged through the courtesy of The Société Anonyme Museum of Modern Art—1920. Two editions of the flyer for the travelling show, sponsored by the Fine Arts Committee of The American Woman's Association: one for the showing at The AWA Clubhouse, New York (November-December 1934), the other for the showing at the Wadsworth Atheneum, Hartford (December 1934 - January 1935). Each (4)pp. (single sheet, folding). Contents identical, though different in format. (SA68-SA69)

New York (Société Anonyme, Inc.), 1923-1934, n.d. \$350.00



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#### NII ITARU

Anakizumu geijutsuron [Study of Anarchism]. (Shin geijutsuron shisutemu. 3.) (2), 176, (2)pp. Publisher's wraps., printed in red, grey and black. A little light wear.

\$350.00

Tokyo, 1930.

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#### NISHIWAKI JUNZABURO

Shururearishumu bungakuron [Studies of Surrealist Literature]. (Shin geijutsuron shisutemu. Vol. 18.) (6), 160, (4)pp., 4 plates with 5 halftone illus. Wraps. Contemporary owner signature and seals; inscription on lower edge.

Tokyo (Tenjinsha), 1930/1931. \$750.00

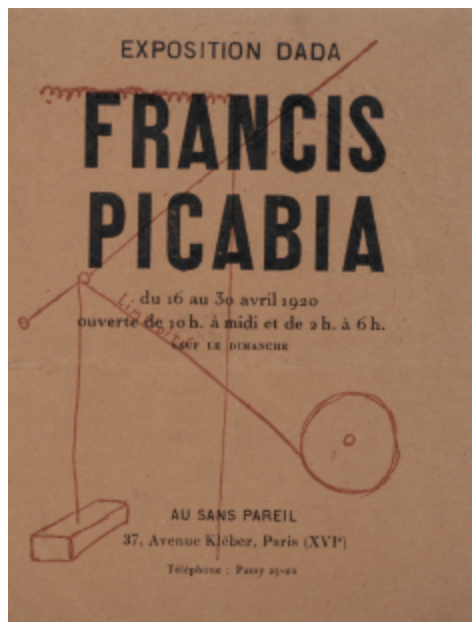
*Centre Georges Pompidou: Japon des avant-gardes 1910/1970* (Paris, 1986), p. 179 (illus.), 516

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#### LES PAGES LIBRES DE LA MAIN À PLUME

[Une série de douze cahiers.] Nos. 1-12 (all published). (8)-(16)pp. each, printed on variously tinted coated stocks. Illus. by Tanguy, Dalí, Miró, Magritte, Picasso, Tita (Edita Hirschowa), and others. 12mo. Self-wraps. Each from the tirage of 250 on colored stocks, from the limited edition of 265 in all.

A clandestine series of texts published by the Paris Surrealist community during the Nazi occupation, under the direction of Noël Arnaud and J.-F. Chabrun. "La main à plume" was the name adopted by this formally organized group—some twenty writers and artists, from various sectors of the Surrealist milieu—"le seul groupe surréaliste solidement constitué et discipliné en Europe occupée, défendant avec intransigeance les positions théoriques définies par Breton avant son départ" (Arnaud himself, in Biro/Passeron). The cahiers of "Les pages libres" (in order of appearance) are devoted to Noël Arnaud, Maurice Blanchard, Gérard de Sède, J.-F. Chabrun, André Breton ("Pleine marge"), Léo Malet, J.-V. Manuel, Benjamin Péret ("Les malheurs d'un dollar"), Laurence Iché, Robert Rius, Christian Dotremont ("Lettres d'amour"), and anonymous (on "Picasso"). A fine set, accompanied by the following: 1. Deluxe edition of No. 10 (Rius: *Serrures en friche*): one of 10 copies on Auvergne, with an additional illustration ("un



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miroir supplémentaire") loosely inserted. 2. Deluxe edition of No. 11 (Christian Dotremont: *Lettres d'amour*): one of 10 hand-numbered large-paper copies on Auvergne, eclipsing the format of the wrapper. 3 "La main à plume...." 16pp. 4 line-drawn illus. by Tita (Edita Hirschowa). 1 orig. etching loosely inserted (possibly by Tita). Lrg. 8vo. Contents loose in wrapper, as issued. Contributions nearly all unsigned. Édouard Jaguer, in *Biro/Passeron*, identifies this anonymous publication as the first cahier of "La main à plume," published under the direction of Marc Patin. Paris (Chez Marc Patin/ Clamart), n.d.

[Paris (Éditions de La Main à Plume), 1942-1944]

\$3,000.00

*Ades* 16.39.1-12, p. 409f.; *Biro/Passeron* p. 256f., 322; *Milano* p. 574; cf. *La planète affolée: Surréalisme, dispersion et influences, 1938-1947* (Marseille, 1986), p. 67ff.

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**PARIS. GALERIE PIERRE**

La peinture surréaliste. Exposition, 14-25 novembre 1925. Preface by André Breton and Robert Desnos. (24)pp. 8 full-page plates in text, by Arp, De Chirico, Ernst, Klee, Masson, Miró, Picasso, and Man Ray. Self-wraps. Glassine d.j. The rare catalogue of the very first Surrealist group exhibition. A fine, fresh copy.

Paris, 1925.

\$1,500.00

*Biro/Passeron* p. 158; *Reynolds* p. 137; *Rubin* p. 461; *Milano* pp. 592, 649; *Sheringham Ac122*

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**PÉRET, BENJAMIN.**

Il était une boulangère. (*Les Cahiers Nouveaux*. 11.) 75, (5)pp. Collotype frontis., showing a page of the manuscript of the book. Wraps. One of 750 numbered copies on vélin de Rives, from the limited edition of 800. **Presentation copy**, inscribed to the Surrealist poet Robert Valançay "En attendant qu'il broute sur le boulevard Magenta/ Cordialement/ Benjamin Péret." Fine.

Paris (Éditions du Sagittaire), 1925.

\$1,250.00

*Gershman* p. 32; *Milano* p. 649

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**PÉRET, BENJAMIN**

...et les seins mouraient. Édition ornée d'un frontispice par Miró. (Collection "Nouvelles." No. 7.) 105, (5)pp. Frontis. by Miró. Wraps. One of 400 hand-numbered copies on Alfa, from the limited edition of 423 in all. Misdated "1918" by the publisher on the title-page. A fine copy, unopened.

Marseille (Cahiers du Sud), 1929.

\$450.00

*Gershman* p. 32; *Milano* p. 650

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**PICABIA, FRANCIS**

Unique eunuque. Avec un portrait de l'auteur par lui-même et une préface par Tristan Tzara. (Collection Dada.) 38, (2)pp. 1 line-drawn illus. Printed wraps. One of 1000 numbered copies on vergé bouffant, from the limited edition of 1025. Picabia's long and rather aggressively flip nonsense poem, published shortly before the first issue of his scurrilous "Cannibale." This is one of a handful of classic texts issued in the Collection Dada (Tzara's 'Cinéma calendrier du coeur abstrait,' Breton and Soupault's 'Les champs magnétiques,' and Picabia's own 'Jésus-Christ Rastaquouère' were others) which Hans Richter noted "constitute the high-water mark of literary production in 1920." Cover slightly soiled. Ex-libris Marcel Bekus.

Paris (Au Sans Pareil), 1920.

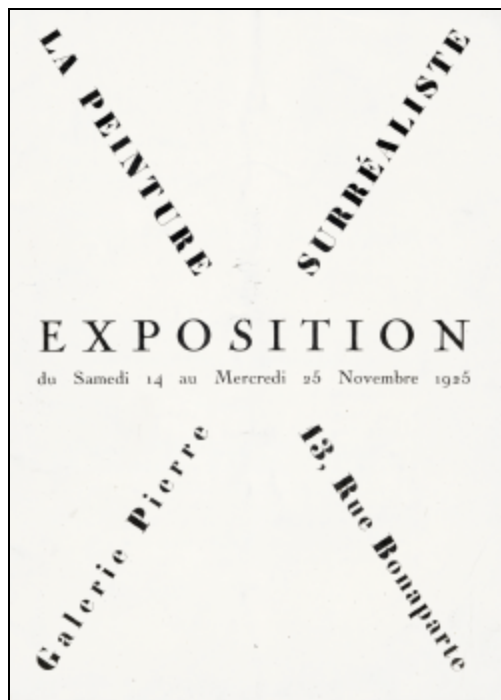
\$1,500.00

*Ades* 7.24; *Dada Global* 210; *Almanacco Dada* p. 436 (illus.); *Gershman* p. 34; *Sanouillet: Dada in Paris* (Cambridge, 2009), no. 463; *Motherwell-Karpel* 323; *Verkauf* p. 103; *Richter* p. 177; *Pompidou: Dada 1281*, illus. pp. 271, 742, 671, 790

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**(PICABIA) Paris. Au Sans Pareil**

Francis Picabia. Exposition dada. 16-30 avril 1920. Text by Tristan Tzara. (4)pp. (single sheet, folding). Printed in black on rust-colored stock, with full-page mechanomorphic line



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drawings in red superimposed on the text throughout. Self-wraps. Design by Picabia and Tzara. Picabia's first Paris exhibition. "Cette très modeste exposition, organisé à la hâte et avec les moyens du bord, réunissait une vingtaine d'oeuvres de caractère dada, dont certaines avaient déjà été exposées à New York en 1915 ou aux Indépendants de Paris quelques semaines auparavant" (Michel Sanouillet, in Documents Dada). Faint central fold; a fine, bright copy.

