

# BARBARO TO BROUTIN

catalogue 157



ars libri ltd.

# BARBARO TO BROUTIN

Early Art Literature / Lettrism / Modern Avant-Garde

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**BRY, JAN THEODOR DE & BRY, JAN ISRAEL DE**

*Alphabeta et characteres, iam inde a creato mundo ad nostra usq. tempora; apud omnes omnino nationes usurpati; ex variis autoribus accurate depromptj. artificiosè et eleganter in aere efficti et recèns foràs dati. 6ff.* including fully engraved dec. title, and letterpress text (including dedication with large engraved design), and 51 engraved plates (including a repeat of the dedication engraving with no surrounding letterpress, and a decorated alphabet arranged two letters to the plate on 12 plates; lacking plate N1). Fine modern marbled boards, 3/4 brown morocco gilt. Slipcase case (cloth, edged in morocco).

First edition, published simultaneously with a German-language issue ("Alphabeten, und aller art Characteren..."). The alphabet plates include representations of Chaldaean, Syriac, Hebrew, Coptic, Arabic, Samaritan, Greek, Illyrian, Croatian, Armenian, and Roman, among others, many of these in several different varieties, as well as national varieties of lettering styles—German, Flemish, French, and other—also demonstrating upper and lower cases and styles of script. Following these are 12 plates with an alphabet of 24 elaborate Mannerist initial letters by the de Bry brothers, exquisitely ornamented with lions, horses, unicorns, dogs, monkeys, cats, peacocks,

turkeys, pelicans, owls, butterflies, beetles, spiders, bees, and a profusion of flowers, berries, and vines. The final three plates (of four published in the concluding section) include six handsome monogram devices for the brothers themselves and others, and two quatrains of verse in rebus form.

This copy lacks one plate in the final series, a fine acrobatic alphabet. It includes, however, the beautiful and very elaborate dedication engraving, which is not always present—a complex wreathed monogram for Count Philip Louis II of Hanau-Münzenberg, set between elegant figures of Justice and Truth, who stride forward from columned niches bearing scales and a mirror. This engraving is also added to the letterpress dedication leaf (which in some copies is left blank in this area).

Like all other copies we have seen described, this volume does not include plate A1, and it would appear that it was never present, as Becker speculates with reference to the German issue of the work. Several leaves newly mounted on stubs, lower right corner of final plate renewed in blank margin; title with expertly mended clean tear and one small abrasion at platemark; generally a fine, clean copy.

Francfordij (Io. Theodorum et Io. Israelem de Bry), 1596.

\$25,000.00

*Hollstein Dutch and Flemish IV.37, nos. 119-169; Bonacini 290; cf. Becker: Hofer Collection 59 (citing German-language edition); Berlin 5283; Guilford p. 369; Brunet I.1309; Graesse VIII.124*



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**CHARDIN, JEAN**

Le couronnement de Soleïmaan troisième, roy de Perse, et ce qui s'est passé de plus mémorable dans les deux premières années de son règne. 38, 460 [vere 476], (2)pp. Fully engraved dec. half-title, depicting the coronation ceremony, and 1 hors-texte plate depicting the crown, and sword and dagger. 3 fine figurative culs-de-lampe; engraved lettrines. Contemporary French gilt-panelled red morocco (rebacked, retaining original backstrip). A.e.g.

First edition. "[A] titillating account of the intricate court politics which provoked the succession crisis surrounding the coronation of Suleiman III...the first of many literary enterprises which in time established Chardin's reputation as a careful and astute orientalist" (ODNB). The French merchant-jeweller Chardin (1643-1712) attended the 1669 coronation returning from India during his second journey to the East. Light wear; a handsome copy. Paris (Claude Barbin), 1671. \$4,500.00

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**CHEVREUL, M.E.**

De la loi du contraste simultané des couleurs, et de l'assortiment des objets colorés, considéré d'après cette loi dans ses rapports avec la peinture, les tapisseries des Gobelins, les tapisseries de Beauvais pour meubles, les tapis, la mosaïque, les vitraux colorés, l'impression des étoffes, l'imprimerie, l'enluminure, la décoration des édifices, l'habillement et l'horticulture. Introduction by Henri Chevreul. (6), xvi, 571, (1)pp., 40 plates (of which 36 chromolithographs; many folding). 9ff. hors texte printed in letterpress on brightly colored stocks. Guards. Stout sm. folio. Newly rebound, preserving the publisher's original printed front board and a portion of the backstrip.