Paris, 1920. \$2,200.00  
*Documents Dada* 16-17; *Dada Global* 227-228; *Sanouillet, Michel: Dada in Paris* (Cambridge, 2009), no. 814; *Motherwell/Karpe* 334, illus. p. 177; *Verkauf* p. 181, illus. p. 66; *Zürich* 442; *Pompidou: Dada 1486*, illus. p. 742; *Fouché, Pascal: Au Sans Pareil* (Paris, 1989), p. 108f.

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**(PICABIA/DUCHAMP)** Paris. Hôtel Drouot

Catalogue des tableaux, aquarelles et dessins par Francis Picabia appartenant à M. Marcel Duchamp. Vente, 8 mars 1926. (32)pp. 14 full-page plates in text, including mechanomorphic drawing printed in red and black, facing the title. Design by Duchamp. Sm. 4to. Self-wraps., printed in red and black. Loosely inserted, as issued, Duchamp's promotional handbill cum foreword for the sale, "80 Picabias," signed 'Rose Sélavy.'

An historic sale of no fewer than 80 Picabias, all of high quality, purchased by Duchamp from the artist as a commercial gambit. "Duchamp's often-expressed scorn for the commercialization of art is a little hard to reconcile with the fact that, for the next two decades, he would earn his living mainly by buying and selling the work of other artists.... He took his first significant plunge early in 1926, when he bought eighty paintings, drawings, and watercolors by Francis Picabia and put them up for auction at the Hôtel Drouot in Paris. Picabia, who had moved permanently to the south of France, helped Duchamp choose works from his own collection that represented virtually every phase of his career;

he was clearing the decks, in a sense, for his hedonistic new life on the Côte d'Azur, and his somewhat startling return to representational painting. Duchamp brought the eighty Picabias back to his room at the Hôtel Istria, had most of them reframed, and got out an impressive catalog with a preface by Rose Sélavy. The sale, on March 8, 1926, was a success, if not exactly a triumph. Among the interested buyers were Jacques Doucet, who bought a large early painting; Henri-Pierre Roché, who bought six of the 'machine-style' watercolors from the Dada period; and André Breton, who snapped up 'Procession Seville'—one of Picabia's best pictures—and four other important early works. (Like several other Surrealist poets, Breton supported himself largely through his activities as a private dealer.) Duchamp ended up with a profit of about ten percent on his investment—just right, from his point of view" (Tomkins).

Francis Naumann was the first to point out that the catalogue "was designed from cover to cover by Duchamp himself. As in his earlier design for the Société Anonyme publication of McBride's writings, Duchamp distinguished between various divisions in the catalogue by providing the titles of Picabia's paintings in a variety of markedly distinct typefaces. The result is a publication whose strikingly unconventional appearance sets it apart from the visually uninspired catalogues that—up to this very day—accompany sales at the Hôtel Drouot." Covers browned; stitched at original staple holes.

Paris, 1926. \$2,750.00

*Dada Global* 247; *Sanouillet, Michel: Dada in Paris* (Cambridge, 2009), no. 823; *Motherwell/Karpe* 327; *Reynolds* p. 69; *Schwarz* (1997) 31; *Naumann* 4.10, p. 103; *Tomkins, Calvin: Duchamp: A Biography* (New York, 1996), p. 270

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**(PICASSO)** Hugnet, Georges

Non vouloir. Illustré de quatre gravures par Pablo Picasso. 76, (4)pp. Full-page zincographs, reworked by the artist in copperplate engraving. Lrg. 8vo. Wraps. One of 400 numbered copies on vélin bouffant, from the limited edition of 426 in all. Paris (Éditions Jeanne Bucher), 1942. \$1,500.00

*Goeppert/Goeppert-Frank/Cramer* 36; *Bloch* 360; *Stern* 93; *Rauch* 62; *Skira* 299; *Pérégrinations* 87

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**PRAESENS. Nr. 2**

[Czasopismo Praesens.] Nr. 2 (of 2 issues published in all). Maj 1930. 199, (13)pp. Prof. illus. Lrg. 4to. Printed wraps., with handsome typographical composition by Henryk Stazewski. Numbered edition. Texts and illustrations by and after Aalto, Baumeister, Brancusi, Chodasiewicz-Grabowska, Le Corbusier and Jeanneret, Ernst, Gabo, Gropius, Lurçat, Marcoussis, Masson, Hannes Meyer, Mies van der Rohe, Miró, Moholy-Nagy, Mondrian, Neutra, Oud, Ozenfant, Peiper, Prampolini, Richter, Sartoris, Seuphor, Sima, Stam, Surriage, Torres-García, Tutundjian, Vantongerloo, Wright, and many others. The editorial direction was provided by Szymon Syrkus (architecture), Andrzej Pronaszko (painting), and Helena Syrkus.

This second and final issue of "Praesens" was published some four years after the first (June 1926), after the partition of the Praesens group in 1929. The lead article (given in both Polish and French, as are some other contents of this number) is Simon Syrkus' "Tempo architektury" ('The Pace of Architecture'), which brought a more evenhanded attitude toward functionalism in architecture than the group had for-





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merly espoused (though Syrkus here took Malevich to task for the purely plastic values of his speculative architecture). The section of the issue devoted to painting includes a paper by Pronaszko on the meaning of color in the process of integration of an architectonic interior, and a short exposition by Mondrian presenting the principles of neoplasticism. The final portion includes detailed photodocumentation of works exhibited by the group at the Universal National Exhibition in Poznań.

One of the key publications of Polish constructivism, it is also very much of interest for its use of photomontage illustration, and its overview of modernist tendencies in Western, as well as Eastern Europe.

"The New Typography signalled vanguard activity and this was true of the covers of 'Præsens,' a magazine of art, architecture, and social concerns that followed 'Blok's' demise in 1927.... Stazewski's dissonant typography on the covers—which were usually more adventurous than the interior format—was consistent with other modern journals yet often revealed the influence of Dada" (Heller). An exceptionally fine copy. Rare.

Warszawa, 1930.

\$3,750.00

Cf. *Essen/Otterlo: Constructivism in Poland 1923-1936: BLOK, Præsens, a.r., p. 48f.; Benson, Timothy O. (ed.): Central European Avant-Gardes: Exchange and Transformation (Los Angeles, 2002), p. 336; Passuth p. 205f; Pompidou: Présences polonaises, p. 164; Heller, Steven: Merz to Emigre and Beyond, p. 109 (illus.)*

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#### PRASSINOS, GISÈLE

La sauterelle arthritique. Avec une préface de Paul Éluard et une photographie par Man Ray. (Collection "Douze." Sixième Cahier.) (30)pp. Tipped-in frontis. photograph by Man Ray, showing Prassinos reading her work to a gathering of

Surrealists, including Breton, Eluard, Char and Péret. Lrg. 8vo. Printed wraps. **Édition de tête:** one of 25 numbered copies on Normandy vellum, from the limited edition of 125, apart from 30 hors commerce.

Published when the author was only 15, and already an admired contributor to "Minotaure." "She was fourteen years old when she wrote most of the stories included in her first book, 'La sauterelle arthritique,' published in 1935 and was adopted by the Surrealists. The stories that she read at Surrealist gatherings, like the poems later published in 'Minotaure,' move freely between the worlds of childhood and Surrealism in their spontaneous, freely associated images" (Chadwick). A fine copy.

Paris (G.L.M.), 1935.

\$2,500.00

GLM 57; Gershman p. 36; Biro/Passeron 2396; Chadwick, Whitney: *Women Artists and Surrealist Movement* (Boston, 1985), p. 46

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#### PRASSINOS, GISÈLE

La revanche. (Collection "Un Divertissement.") (16)pp. Yellow self-wraps., stitched as issued with yellow cord. Edition limited to 25 copies on papier Le Roy Louis teinte Béarn, apart from several copies hors commerce. Four prose pieces, "La revanche," "Le russe," "Trouver sans chercher," "Le désir," together with bibliographical notices. Very rare.

Paris (Librairie G.L.M.), 1939.

\$650.00

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#### REVOLUTIONS PER MINUTE (THE ART RECORD)

Portfolio of twenty-one original photo lithographs created as album cover proposals by: Vincenzo Agnetti, Eleanor Antin, Ida Applebroog, Conrad Atkinson, Joseph Beuys, Chris Burden, Douglas Davis, Jud Fine, Terry Fox, R. Buckminster Fuller, Helen Mayer Harrison / Newton Harrison, Margaret Harrison, Komar & Melamid, Piotr Kowalski, Les Levine, Edwin Schlossberg, Thomas Shannon, Todd Siler, SITE, David Smyth, Hannah Wilke. Portfolio. 2 33-1/3 r.p.m. records, together in double album, with liner note texts by the artists; 21 loose photolithographic prints (20 signed in pencil or pen by the artists), each 300 mm. square (11 7/8 inches), on white wove stock; text leaf, with introduction; photo gallery of artist portraits (single sheet, folding); double-sided poster (the verso reprising the introduction); second copy of the record album in the unnumbered trade edition. Lrg. 4to. Publisher's box. One of 500 hand-numbered portfolios, from the limited edition of 600 in all, apart from the trade edition. Concept and executive producers: Jeff Gordon and Ronald Feldman. Introductory essay: Robert C.



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Morgan. The Vignetti print is stamped with a facsimile signature, the artist having died during the course of production. The artists' acoustic contributions range from recitations (Eleanor Antin, "Antinova Remembers") to sound experiments (Terry Fox), ballads (Les Levine, Hannah Wilke), recorded discussions (Beuys), and other selections. Pristine condition.

New York (Ronald Feldman Fine Arts Inc./ The Charing Hill Co. Ltd.), 1982. \$2,500.00

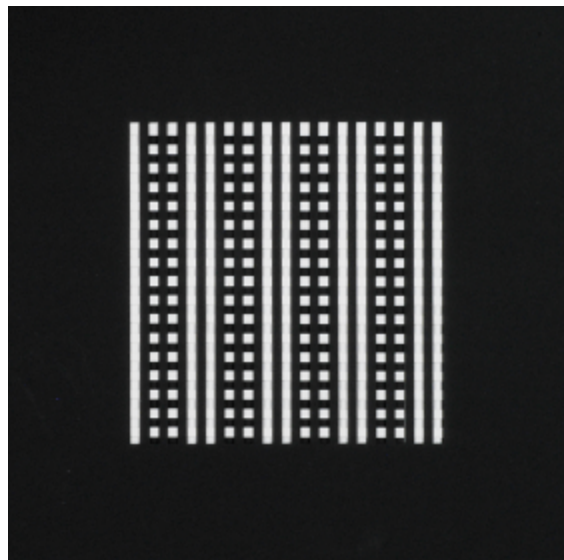
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### RHINOZEROS

Jugendeigene Zeitschrift, erscheint episodisch (& kalligrammatisch). Redaktion: Rolf-Günter Dienst. Herausgeber und Schriftgrafik: Klaus-Peter Dienst. Nos. 1-10 (all published). (24)-(36)pp. per issue. Prof. illus. (partly in color). Sm. 4to. Dec. self-wraps.

An idiosyncratic and quite interesting journal focusing on Beat literature, and eventually on Visual Poetry, privately published by the brothers Dienst in the small town of Itzehoe, north of Hamburg. Its texts, arranged in single- and double-page compositions, are densely calligraphed by Klaus-Peter Dienst in a wide range of styles, many of them challenging to read. Original texts and drawings by Salvatore Quasimodo, Hans Arp, Samuel Beckett, Allen Ginsberg, Henry Miller, Jean Cocteau, Franz Mon, William S. Burroughs, Gregory Corso, Robert Creeley, Edward Dorn, Larry Eigner, Theodore Enslin, Michael Horovitz, Anselm Hollo, Robert Kelly, Jack Kerouac, Michael McClure, Peter Orlovsky, Gary Snyder, Philip Whalen, Raoul Hausmann, Lawrence Durrell, Brion Gysin, Gherasim Luca, Reinhard Döhl, Timm Ulrichs, et al. No. 5 is consecrated to American Beat literature (in parallel English and German throughout), No. 8 to Jean Dubuffet.

"In der Bundesrepublik tat man sich immer schwer mit der Beat-Literatur. Sieht man von den Verdiensten Walter Höllers und des Limes-Verlag einmal ab, stösst man auf die tastenden Aneignungsversuche der Gebrüder Klaus-Peter und Rolf-Günter Dienst in ihrer Zeitschrift 'Rhinozeros.' Sie erarbeiteten sich in der Kleinstadt Itzehoe einen typographischen Stil, der den Eindruck erweckt, man habe dort ein Scriptorium aufbauen wollen. Alle Texte wurden zu



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schwer lesbaren handschriftlichen Einzelseiten aufgelöst, ehe sich die Zeitschrift in den letzten Heften von der ganzen Breite der Beat-Autoren stärker auf die Visuelle Poesie zubewegte" (Söhm). This set from the Stadtbibliothek Hannover (with their discreet withdrawal stamp on the covers), and is accompanied by a typed letter, signed, to the library, from Klaus-Peter Dienst, April 1962, soliciting its interest. A fine set.

Itzehoe/Berlin, 1960-1965.

\$1,800.00

Söhm p. 31 (illus.)

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### ROTH, DIETER

Book AA. 26ff., including white title leaf (mounted to the interior of the binding), black backsheet, and 24 hand-cut plates (12 black and 12 white, in different formats). Contents loose, as issued. Sq. folio. Publisher's clamshell case (black boards with printed white label at spine). Copy no. 51/100, boldly signed in pen by Roth on the white interior of the cover, and titled and numbered by him in pencil immediately beneath: "DITER ROT/ BOOK AA NR. 51/100/ IDEA 1958/ SC. 1964 NEW YORK." Beneath this, he has added a massive fingerprint in black ink.

The simple and elegant conception, which immediately yields complex op-art effects, juxtaposes sheets of black and white stock, each die-cut with anywhere from two to thirty-three slots at their centers, creating grids which change radically depending on the sequence of the leaves. Its dazzling effects notwithstanding, the format calls to mind works of minimalist art, such as that of Donald Judd. "Book AA" was part of an evolving project of artists' books by Rot in this die-cut slot format, issued in 1958, 1959 and 1964, in Reykjavík, Paris, Köln, and New Haven.

Dobke records that 60 copies are thought to have been completed of Edition AA, each with 18 sheets (9 black, 9 white). This copy—with 24 sheets (12 black, 12 white)—is in a wrapper of blue and red sheets, boldly labeled "CC" within a circle, in pencil on the front cover, probably by Roth. Book CC was another in Roth's series (however utilizing red and green paper, not red and blue, as others did). This would appear to be a hybrid made by Roth, combining elements of different issues of the book. A few slight flaws to the hand-cut

sheets (one with several loose slender bars, a few with unobtrusive chips at edges), one with small tape repair; other incidental wear. From the library of Bernard Karpel, bibliographer and Librarian of the Museum of Modern Art, with his printed address label at the top corner of the front board.

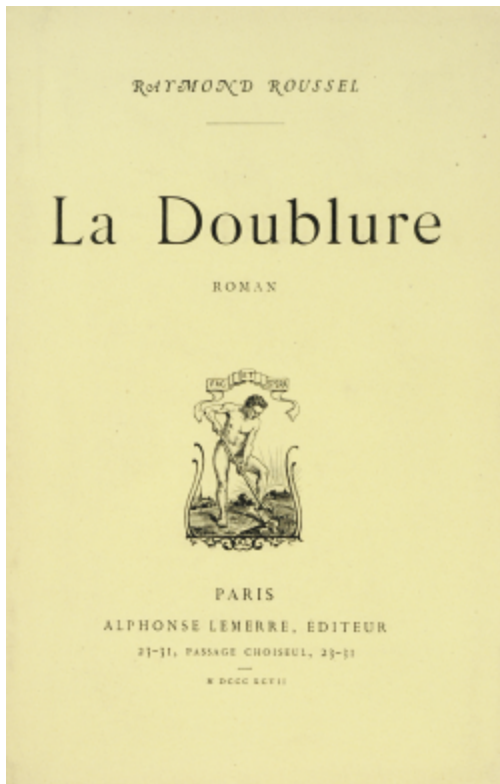
[Köln (Edition MAT), 1964] \$7,500.00  
*Dobke p. 149; Dieter Rot Books and Graphics (part I), from 1947 until 1971 (Stuttgart, 1972), no. 4*

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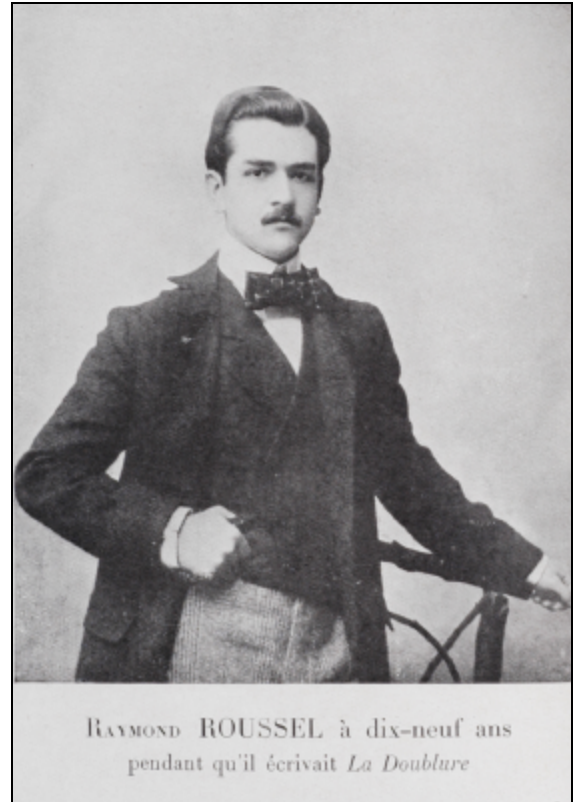
**ROUSSEL, RAYMOND**

La doublure. Roman. 318, (2)pp. Yellow wraps. Glassine d.j. First edition of Roussel's first book. "In 1897, when he was twenty, his first book, a 'novel' in verse entitled 'La Doublure' (which can mean either 'The Understudy' or 'The Lining'), was published at his own expense, by the firm of Lemerre, known especially for its editions of the Parnassian poets. While he was writing 'La Doublure,' Roussel had experienced for several months 'a sensation of universal glory of an extraordinary intensity.' The complete failure of the book plunged him into a state of violent despair from which he never recovered.... Just as his exaltation while writing a book and his subsequent despair are the normal reactions of a young poet magnified to an extent where they no longer make sense in terms of ordinary human behavior, so the conventional literary elements in 'La Doublure' are distorted past all recognition" (Ashbery). A pristine copy, unopened.