The beautiful, lavishly printed edition of Chevreul's great work of color theory, first published 1839, which was to exert enormous influence on Seurat and Neo-Impressionism. The first edition even in the nineteenth century was very rare; it was reissued here, edited by his son, in a grander format on the centennial of the Imprimerie Nationale. Scattered foxing in the text, not affecting plates. From the library of Edward Tufte, with his ex-libris.

Paris (Imprimerie Nationale), 1889. \$5,000.00

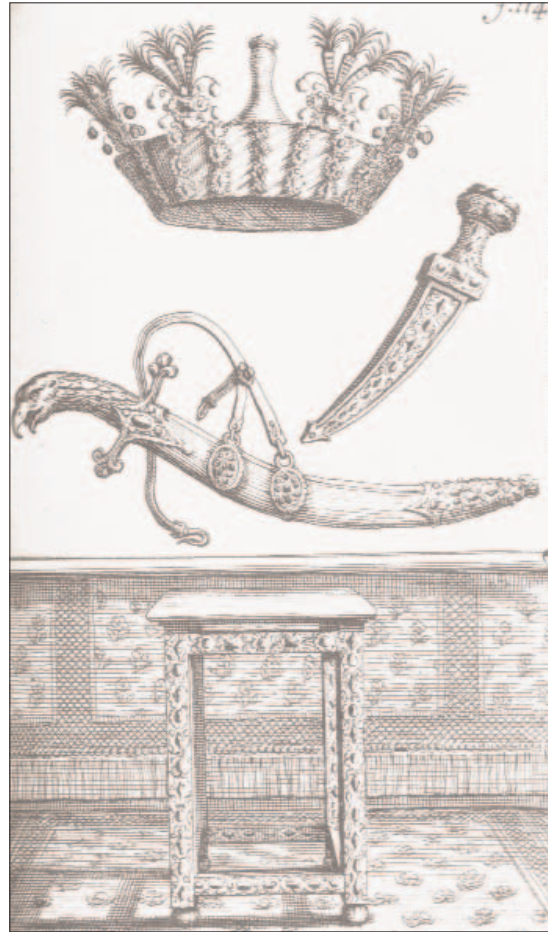
Herbert, R.L.: 'A Color Bibliography, II: Additions to the Faber Birren Collection of Color' (Yale University Library Gazette, LIII, July 1978), no. 144; Edelstein 2914; Wurmfeld: Color Documents 16

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**DELLA VALLE, PIETRO**

Voyages de Pietro Della Valle, gentilhomme romain, dans la Turquie, l'Égypte, la Palestine, la Perse, les Indes Orientales, & autres lieux. Nouvelle édition, revue, corrigée & augmentée. 8 vols. 2 engraved portraits, and 6 copper-engraved plates (of which 5 are plans). Fine contemporary mottled calf, handsomely gilt at spine.

A later French edition of the work first published in Rome in 1650-1653, written in the form of 54 letters from the author to the Neapolitan physician Schipano; the first French translation appeared in 1661-1664. "The prince of all such travellers is Pietro de la Valle, the most insatiate in curiosity, the most intelligent in apprehension, the fullest and most accurate in description" (H. Yule, after Cox). Della Valle's journey, undertaken over twelve years, took him through the Near East, Persia, and India, and, on his



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return, through Arabia, Cyprus, Malta and Sicily. "Della Valle left Venice in 1614 on a pilgrimage to the Holy Land. From there he travelled through Syria to Persia, where he married the Circassian Setti Manni and spent some time at the Court of Shah Abbas. He carried on his travels to the west coast of India, finally returning to Italy in 1626. The greatest number of letters are dated from Persia... Ten letters are dated from Constantinople" (Blackmer). A very handsome and fresh copy, with the rococo ex-libris throughout of M. Huvier du Mée.