Paris (Librairie Alphonse Lemerre), 1897. \$950.00  
*Ashbery, John: "On Raymond Roussel" in: Winkfield, Trevor (ed.): Raymond Roussel: How I Wrote Certain of My Books (New York, 1977), pp. 46, 51*



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**ROUSSEL, RAYMOND**

La vue. 236, (4)pp. Yellow wraps. Glassine d.j. **Édition de tête**, printed on heavy stock. Roussel's second book. "'La Vue' (1904) is made up of three long poems: 'La Vue,' 'Le Concert,' and 'La Source.' In the first, the narrator describes in incredible detail a tiny picture set in a penholder: the view is that of a beach resembling Biarritz where Roussel spent his summers. The second poem is a description of an engraving of a band concert on the letterhead of a sheet of hotel stationery. In the third, the narrator is seated at lunch in a restaurant.... The next fifty pages describe a spa pictured on a label of the bottle of mineral water on the narrator's table.... One sees how much the 'new novelists,' especially Alain Robbe-Grillet, whose title 'Le Voyeur' is an intentional allusion to 'La Vue,' have learned from Roussel. Their exasperatingly complete descriptions of uninteresting objects originated with Roussel, and so did the idea of a universe in which people are merely objects and objects are endowed with an almost human hostility" (Ashbery). A pristine copy, unopened.

Paris (Librairie Alphonse Lemerre), 1904. \$850.00  
*Ashbery, John: "On Raymond Roussel," p. 51f.*

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**ROUSSEL, RAYMOND**

Pages choisies d'"Impressions d'Afrique" et de "Locus Solus." 472, (2)pp. Stout 8vo. Yellow wraps. Glassine d.j. "In 'Locus Solus' and 'Impressions d'Afrique,' Roussel used a method of writing which he describes in 'Comment j'ai écrit certains de mes livres.' Sometimes he would take a phrase containing two words,



each of which had a double meaning, and use the least likely meanings as the basis of a story. Thus the phrase 'maison d'espagnolettes' ('house with window latches') served as the basis for an episode in 'Impressions d'Afrique' about a house (a royal family or house) descended from a pair of Spanish twin girls. Elsewhere he would transform a common phrase, a book title or a line of poetry, into a series of words with similar sounds" (John Ashbery). A pristine copy, unopened.

Paris (Librairie Alphonse Lemerre), 1918. \$1,200.00  
*Ashbery, John: "On Raymond Roussel," p. 53*

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**ROUSSEL, RAYMOND**

L'étoile au front. Pièce en trois actes, en prose. Représentée pour la première fois sur la scène de vaudeville le 5 mai 1924. 312, (2)pp. Stout 8vo. Wraps. Glassine d.j. **Édition de tête**, printed on japon impérial, in large paper format.

With "L'Étoile au Front," which opened on May 5, 1924, at the Théâtre du Vaudeville, Roussel had hoped to attain success by writing an original play, rather than by adapting his novels. But the uproar at the opening went beyond anything seen previously. The text was drowned out by the jeers of the public, who threw coins at the actors; the latter...moved up to the footlights, and began to argue violently with the spectators. But this time Roussel had his partisans: the Surrealists, including Breton, Aragon, Leiris, Éluard, Desnos and Masson, who applauded wildly and fought with those who had come to attack the play.

Paul Éluard, reviewing the play in 'La Révolution Surréaliste,' wrote: 'The characters are all marked with the same sign; each is a prey of the same imagination, which carries earth and heaven on its head. All the stories in the world are woven out of their words; all the stars in the world are at their foreheads, mysterious mirrors of the magic of dreams and of the strangest and most miraculous events....May Raymond Roussel continue to show us everything which has not been. We are a small group for whom this reality alone matters.'" A pristine copy, unopened.

Paris (Librairie Alphonse Lemerre), 1925. \$950.00  
*Ashbery, John: "On Raymond Roussel," p. 48f.*

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**ROUSSEL, RAYMOND**

La poussière de soleils. Pièce en cinq actes et vingt-quatre tableaux. Représentée pour la première fois sur la scène du Théâtre de la Porte-Saint-Martin le 2 février 1926. 237, (1)pp., 17 color plates. Stout 8vo. Wraps. Glassine d.j. **Édition de tête**, printed on japon impérial, in large paper format. Bound in before the title (as issued), "La critique et Raymond Roussel" (16pp.), with testimonials from Soupault, Éluard, Breton, Cocteau, Desnos, Aragon, Leiris, Tzara, Gide, Proust, Lugné Poe and others.

"Both of the published plays, 'L'Étoile au Front' and 'La Poussière de Soleils' are collections of anecdotes. In the former, the pretexts are provided by the various curios in a collection; in the latter, by the clues in a treasure hunt which eventually lead to the discovery of a will. The thread of narration is passed from one character to another, resulting in a lilting and oddly dramatic language. There is, of course, no more attempt at plot or characterization. And yet, the plays are still theatrical in a curious way. The anecdotes cast on the characters who tell them an unearthly glimmer that is like a new kind of characterization. And these stories, cut up

and distributed among the speakers, somehow propel us breathlessly forward. The plays are among the strangest and most exciting in modern literature" (Ashbery). A pristine copy, unopened.

Paris (Librairie Alphonse Lemerre), 1927. \$1,500.00  
*Ashbery, John: "On Raymond Roussel," p. 53*

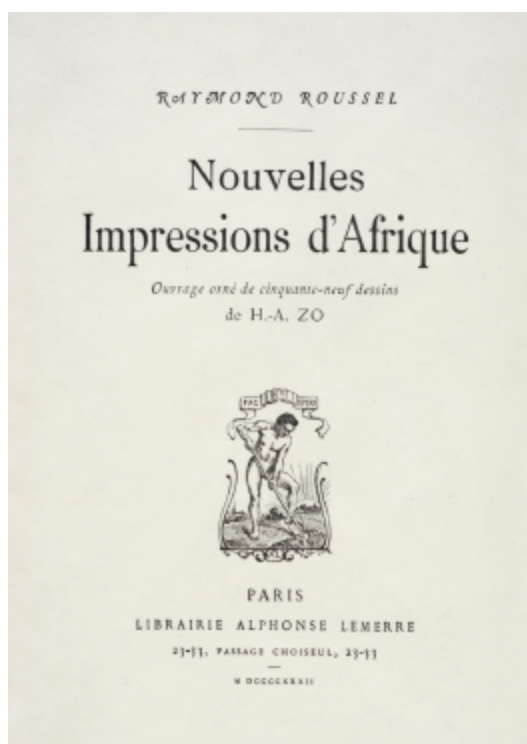
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**ROUSSEL, RAYMOND**

Impressions d'Afrique. (2), 455, (1)pp. Stout 8vo. Wraps. Glassine d.j. **Édition de tête**, printed on japon impérial, in large paper format.

Publisher's notice, printed on a slip of green stock adhered to the half-title: "Avis: Les lecteurs qui ne sont pas initiés à l'art de Raymond Roussel auront avantage à lire ce livre d'abord de la page 212 à 455, ensuite de la page 1 à la page 211." Bound in before the title (as issued), "La critique et Raymond Roussel" (16pp.), with testimonials from Soupault, Éluard, Breton, Cocteau, Desnos, Aragon, Leiris, Tzara, Gide, Proust, Lugné Poe and others.

"Reality, so very unsatisfactory, has made its last appearance for some time in Roussel's work. In the novel 'Impressions d'Afrique' (1910), he turns his attention to 'what has not been.' Here again, the plot of the novel is a pretext for description. A group of Europeans have been shipwrecked off the coast of Africa. Talou, a Negro king, is holding them for ransom. In order to distract themselves until the ransom money arrives, the travelers plan a 'gala' for the day of their liberation. Each contributes a number utilizing his or her particular talents, and the first half of the book is an account of the gala, punctuated by a number of executions which Talou has ordained for certain of his subjects who have incurred his wrath. The second half





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is a logical explanation of the preposterous and fantastic scenes which have gone before" (Ashbery). A pristine copy, unopened.

Paris (Librairie Alphonse Lemerre), 1932. \$700.00

Ashbery, John: "On Raymond Roussel," p. 52

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#### ROUSSEL, RAYMOND

Nouvelles impressions d'Afrique. Ouvrage orné de cinquante-neuf dessins de H.-A. Zo. 313, (3)pp. 59 full-page illus. Stout 8vo. Wraps. Glassine d.j. **Édition de tête**, printed on japon impérial, in large paper format.

"Nouvelles impressions d'Afrique" is Roussel's masterpiece. It is a long poem in four cantos which bear the names of African curiosities. Each canto starts off innocently to describe the scene in question, but the description is immediately interrupted by a parenthetical thought. New words suggest new parentheses, sometimes as many as five pairs of parentheses ((((((())) isolate one idea buried in the surrounding verbiage like the central sphere in a Chinese puzzle.... The odd appearance which the parentheses give the text is completed by the militant banality of the 59 illustrations which Roussel commissioned of a hack painter through the intermediary of a private detective agency.... Just as the hazards of language [result in] strange 'rhyming events,' here other trivial mechanisms produce juxtapositions that are equally convincing. The logic of the strange positions of its elements is what makes the poem so beautiful. It has what Marianne Moore calls 'mysteries of construction'" (Ashbery).

Bound in before the title (as issued), "La critique et Raymond Roussel" (16pp.), with testimonials from Soupault, Éluard, Breton, Cocteau, Desnos, Aragon, Leiris, Tzara, Gide, Proust, Lugné Poe and others. A pristine copy, unopened.