Rouen (Robert Machuel), 1745. \$4,500.00

Cf. (citing various editions): Blackmer 1712; Tobler 95; Cox I.273; Wilson p. 234

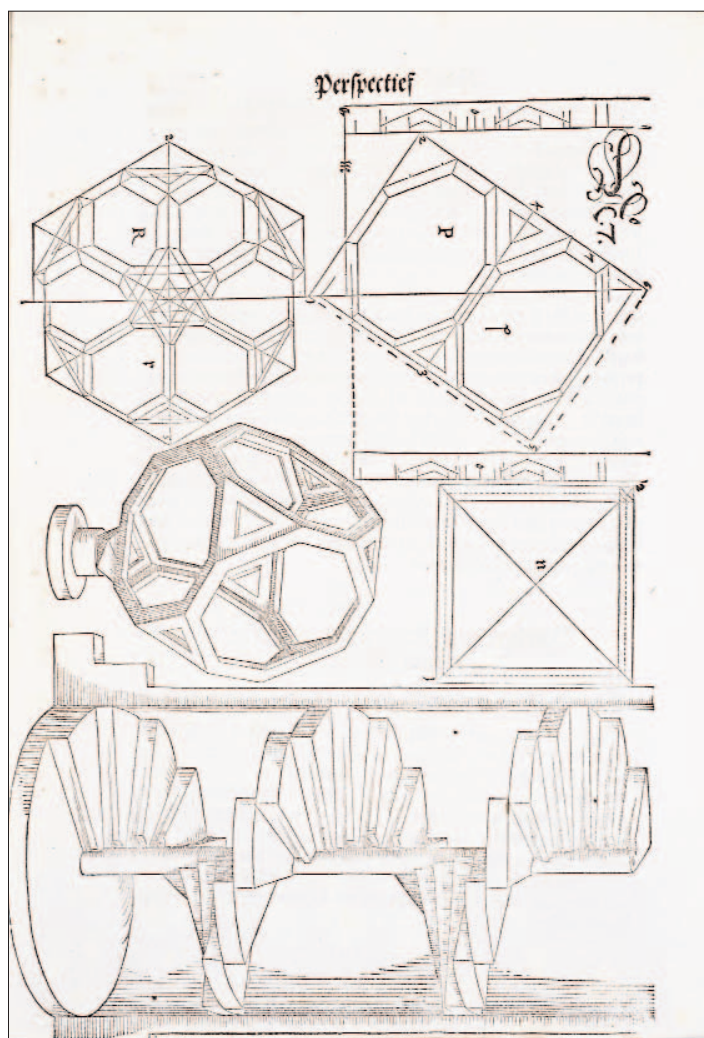
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**EPISTOLAE ET EUANGELIA TOTIUS ANNI**

ex praescripto Missalis Romani, sacrosancti Concilii Tridentini decreto restituti, S. Pii V Pontificis Maximi jussu editi, et Clementis VIII primum, nunc denuo Urbani Papae Octavi auctoritate recogniti ad majorem Ecclesiarum commoditatem. (8), 276, xlviii pp. Engraved title-page vignette and frontis.; wood-engraved lettrines throughout. Portions printed in red and black, including musical scores. Folio.

In a very fine and elaborate contemporary Portuguese rococo red morocco binding, the covers richly gilt with centerpieces of floral ornament and interlaced borders on





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both covers, and with massive rocaille metal clasps. Raised bands. Inner dentelles, all edges gauffered and gilt, ribbon markers, each finished with a braided knot at its end. Ex-libris Peter A. Wick.

Antwerpiæ (Ex Architypographia Plantiniana), 1781.

\$6,000.00

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#### **HORACE [QUINTUS HORATIUS FLACCUS]**

Quinti Horatii Flacci Opera. 2 vols. (30), 264, (22), 191, (13)pp. Engraved throughout, with plates, portraits, vignettes and initials by John Pine. 4to. Very fine contemporary French dark green morocco gilt, the covers ruled with triple fillets, the spine gilt in compartments with scallop shells. "Pine's Horace marks a high point of Augustan taste.... Pine's complete command of his craft makes this the most elegant of English eighteenth-century books in which text and illustrations alike are entirely engraved" (Ray). A superb copy.

London (John Pine), 1733.

\$5,000.00

Ray, Gordon N.: *The Illustrator and the Book in England, 1790-1914* (New York, 1976), no. 3; *Cicognara* 1102; *Brunet* III.320

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#### **LENCKER, HANS**

Perspectiva. Hierinnen auff's kürtste beschreiben... ein newer besonder kurtzer doch gerechter... weg, wiew allerley ding es seyen Corpora Gebew oder was möglich zuerdencken und in grund zu legen ist verrückt oder unverrückt, ferner in die Perspetyf gebracht werden mag.... (12)pp., XXIX, (1)ff., 1 double-page woodcut plate. Elaborate woodcut title-page frame, 10 full-page woodcut illustrations and diagrams in text. Fraktur lettrines. 290 x 195 mm. Lrg. 4to. Modern boards, 3/4 vellum.

First edition, "sehr selten geworden" (Thieme-Becker), of this Kunstbüchlein, one of several important perspective manuals of this kind published in Nuremberg from the mid-century on. Later editions of the book appeared in 1595 and 1616.

"The Nuremberg perspectivists specialised in the portrayal of geometrical bodies, particularly the Platonic solids and their derivatives. The impulse for this came not only from Dürer but also from the printed edition of Pacioli's 'De Divina proportionibus' (1509). The illustrations Leonardo provided for Pacioli's treatise portrayed the geometrical bodies both in their solid form and in a skeletal manner in such

a way as to display their complete configuration in space.... A series of Nuremberg authors adopted these motifs in their printed books. Augustin Hirschvogel's 'Geometria' appeared in 1543, Lorenz Stoer's 'Perspectiva' in 1556, Wenzel Jamnitzer's 'Perspectiva corporum regularium' in 1568, Hans Lencker's 'Perspectiva' in 1571—all of which contained variations on the regular and semi-regular solids—and in 1567 Lencker published his charming 'Perspectiva literaria,' a kind of A B C of perspective in which three-dimensional letters are displayed from every conceivable angle" (Kemp).

Like his brilliant contemporary Wenzel Jamnitzer, Hans (Johannes) Lencker the elder (d. 1585) was both a virtuoso goldsmith and an inventive and ingenious book artist, exemplary of Nuremberg's particular idiom of Mannerism. Following the publication of his "Perspectiva," Lencker was called to Dresden to serve as perspective master in the court of the Elector Christian I. A little very pale foxing and spotting; quite a nice copy. Very rare.

Nürnberg (Dietrich Gerlatz), 1571. \$10,000.00  
VD 16, L 1147; Vagnetti Ellb27; Berlin 4696; Thieme-Becker XXIII.45; British Museum, STC German Books 493; Honeyman 1985; Kemp: *The Science of Art* p. 62f.; Kruft, *Geschichte der Architekturtheorie*, p. 188; Schlosser p. 280; Graesse IV.160

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#### MARIE DE LAUNAY [VICTOR]

L'architecture ottomane. / Usul-i Mi'mari-yi 'Osmani. vii, 86, (1), 58pp., 190 lithographic plates (14 color, by Montani). Lrg. folio. Later board portfolio with ties (worn). Contents loose, as issued. Parallel texts in French and German, with supplementary fascicle (58pp.), containing the text in Osmanli.

Divided into monographic and topical sections, the portfolio gives an overview of Turkish architecture and decoration. Its historical portion includes extremely rich documentation of the Yechil-Djami (Green Mosque) as well as other mosques, tombs, fountains and other classic monuments; the portion devoted to decoration covers floral ornament, decorative borders, window design, sculpture in wood and marble, faience, wall paintings, and other subjects.