Paris (Librairie Alphonse Lemerre), 1932. \$1,200.00

Ashbery, John: "On Raymond Roussel," p. 53f.

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#### ROUSSEL, RAYMOND

Comment j'ai écrit certains de mes livres. 445, (1)pp. Frontis. photograph ("Raymond Roussel à dix-neuf ans, pendant qu'il écrivait 'La Doublure'"). Yellow wraps. Glassine d.j. Posthumously issued, the book includes an account by Roussel of his peculiar method of composition, and a selection of early short stories and other prose and poetry, for the most part unpublished. A fine, fresh copy.

Paris (Librairie Alphonse Lemerre), 1935. \$500.00

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#### RUF ZUM BAUEN

Zweite Buchpublikation des Arbeiterrats für Kunst. 48pp. 43 illus. (2 color). Lrg. 8vo. Later wraps. Texts by Adolf Behne, Hans Scharoun and Hans Hansen. Illustrations of drawings by Bruno Taut, Max Taut, Wassili Luckhardt, Hermann Finsterlin, Hans Scharoun and others.

**This copy from the library of the Novembergruppe painter Rudolf Ausleger**, with his name boldly entered on the title-page at the time of publication, and with extremely extensive annotations throughout in red and blue inks, and in pencil, mostly dating from the 1960s. In his caustic running commentary, Ausleger fulminates against the fantastical and visionary imagery of the artists included, which he derides as benighted flights from the real task of modern architecture. This copy without the original decorated wrappers. Loosely inserted, ephemera relating to Hans Scharoun, (whom Ausleger singles out for scorn in his annotations, referring to Scharoun's Berlin Philharmonic Hall as the "Karajan Circus"), including his calling card, death announcement, and a signed publication prospectus.

Berlin (Ernst Wasmuth), 1920.

\$750.00

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#### RUSCHA, EDWARD, et al.

Royal Road Test. [By] Mason Williams, Edward Ruscha, Patrick Blackwell. (60)pp. 36 halftone illus. 4to. Printed wraps., spiral-bound. First edition, of 1000 copies. "Royal Road Test" (1967), made in collaboration with Mason Williams and Patrick Blackwell, which documents the road test given to an old Royal typewriter by hurling it out of the window of a moving car, parodies road test reports and resembles a slim manual sold with a mechanical device. It also demonstrates an ironic affinity with books which land artists and conceptual artists have produced in order to record their activities in remote locations" (Clive Phillpot, in Lyons). A fine copy.

Los Angeles (Mason Williams and Edward Ruscha), 1967.

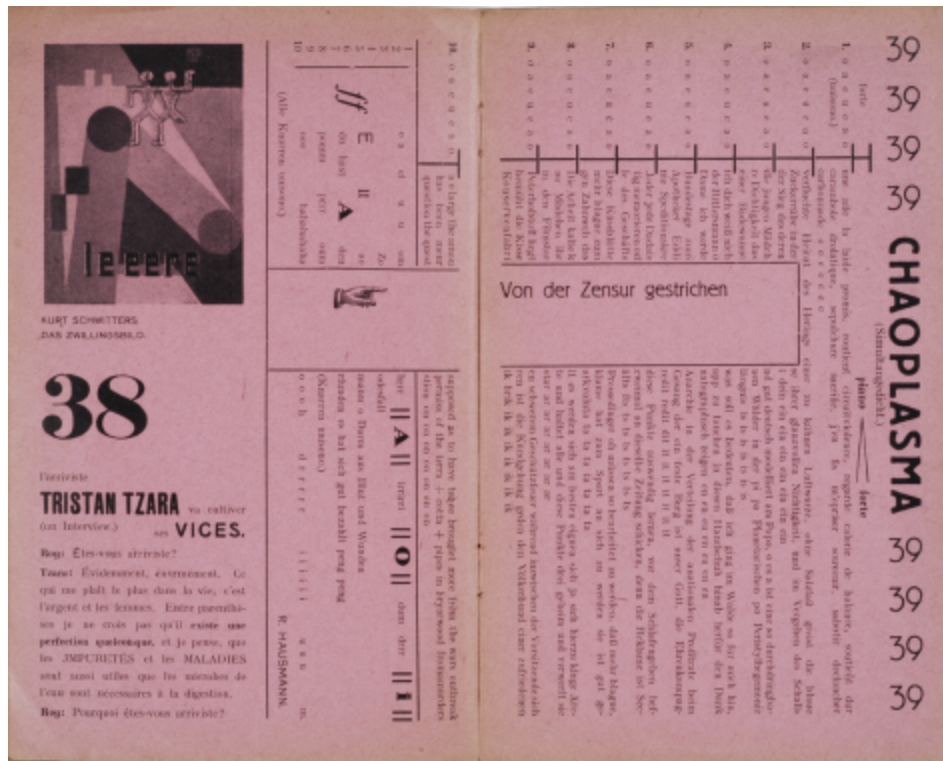
\$1,200.00

Engberg B6; Lyons: *Artists' Books* p. 98f.; *Drucker* p. 266; *Moeglin-Delcroix, Anne, et al: Guardare, raccontare, pensare, conservare* (Mantova, 2004), p. 194 (illus.); *Moore College of Art* p. 67

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#### RUSCHA, EDWARD & BENGSTON, BILLY AL

Business Cards. (30)pp. 18 halftone illus. Text in manuscript facsimile, with date-stamps. Stapled onto the last leaf, as issued, the printed business card of Billy Al Bengston, and a reproductive snapshot of drawings by Ruscha for a business card. Sm. 4to. Latigo binding of woodgrain paper secured with knotted leather cord, the front cover with an actual snapshot of the artists, inserted within corner mounts. Edition of 1000 copies, signed in ballpoint pen on the front



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cover by Ruscha and Bengston. "Bengston's business card is crumpled in each copy of the book as a nod to the 'Dento' series of paintings he did in the 1960s. Photographs in the book are by Larry Bell and Ken Price" (Engberg). A fine copy. Rare.

N.p. (Billy Al Bengston and Edward Ruscha, Inc.), 1968.  
\$5,500.00

Engberg B7; Cf. *The Open Book* p. 198f.

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### RUSCHA, EDWARD

Crackers. (6)pp., 112 plates. Sm. 4to. Wraps. Printed d.j. First issue, with dust jacket printed on waxed freezer paper (meant to resemble the paper on a cracker box). "In...Crackers," a series of photographs describe [an] absurd incident in which a male performer (Larry Bell) makes a salad on a hotel bed, and invites a woman to undress and recline on it. The protagonist then retires to his own hotel room to eat a box of crackers" (Lyons). "The book is caught between an excess and an economy of means which seems incidental. The beauty of the book is in its stable page after page of single full-sized images—the photos always fill the frame and are printed on an appropriately slippery coated stock" (Drucker). A fine copy.

Hollywood (Heavy Industry Publications), 1969. \$550.00  
Engberg B10; Drucker: *The Century of Artists' Books*, p. 266f.; Lyons: *Artists' Books* p. 217; Moore College of Art p. 66; *Splendid Pages* p. 199

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### SCHWITTERS, KURT

Anna Blume. Dichtungen. (Die Silbergäule. Band 39-40.) 37, (11)pp. Sm. 4to. Orig. wraps. First issue of the first edition, with Schwitters' splendid design on the front cover,

printed in red and black on green stock. "Like today's Pop artists, Schwitters does not consider himself one apart from the bourgeois world: he is Anna Blume, even as he makes fun of her, just as he is the "Blue Bird" (a title that might well derive from a sentimental cabaret song of the twenties)" (William Rubin, in 1968). Covers somewhat worn, neatly rebacked at an early date.

**A rare presentation copy from Paul Stegemann**, the publisher, boldly inscribed "Mit freundlichen Grüßen! Ihr St." in pencil across the title-page. (For comparison of Stegemann's handwriting, cf. Meyer, Jochen: *Paul Steegemann Verlag 1919-1935/ 1949-1955: Sammlung Marzona* [Sprengel Museum Hannover, 1994], p. 21.)  
Hannover (Paul Steegemann), 1919. \$1,250.00  
*Schmalenbach/Bolliger* 1; *Dada Global* 121; *Ades* 6.34; *Andel* 80; *Motherwell/Karpel* 366; *Verkauf* p. 104

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### SCHWITTERS, KURT

Merz. [No.] 4. Banalitäten. Juli 1923. Redaktion des Merzverlages: Kurt Schwitters. (16)pp. (paginated 33-48). 9 line-drawn and halftone illus. Contents printed on pink stock. Lrg. 8vo. Orig. wraps., with typographic composition by Schwitters. Containing Schwitters' "Banalitäten," Arp's "Die Hausernkaserne," Hausmann's "ChaoPlasma," and other texts and verse by Ribemont-Des-saignes, Tzara, Malespine and others. Illustrations by and after Picasso ('Sacipos'), Rietveld, Schwitters, Oud and Van Doesburg, Segal, Arp, Moholy-Nagy, et al. Small expert repair at lower corner of front cover; a little light wear. Hannover (Merzverlag), 1923. \$5,000.00

*Schmalenbach/Bolliger* 235; "Typographie kann unter Umständen Kunst sein": *Kurt Schwitters Typographie und Werbegestaltung* (Wiesbaden, 1990) 7; *Wilpert/Gühring* 6





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*Raabe/Hannich-Bode 273.12; Dada Global 110; Ades p. 131; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; Dada Artifacts 71; Pompidou Dada 1385, illus. pp. 687, 901; Washington: Dada 167, 169*