The work was published under the aegis of the President of the Imperial Ottoman Commission for the Vienna Exhibition of 1873, Edhem Pasha. Its author Victor Marie de Launay—the French-born architect misidentified in OCLC and most bibliographical records as "Launay, Marie de"—was a leading figure in Ottoman intellectual life in the late nineteenth century; he was also the coauthor, with Osman Hamdi Bey (later the director of the Imperial Museum of Antiquities in Constantinople, and Orientalist painter) of an important study, "Les costumes populaires de la Turquie en 1873." The portfolio is noteworthy as well for the participation of the famous photographer and printmaker Pascal Sebah, who was responsible for the production of the plates.

Collation of the work is extremely chaotic, owing to the misnumbering of numerous plates (each section being separately numbered) and the inclusion of plates not called for in the tables. A few plates with marginal tears and other damage; generally in quite fine condition. Rare, particularly with the Osmanli text.

Constantinople (Imprimerie et lithographie centrales), 1873.  
\$7,500.00

Özege, M.S. *Eski harflerle*, 22215

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#### MITELLI, AGOSTINO, et al.

A Sammelband of three suites of architectural ornament by Bolognese artists of the seventeenth century: Agostino Mitelli, Domenico Santi, and Pietro Beni. 4to. Contemporary flexible boards. All leaves numbered a contemporary hand, in a different sequence than bound. Title of the first suite with small marginal loss at lower inner corner; intermittent light soiling; generally in fine condition. An album of three Bolognese suites for architectural design and decoration by Agostino Mitelli and others, published as pattern books for artists and designers. Contents as follows:

**1. Santi, Domenico. Varii modioni del Sig. Domenico Santi cavagliere.** [Bologna], 1683. 12 copperplate-engraved plates, including dec. title. Plate size: ca. 160 x 114 mm. (ca. 6 1/4 x 4 1/2 inches). Designs for brackets and corbels, involving foliate and grotesque ornament, all very freely drawn. Unknown to Guilmar, who cites only Santi's "Primo libro di soffitti" ("Nous n'avons pas rencontrés d'autres livres"). *Berlin* 576

**2. Mitelli, Agostino. Agostino Mitelli inventore e dipinse.** Marc'Antonio Chiarini disegnò, et intagliò. Marc'Antonio Fabbri forma in Bologna. 6 etched plates, including dec. title, 5 with credit, "Mitelli inv. et pin.," through-numbered. Plate size: ca. 205 x 125 mm. (ca. 8 1/8 x 4 7/8 inches). Designs for balusters, columns, piers, quoins and other elements, for stairhalls, vestibules, and parapets.

Mitelli (1609-1660), father of Giuseppe Maria Mitelli, was one of the preëminent quadratura painters of the century, creating a manner known as the "Bolognese style" that



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remained in fashion until the advent of Neoclassicism. He produced four sets of prints for architectural design and ornament. "Almost nothing is known about Marcantonio Chiarini (1652-1730) except for several series of prints, like his 'Vedute di prospettiva' of 1699" (Fuhring). The suite is undated, though one plate is dated 1650 over a doorway. *Berlin* 2618; *Guilmard* p. 314; cf. *Fuhring, Peter: Design Into Art* (London, 1989), no. 187

**3. Beni, Pietro. Vasi, et urne, intagliate p Pietro Beni.** N.p., n.d. 10 copperplate-engraved plates. Plate size: ca. 120 x 90 mm. (ca. 4 3/4 x 3 1/2 inches). Undated, the suite is perhaps circa 1700. Little is known of Pietro Beni, cited as "18th century?" by Thieme-Becker. Some of the designs, which are atmospherically detailed and in landscape or architectural settings, are proposed on a mammoth scale, dwarfing pensive bystanders: monumental funerary urns, an immense foliate vase supported by a horse and two attendants. *Guilmard* p. 321; *Thieme-Becker* III.325

\$9,500.00

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#### MITELLI, GIUSEPPE MARIA

*Alfabeto in sogno, esemplare per disegnare.* Etched title-page, etched preface, 23 etched plates, signed "G.M. Mitelli I. e F." at lower left, printed on buff-colored heavy laid stock with "Panzano" watermark. Lrg. 4to. Marbled boards. Slipcase.