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#### SHINKO GEIJUTSU HENSHUBU

Kikai geijutsuron [Machine Art]. (Shin geijutsuron shisutemu. 6.) (6), 171, (3)pp. Publisher's wraps., printed in red, yellow and black. Slightly foxed; a little light wear. Tokyo (Tenjinsha), 1930. \$450.00

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#### SEIGELAUB, SETH (editor)

January 5 - 31, 1969. Barry, Huebler, Kosuth, Weiner. Sm. sq. 4to. Boards, GBC-bound. Discussing Siegelaub's 'Xerox Book,' Clive Phillpot comments that "Siegelaub's innovative use of the exhibition catalogue was yet another twist to this story. For three different group shows—in January, March and July 1969—Siegelaub published catalogues that largely constituted the exhibitions. In the first, "January 5-31, 1969," three-quarters of the works were shown in the catalogue and not in the space. In the second "[One Month] 1969 March 1969," only verbal works were solicited. And in the third, "July, August, September 1969....," the actual locations of the works on exhibit were scattered over North America and Europe.... In a recent interview, Siegelaub recalled, 'The catalogue, which served to "document" [the art], was not referring to an (art) object which existed outside of it, but could simply be another aspect of the work, or even the art work itself.'" New York, 1969. \$250.00  
*Lauf/Phillpot p. 35; Lippard: Six Years p. 71ff.; Moeglin-Delcroix: Esthétique du livre d'artiste 1960/1980, p. 142f.*

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#### (SITUATIONISM)

Situationister 1957-70. Redaktion: Ambrosius Fjord, Patric O'Brien. Lay-out: Jens Jørgen Thorsen og Jørgen Nash.

(180)pp. Prof. illus. Text and illustrations printed partly in color, on a range of colored stocks. Lrg. 8vo. Dec. wraps. The "Pocket Edition," of which 900 copies were printed. Texts primarily in Danish and English. An anthology of Situationist press coverage, including numerous texts by the participants, exuberantly designed by Thorsen and Nash and published "med Sammenslutningen af danske Kunstforeninger." Preface (in English) by Fjord and O'Brien. Presentation copy, inscribed by Jørgen Nash, Drakabygget 3 February 1971.

N.p. (Editions Bauhaus Situationiste i Samarbejde), 1970.

\$300.00

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#### 691

[Sole issue published.] (8)pp. 3 illus. (2 cover drawings by Picabia, printed in blue; 1 full-page mounted cutout of blue paper, by Arp). 2 full-page mounted facsimile manuscripts in text, by Duchamp ("Possible," 1913, printed in blue on irregularly cropped wove paper) and Tzara (calligrammatic text, printed in black on graph paper). Within, "Mec et Mome," by Clément Pansaers. Sm. folio. Dec. self-wraps. Glassine d.j. One of 90 copies from the limited edition of 100 in all, initialled and numbered by P. A. Benoit in the justification. A very fine copy.

Alès (P A B [Pierre-André Benoit]), 1959.

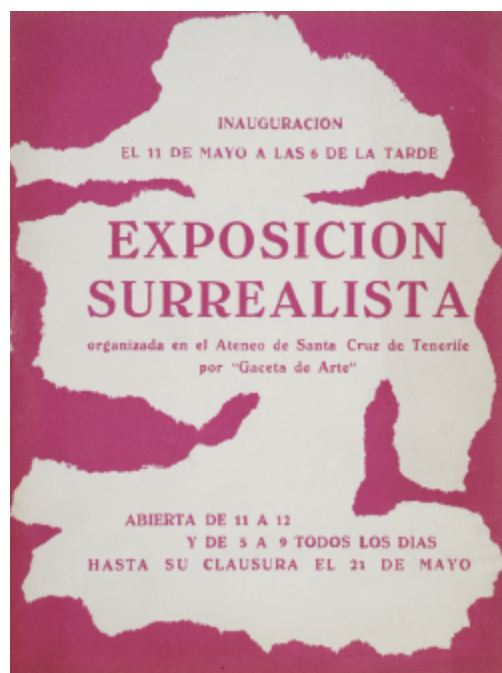
\$2,000.00

*Montpellier 351; Splendid Pages p. 170*

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#### TEIGE, KAREL

Surrealismus proti proudu. Surrealistická skupina odpovídá Vítězslavu Nezvalovi, J. Fucikovi, Kurtu Konradovi, St. K. Neumannovi, J. Rybákovi, L. Stollovi a j. 67, (1)pp. Dec. wraps. "In March 1938, in response to the mounting threat from German Fascism, the Prague Surrealist group split. Nezval, one of its founding members, issued a declaration announcing its dissolution. Some of the group—Biebl, Bohuslav Brouk, Honzl, Jaroslav Jezek, Styřsky, Toyen and



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Teige—rejected the declaration. Teige's 'Surrealismus proti proudu' is a refutation of the declaration by Nezval, and it contains the views of Julius Fucík, Konrad, S.K. Neumann, Josef Rybák, and Stoll. He issued the volume at his own expense, and apparently designed it himself" (The Czech Avant-Garde and Czech Book Design). Wraps. slightly light-struck; a fine copy, mostly unopened. Quite scarce.

Praha (Surrealistická Skupin v Praze [Privately Published by Karel Teige]), 1938. \$1,000.00

*Primus* 284, illus. 225; *The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s* (Florham-Madison Campus Library, Fairleigh Dickinson University, n.d.), cat. no. 75 (illus.); *Houston* p. 68; *IVAM: The Art of the Avant-Garde in Czechoslovakia 1918-1938* (Valencia, 1993), p. 362

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#### TENERIFE. ATENEO DE SANTA CRUZ DE TENERIFE

Exposición surrealista. Organizada en el Ateneo de Santa Cruz de Tenerife por "Gaceta de Arte." 11-21 May 1935. (12)pp., 12 plates. Preface by André Breton, in Spanish.

An important Surrealist event. "In May, 1935, another invitation was extended to the Paris surrealists, this time from friends of Oscar Domínguez in Tenerife, who for four years had been publishing a review of modern art, 'Gaceta de Arte.' Breton and Péret went to the Canaries, and met Eduardo Westerdahl, the director of the review, and the poets Domingo Pérez Minik, Domingo Lopez Torres, Pedro García Cabrera, and Augustin Espinoza. 'Gaceta de Arte' organized an exhibition at the Ateneo Gallery of paintings, water-colours, drawings, collages, engravings and photographs, including work by Arp, Bellmer, Brauner, Chirico, Dalí, Domínguez, Duchamp, Max Ernst, Giacometti, Maurice Henry, Valentine Hugo, Marcel Jean, Dora Maar,

Magritte, Miró, Meret Oppenheim, Picasso, Man Ray, Styrsky, Tanguy. Conferences were held, and Buñuel's and Dalí's film 'L'Age d'Or' was shown" (Jean). A fine copy.

Tenerife [1935]. \$1,200.00  
*Sheringham* Ac255; *Pompidou: Breton* p. 220; *Jean* p. 263f. (illus.); *Gershman: The Surrealist Revolution in France*, p. 152; *El Surrealismo entre Viejo y Nuevo Mundo* (Las Palmas, 1989), p. 50ff.; *Milano* p. 652

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#### TORRES-GARCIA, JOAQUIN

Manifiesto 2. Constructivo 100%. 15, (1)pp. Self-wraps., stapled as issued, the front cover titled in massive block letters. One of Torres-García's most important statements, translated at length in "Inverted Utopias." The Asociación de Arte Constructivo, was founded by Torres-García on his return to Montevideo from Paris to promote his ideas about the new art. Here, in this manifesto dated December 1938, Torres-García takes pains to clarify that the Constructivism he speaks of is a vision of essential, fundamental order, and extends across history, and across cultures, as a universal principle rather than a movement as such. "It is not a way of thinking that was generated today or here, but that has been in existence for centuries. So our motive for the interest in the native peoples, whether of today or of yesterday, of these American lands is only to discover man on a universal plane, as yet undeformed by civilization, which we have allowed ourselves to call decadence." A few faint touches of foxing; a very fine copy.

Montevideo (Asociación de Arte Constructivo), 1938.

\$2,250.00

Ramírez, Mari Carmen & Olea, Héctor: *Inverted Utopias: Avant-Garde Art in Latin America* (New Haven, 2004), p. 489 (illus.)

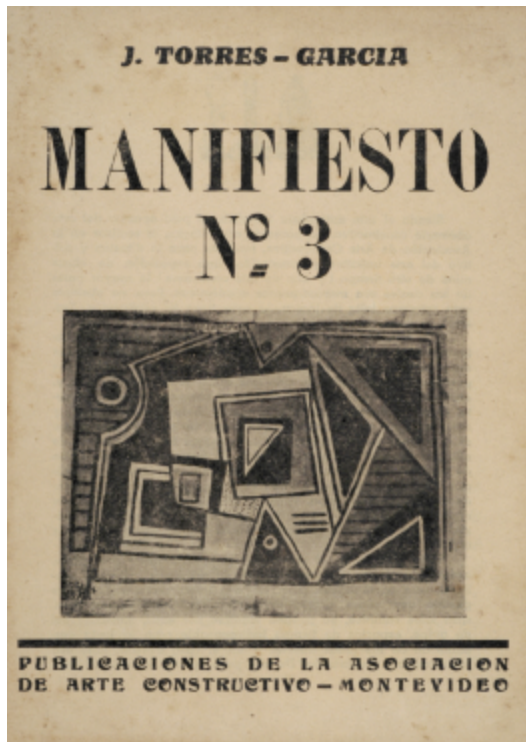
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#### TORRES-GARCIA, JOAQUIN

La tradición del hombre abstracto (doctrina constructivista). (78)pp. Prof. illus. throughout, including 16 full-page drawings. Sm. 4to. Orig. dec. wraps., designed by the artist. Printed on rough-textured uncut tan wove stock.