An alphabet (omitting J, U, W) of letters formed from human or mythological figures, in a range of postures and activities, sometimes fantastical (three satyrs leaning on staves: M), sometimes mundane (a servant bearing a fish on a salver: E). In the margins of each are facial elements and other parts of the body intended as models for drawing; above most letters is an animal or bird whose name begins with the letter. Each plate is accompanied by a rhymed tercet below the margin. The preface, "A suoi scolari," is framed by drawing tools: pens of various types with an ink bottle, a straight-edge, and a compass. "E il capolavoro del Mitelli" (Bonacini).

The date of issue of the book may be open to question. The Getty copy, which conforms to this one in its watermark and other details, is dated "1683 [i.e. 17—?]." Altogether three copies in the US are recorded in OCLC, RLIN, and NUC together, at the Houghton Library, New York Public, and the Getty. The prints are in beautiful, clear impressions, with plate tone. Intermittent wear and soiling, the plates mounted on heavy stubs in the binding; portions of the margins renewed or reinforced.

Bologna, 1683 (?)

\$20,000.00

*Bonacini* 1196; *Berlin* 5289; *Guilmard* p. 319.38; *Varignana, F.: Giuseppe Maria Mitelli* (Bologna, 1978) 243-267; cf. *Reed, Sue Welsh & Wallace, Richard: Italian Etchers of the Renaissance & Baroque* (Boston, 1989), p. 145f.

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#### MURPHY, JAMES CAVANAH

*The Arabian Antiquities of Spain.* (2), 21, (1)pp., 2 engraved dec. title-pages, 102 engraved plates, by various hands after drawings by Murphy (numbered 1-97, with plates added to nos. 8, 79, 80, and two added to no. 85). Lrg. folio. Contemporary heavy marbled boards, 3/4 calf (newly rebacked, preserving most of the original calf back-strip gilt). A.e.g.

The Irish architect and antiquary James Cavanah Murphy (1760-1814) spent the years 1802-1809 in Spain, where he undertook a concentrated study of Moorish architecture, making detailed drawings and analyses of the Alhambra and the Mosque at Córdoba that formed the basis of this majestic and important book.

The work was edited and completed by the antiquary Thomas Hartwell Horne, following Murphy's death in September 1814, when both the text and plates were nearly in a finished state. Apart from plans and elevations, the plates include many interior views and romantic depictions of the monuments in the surrounding countryside, and reproductions of wall paintings,





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decorative pavements and ceilings, and Kufic inscriptions, vases and other manifestations of Moorish art and decoration.

"The interesting but imperfect descriptions of the remains of Arabian Art, exhibited in the volumes of some modern travellers, as existing in the once renowned Mohammeden cities of Granada, Cordova, and Seville, excited in the author an ardent desire to visit them. He accordingly embarked for Spain, and arrived at Cadiz early in May, in the year 1802; whence he proceeded to Granada, through lower Andalusia. The Governor of the Alhambra, desirous that the knowledge of its splendid architectural remains should be accurately transmitted to posterity, obligingly facilitated the author's access to that royal palace, at all hours of the day; while he was employed in the agreeable task of measuring and delineating its interior works. Equal facilities were offered at Cordova, the remains of whose celebrated Mosque and Bridge were delineated in the former part of the present volume. Seven years were

unremittingly devoted to these delightful pursuits; and since the author's return to England in 1809, nearly seven years more have been wholly given to preparing for publication the present work. The admirers of the Arts are here presented with the result of fourteen years continued labour, executed at an expense of many thousands of pounds; - in the hope that, by the union of the graphic art with the descriptions of the engravings annexed, such facilities will be afforded, as shall enable the reader to form an accurate estimate of the very high state of excellence, to which the Spanish Arabs attained in the Fine Arts, while the rest of Europe was overwhelmed with ignorance and barbarism" (from the Introduction). Intermittent foxing, browning and spotting; tears in the margins of some 6 plates (1 extending slightly into the subject), first several leaves of text creased; other incidental wear. London (Cadell & Davies), 1813 [1815-1816]. \$8,000.00 *RIBA: Early Printed Books* 2220; *Palau* 186308; *Dobai III.1393, 1475; Brunet III.1955; Graesse IV.631*

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**PERRET, CLÉMENT**

*Exercitatio alphabetica nova & vtilissima, varys expressa lingvis et characteribvs: raris ornamentis, vmbris, & recisibus, picture architecturaeque, speciosa. Nusquam ante hac edita. Clementis Perreti Bruxellani, nundum 18. annum egressi, industria.* [A new and most useful alphabetical exercise, set out in various languages and characters, resplendent in rare ornamentation, shadings and perspectives derived from imagery and architecture: never previously published. The work of Clemens Perret of Brussels, still in his eighteenth year.] Engraved title-page [plate 1], engraved plates 2-33. Complex grotesque and strap-work Mannerist ornamental borders on all leaves. Watermark: cluster of grapes. Oblong 4to. Nineteenth-century marbled boards, 3/4 cloth, with gilt red leather supralibros. Modern cloth slipcase.

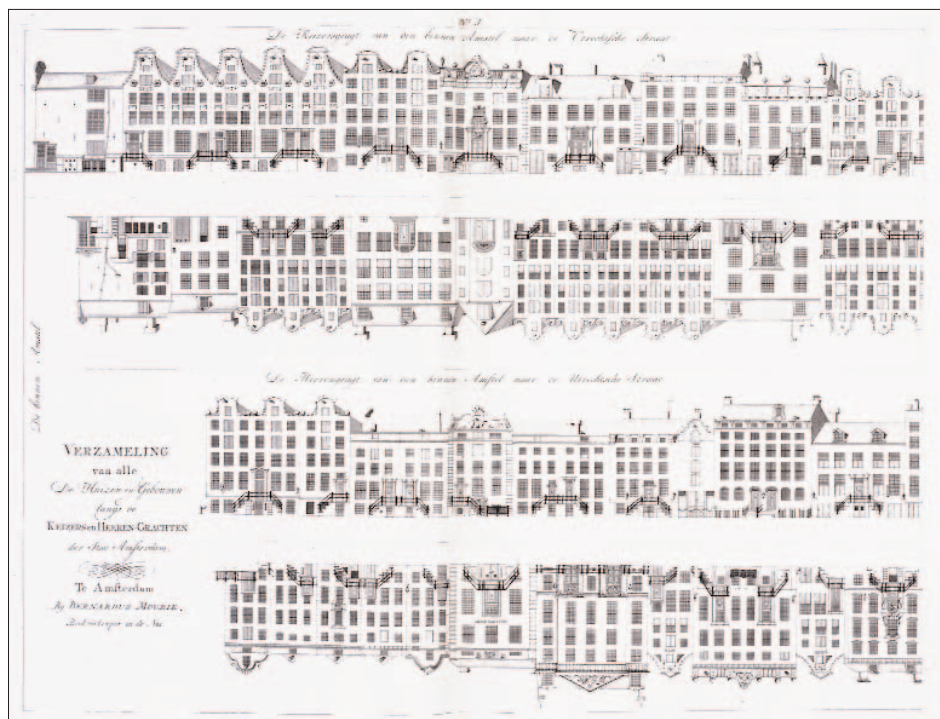
**The exceedingly rare first issue** of the first edition of this masterpiece in the history of writing and calligraphy, whose remarkable beauty and innovative character established it as the model par excellence for a whole series of books published in the Netherlands from 1594 on. That it is the work of an eighteen year-old boy is nothing short of astonishing.

"The 'Exertatio' may be looked upon as a showpiece, a special collector's item suitable for princes, nobility and wealthy burghers, to be coveted by all lovers of penmanship. Presented in a large format, its beautifully written title, and exemplars all set within imaginative, intriguing, and richly decorated borders, no writing-book had hitherto been such a form. An additional feature which will have made the book even more attractive for collectors was the fact that never before had a writing-master's book been reproduced in copper engraving. Quite apart from the aesthetic advantages or disadvantages this method entailed

in comparison with woodcut, hitherto used for reproducing script, this was a technical first.... Add to this that until then the models in such a book had never yet been written in so many languages, seven in all, and each of them in its appropriate hand" (Croiset van Uchelen). "With the exception of Neudörffer's early experiments with etched lettering samples, Perret's book is the first intaglio writing manual" (Becker). Among its many marvels of the calligraphic inscriptions are a plate of mirror writing, and a calligram in the form of four mirrored hearts, braided in a single line of text.