One of Torres-García's most important books, such that it is translated in its entirety, with numerous reproductions, in the catalogue of the Hayward Gallery show of 1985. "In 1938, when Torres-García wrote 'The Tradition of Abstract Man,' he had been living in Uruguay for four years. He had returned from Europe to his native country after an absence of forty-five years. In Montevideo, he soon realized that the artistic atmosphere was conservative and provincial but that young artists were eager to learn about the latest art developments in Paris. He formed AAC (Association of Constructivist Art) in 1935, and, in 1944, the Taller Torres-García (Torres-García workshop). There, constructivist art as well as traditional methods of drawing and painting from the model were taught and studied. 'The Tradition of Abstract Man' is the result of the teaching and lecturing that Torres-García did during this period. It is a condensed account of his essential ideas.... Torres-García's concept of Abstract Man, spiritual man, is derived from Hellenism, which for him embodied the highest human ideals in all the arts as well as in philosophy. Particularly important for him was the Protogorian idea that 'Man is the measure of all things....' Torres-García wrote and published many texts; 'The Tradition of Abstract Man' is perhaps the closest to a summary. It was published in a





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facsimile of his own handwriting; the size of words and the use of capital letters are evidence of the importance he gave to a particular word or idea" (Cecilia Buzio de Torres). A little faint scattered foxing; discreet mend on flyleaf. Montevideo (Asociación de Arte Constructivo), 1938.

\$5,000.00

*Hayward Gallery: Torres-García: Grid-Pattern-Sign. Paris-Montevideo, 1924-1944 (London, 1985), pp. 103-111 (complete translation, with commentary, by Cecilia Buzio de Torres)*

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**TORRES-GARCIA, J.**

*Metafísica de la prehistoria indoamericana.* 49, (1)pp. 1 line-drawn illus. by Torres-García. Dec. wraps., with design by Torres-García. Torres-García's "Metafísica de la prehistoria indoamericana" "represents the height of his interest in linking the abstract tradition of Pre-Columbian art to the modern." The cover drawing, a representation of Pachacamac, the Earth Goddess, had previously been published in "Círculo y Cuadrado" No. 7 (September, 1937). Light browning; a fine copy.

Montevideo (Asociación de Arte Constructivo) [1939].

\$600.00

*University of Texas at Austin Art Museum: Joaquín Torres-García, 1874-1949: Chronology and Catalogue of the Family Collection (Austin, 1974), p. 38; cf. The Antagonistic Link, p. 128f.*

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**TORRES-GARCIA, JOAQUIN**

*Manifiesto Nº 3.* (6)pp. (single sheet folding). 4 illus. (halftone reproduction of a painting by Torres-García, 3 line-drawn figs.). Self-wraps. The third Constructivist manifesto by Torres-García, following "Manifiesto 2, Constructivo 100%" of 1938. The Asociación de Arte Constructivo, which

published them, was founded by Torres-García on his return to Montevideo from Paris to promote his ideas about the new art. A few faint foxmarks; a very fine copy. Very rare. Montevideo (Asociación de Arte Constructivo), 1940.

\$1,750.00

*Strasbourg. Musée d'Art moderne et contemporain: Joaquín Torres-García: un monde construit (2002), p. 239 (illus.); cf. Robbins, Daniel: Joaquín Torres-García, 1874-1949 (Providence. Rhode Island School of Design Museum of Art, 1970), p. 27*

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**TORRES-GARCIA, JOAQUIN**

*Nueva escuela de Arte del Uruguay. Pintura y arte constructivo. Contribución al arte de las tres Américas./ The New Art School of Uruguay. Painting and constructive art. Contribution to the art of the three Americas./ Nouvelle école d'art de l'Uruguay....* (64)pp. Prof. illus. (1 color). Folio. Dec. wraps., reproducing a drawing by Torres-García. Parallel texts in Spanish, English and French. The work opens with a twenty-page facsimile of Torres-García's heavily illustrated manuscript text, "La regla abstracta." A fine copy.

Montevideo (Ediciones de la Asociación Constructivo), 1946.

\$1,200.00

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**(UBAC) Bryen, Camille & Michelet, Raoul**

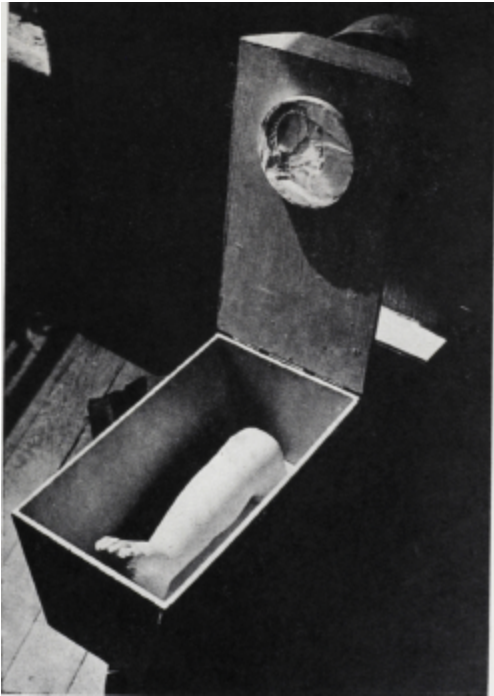
*Actuation poétique. Suivie d'exemples par Camille Bryen et Raoul Michelet.* 22pp. 6 full-page tipped-in plates, of which 5 hors texte of photographs and photocollages by Ubac, and 1 of a drawing by Bryen. Lrg. 8vo. Wraps. Glassine d.j.

"L'art est le moyen d'amener au jour certaines révélations des profondeurs.... Toutes les techniques sont valables dans la mesure où elles sont subordonnées à cette recherche. Pour ma part, j'ai adopté les moyens photographiques, dont les techniques impersonnelles me séduisaient bien plus que dessin ou peinture pour montrer les



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aspects insolites du réel.' Ubac réalise alors des brûlages ('La nébuleuse,' 1939), des solarisations ('Combat de Penthésilée,' 1937), des collages. Il est proche ami des poètes: Gilbert-Lecomte, qui lui révèle le fait religieux et la pensée traditionnelle; Bryen, avec lequel il publie 'L'actuation poétique' (sous le pseudonym de Raoul Michelet), Éluard, Scutenaire, Lescure...—qu'il illustrera tous' (Jean-Clarence Lambert, in *Biro/Passeron*). Partly unopened. A fresh copy. Paris (Éditions René Debresse), 1935. \$1,500.00  
*Biro/Passeron* p. 415; *Reynolds* p. 22

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**(UBAC)** Bryen, Camille  
Aventure des objets. Avant-propos de J.-H. Levesque. 16pp., 8 photographic plates, by Raoul Ubac. Wraps., mounted with additional photographic plate, as issued. **Edition de tête:** one of 32 numbered copies signed by Bryen in the justification, from the limited edition of 300 in all. "[Bryen] crée aussi des assemblages d'objets insolites qui poursuivent leur 'aventure.' En 1937, dans sa conférence sur 'l'aventure des objets,' (texte qu'il publie la même année), il décrit ses expériences plastiques en tenant de les interpréter lucidement. Avec humour, il appelle certains de ses objets ses 'bryoscopies'" (*Biro/Passeron*). Bryen had previously collaborated with Ubac on a small book of poems and photographs in 1934, "Actuation poétique." Here Ubac participates under the pseudonym Ubac Michelet. Text browned, as usual; a fine copy. Paris (Collection Orbes), 1937. \$2,500.00  
*Biro/Passeron* p. 70

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**(UBAC)** Lescure, Jean  
Exercice de la pureté. Texte de Jean Lescure. Cinq photographies de Raoul Ubac, suivies de "L'envers de la face." ("Messages." *Cahier* 3.) 28, (2)pp., 5 halftone plates (1

double-page). 4to. Tan wraps., printed in red and black. Glassine d.j. One of 250 hand-numbered copies, from the limited edition of 258 in all.

Published near the close of Ubac's involvement with photography (and indeed with Surrealism), this book contains some of Ubac's best-known images, including the solarized "Le combat de Penthésilée" and "Nébuleuse," one of the first photographs made with a 'heated' negative. "During World War II, Ubac sought refuge in Carcassonne with Magritte and Louis Scutenaire. In 1941 the catalogue of his last show of photographs at the Galerie Dietrich in Brussels carried a preface by Paul Nougé. With Magritte, Ubac edited the review 'Invention collective' and participated in the Main à Plume group (1940). His association with the circle around the periodical 'Message,' edited by Jean Lescure, provided the opportunity to continue his collaboration with other poets, including Éluard and Raymond Queneau. [Five] of his photographs illustrated Lescure's book, 'Exercice de la pureté' (1942)" ("L'amour fou"). A little light wear to the covers. Presentation copy, inscribed "pour Auguste Anglès/ en attendant de repartir/ d'une littérature scandaleuse/ dont l'ai bon espoir de le voir/ prendre la défense/ Jean Lescure/ 10 mai 1943." Auguste Anglès (1914-1983), journalist and literary scholar, wrote for the resistance journal "Confluence" during the War.

Paris (Lucien Cario Imprimeur), 1942. \$1,750.00  
*Krauss, Rosalind & Livingston, Jane: L'amour fou* (1985), p. 237

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**(UBAC)** Crégut, Robert

Le trou de serrure. Nouvelles illustrées par Ubac. (Club du Soleil Noir.) 152, (6)pp. 7 full-page illus. by Ubac. Dec. wraps. (with design by Ubac). Publisher's slipcase (black boards). One of 175 numbered copies on offset Sirène



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Arjomari, with an original color etching by Ubac, signed and numbered in pencil, loosely inserted as issued, from the edition of 242 in all. A collection of seven short stories by Crégut—praised by Sartre, Péret, Leiris, and others in the postwar Surrealist ambit—written between 1964 and 1966, after over a decade of silence. The striking Ubac etching is printed in extremely high relief. An unopened copy; small repair on front cover.

Paris (Le Soleil Noir), 1968.

\$1,250.00

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#### VIEW

"Through the eyes of poets." Charles Henri Ford, editor. Series I, No. 1 - Series VII, No. 3, October 1940 - Spring 1947 (all published), lacking 2 issues: Series I, Nos. 3 and 4/5. Prof. illus. Format varies: Series I in tabloid folio; Series II in sm. 4to.; Series III-VII in lrg. 4to. Series I in self-wraps.; Series II-VII in dec. wraps. Special issues are devoted to Surrealism, Ernst, Tchelitchew/Tanguy, "Vertigo," and Marcel Duchamp (designed by the artist).

"Among the many literary and art reviews which sprang up in the United States during the last war, it was certainly 'View' which—although never in any way an 'official' organ of the movement—provides the most striking evidence of the gradual penetration of American intellectual life by the ideas and themes of Surrealism" (Marcel Jean). "When Breton reached New York, he found 'View,' an avant-garde literary magazine edited by Charles-Henri Ford, most sympathetic to the surrealists. One of its regular contributors, Nicolas Calas, in particular, was to become a

close friend of Breton, and edited the special surrealist number October/ November 1941, which contained an interview with Breton by Charles-Henri Ford, and contributions by Masson, Georges Henein (from Cairo), Seligmann, Ernst ('The Hundred Headless Woman') and Benjamin Péret, and communications from surrealists in America and abroad. Breton was asked the memorable question, had he ever dreamed of Hitler, and then his impressions of New York, in which he reveals an interest in flora and especially in the butterflies of the surrounding countryside, rather than the skyscrapers of New York" (Ades). Issues of the Series I are rare, and sets so nearly complete as this—lacking only two issues from the first series—are very difficult to obtain.

New York, 1941-1947.

\$6,500.00

*Ades pp. 375, 383ff.; Gershman p. 54; Rubin 482; Jean p. 318; Reynolds p. 126; Milano p. 570ff.*

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(VOSTELL) Dufrêne, François & Vostell, Wolf

TPL. "Tombeau de Pierre Larousse." Poésie von François Dufrêne. "Décollagen" (Abrisse) (1956-1961) von Wolf Vostell. "Oreille pour un tombeau" (Ohr für ein Grab): Einführung von Alain Jouffroy. (60)pp., Japanese-bound. 23 full-page serigraphs by Vostell, printed in black, integrated with concrete poetry, also of Vostell's design. Sm. oblong folio. Wraps. Glassine d.j. Though not stated, the edition was limited to 300 copies.

"Die Décollagen wurden in den Jahren 1956 bis 1962 in den verschiedensten Strassen einiger europäischer Grossstädte



von Vostell gefunden und ausgewählt." This very beautiful publication is a collaboration between the Nouveau Réaliste artist and writer François Dufrène and Wolf Vostell—both leading exponents of *décollage*. "Throughout the 1950s, [Raymond Hains] and other artists associated with Nouveau Réalisme, notably Jacques Villeglé (b. 1926), François Dufrène (b. 1930) and Mimmo Rotella, applied the technique consistently to printed posters; they are sometimes referred to as 'affichistes' and their pictures as 'affiches lacérées.' Wolf Vostell, who was not a Nouveau Réaliste, also developed the process, having noticed the word in 'Le Figaro' on 6 September 1954, where it was used to describe the simultaneous take-off and crash of an aeroplane. He appropriated the term to signify an aesthetic philosophy, applied also to the creation of live performances, by which the destructive, violent and erotic events of contemporary life were assembled and juxtaposed" (Kristine Stiles, in *The Dictionary of Art*). A very fine copy. Wuppertal (Verlag der Kalender), 1961. \$1,750.00

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#### WIEN. VEREINIGUNG BILDENDER KÜNSTLER ÖSTERREICHS SECESSION

XIV. Ausstellung der Vereinigung Bildender Künstler Österreichs Secession Wien. Klinger, Beethoven. April-Juni 1902. Introduction by Ernst Stöhr. 85, (13)pp. Prof. illus. in original woodcut, including 16 full-page plates (of which 9 printed in golden yellow and black) by Ferdinand Andri, Rudolf Jettmar (2), Friedrich König (2), Max Kurzweil, Maximilian Lenz, Wilhelm List, Elena Luksch-Makovsky (2), Karl Moll, Koloman Moser, Felician Freiherr v. Myrbach, Emil Orlik (2), and Ernst Stöhr. Title-page design (a reduction of a poster) by Alfred Roller. 83 initial letters (of which 62 printed in yellow and black), designed by Koloman Moser and others. Printed on uncut heavy wove paper. Lrg. sq. 8vo. New dec, boards, 1/4 vellum gilt (Gehrich). Particularly striking are the superb artists' monograms, mostly printed in color, which dramatically accompany the listing for each work of art included in the exhibition, designs that can be considered prototypes of the monograms that the Wiener Werkstätte artists and craftsmen later affixed to their products. A handsomely rebound copy, very fresh.

Wien, 1902. \$2,500.00  
*Turn of a Century 119; Kallir, Jane: Viennese Design and the Wiener Werkstätte (New York, 1986), p. 123f.*

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#### ZERO. Vol. 3

Dynamo. Otto Piene & Heinz Mack, editors. (300)pp. Prof. illus. The lower half of one leaf of text in the Yves Klein chapter is burnt away; multiples mounted on the last leaf: burnt matchstick (Daniel Spoerri,) and a sunflower seed (Jean Tinguely); all as issued. Oblong 4to. Printed wraps. Texts and illustrations by Enrico Castellani, Lucio Fontana, Yves Klein, Heinz Mack, Piero Manzoni, Otto Piene, Daniel Spoerri, Arnulf Rainer, Dieter Roth, Jean Tinguely, and Günther Uecker. The final issue of the seminal Gruppe Zero magazine. Discreet stamp inside front cover; an unusually fresh copy, complete with the matchstick and sunflower seed.

Düsseldorf, 1961. \$950.00  
*Kellein, Thomas: "Fröhliche Wissenschaft": das Archiv Sohm (Staatsgalerie Stuttgart, 1986), no. 90, p. 65; The Art Press p. 45; Pindell p. 107*



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# THE E.C. GOOSSEN ARCHIVE

Eugene C. Goossen (1920-1997) was one of the most perceptive and influential critics and curators in the New York art world for some three decades, from the end of abstract expressionism through the era of minimalism and conceptual art. His wife, Patricia Johanson, is increasingly recognized as one of the most important environmental sculptors and landscape designers at work today. This collection brings together papers from their archives, together with a selection of related works of art.

The heart of the archive is an extensive selection of hundreds of letters, primarily to Goossen, by a wide range of artists and critics from the 1950s through 1990s, including Carl Andre, Joseph Cornell, Alexander Dorner, Paul Feeley, Herbert Ferber, Dan Flavin, Helen Frankenthaler, Clement Greenberg, Ray Johnson, Ellsworth Kelly, Robert Morris, Robert Motherwell, Howard Nemerov, Barnett Newman, Georgia O'Keeffe, Ad Reinhardt, David Smith, Tony Smith, and others. As this archive reveals, many distinguished artists and writers respected Goossen enormously for his acuity as a critic, and warmly valued his friendship; Tony Smith made him executor of his estate.

Among the works of art is an important series of seven maquettes for sculpture by Tony Smith, small-scale sketches for sculptures in the "For" series of 1969, of which monumental versions were realized in bronze. Other works of art include drawings by Carl Andre, Robert Smithson, Ellsworth Kelly, and Tony Smith (two of which were shown in "The Art of the Real" at the Museum of Modern Art in 1968); a collage by Joseph Cornell, and watercolors by Paul Feeley (as well as a significant group by him of silver-print photographs). Extensive files from Goossen's papers are included, including retained copies of many letters to artists, correspondence with critics, curators, editors, and others, and notes relating to his exhibitions, publications, and academic projects.

Eugene C. Goossen was professor of art history at Bennington College and at Hunter College of City University of New York. He organized and curated some fifty exhibitions in the course of his career, including shows at the Museum of Modern Art and the Whitney Museum of American Art. In the 1950s and 1960s, he was instrumental in establishing Bennington as a vital place for contemporary art, organizing the first retrospectives for Barnett Newman and Motherwell, and very early shows of Morris Louis, Kenneth Noland, and Jules Olitski, among others. His noted exhibition "8 Young Artists" in 1964 was Carl Andre's very first show, and is widely regarded as the first exhibition of minimal art. His books include "Stuart Davis" (New York, 1959), "The Art of the Real" (1968), "Helen Frankenthaler" (New York, 1969), "Ellsworth Kelly," and "Herbert Ferber" (New York 1981).

The collection is available *en bloc* only. Further details and price on request.

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