Significant aspects of the book's history remain uncertain, as does much of the author's mysterious biography. The design of the 'Exercitatio's' elaborate grotesque and strap-work ornamental borders has been attributed by some authorities to Perret and by others to Hans Vredeman de Vries, and opinion is divided on the engraving of the borders, attributed variously, and uncertainly, to the Doetechum brothers, to Jacob Floris, and to Ameet Tavernier. (The writing samples are assumed to have been engraved by Cornelis de Hooghe.) Perret himself (1551-1591), whose even rarer "*Eximiae peritiae alphabetum*" followed the "*Exercitatio*" two years later, in 1571, virtually disappears from view for two decades before his early death. The great seventeenth-century Dutch calligrapher Jan van den Velde, in a testimonial statement discovered by Croiset van Uchelem, implied that Perret had entered the service of Queen Elizabeth I of England as her personal tutor in the Italian hand—a circumstance that could explain Perret's complete absence from Netherlandish documents, though there are equal arguments to dispute its accuracy.

In a census of extant examples, Croiset van Uchelen has located only four copies of the first issue, among the twenty-six copies of the book in public collections throughout the world (Amsterdam University Library;







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Sächsische Landesbibliothek, Dresden; British Library; Victoria and Albert Museum). Apart from the fact that the plates in the first issue are unnumbered, printed before the addition of roman numerals, the text exhibits numerous differences from later issues; Croiset van Uchelen has identified more than sixty points, mostly of errata, which were later rectified, beginning with the first word of the title. In addition to changes in spelling and line-breaks, there are other corrections, such as a small panel in the border of the title-page, which in the first issue identifies the engraver Cornelis de Hooghe as "Bredanus Sculpsit"—an error, de Hooghe having been born in The Hague and not Breda. In later issues, the statement is replaced with the words "Sculptor Literarum."

Very soon after, the sale and exclusive distribution of the book was contracted to Christopher Plantin, and a privilege leaf was added to copies of it, both in letterpress and in engraved form. Croiset van Uchelen identifies as the second and third issues of the book those copies which include the two versions of the privilege. The fourth issue consists of copies in which the text is fully corrected, but which do not contain the privilege leaf. Croiset van Uchelen speculates that Perret distributed copies of the first issue himself, and that Plantin insisted on correcting the faults of this first "varies" edition before releasing it under his imprint.

The Wick copy is of special interest not only for being one of a very small number of surviving copies of the issue actually handled by the youthful author himself. It also exhibits intriguing additional features which may possibly shed light on the history of the book. To begin with, the two panels on the title identifying Cornelis de Hooghe as "Bredanus Sculpsit" have been scraped away: the frames

around them are untouched, but both inscriptions within have been carefully effaced from the surface of the paper. Likewise, where these two inscriptions are repeated on the last leaf, once again in small panels in the elaborate border, they have been once again painstakingly scraped away.

Furthermore, three leaves in the book (ff. 6, 28 and 33) are in the second issue in all particulars of their engraved texts, though at the same time none of these leaves are numbered (which all states after the first are recorded to be). On one these, f. 28, is a short contemporary annotation, "como la" reiterating two words in the first line with an additional flourish above, conceivably a proposed alteration of the engraved calligraphy. (The same hand has added a small six-word annotation on the blank verso opposite, which we are not able to decipher.)

These anomalies suggest that we are dealing with a very early transitional issue, before the work was perfected to Plantin's satisfaction. A noticeable variation in the strength of the impressions throughout this copy—some plates dark and emphatic, some silvery—would be consistent with this reading. Intermittent light soiling, occasional expert mends (several plates renewed at margins); a fine copy. The Princes Liechtenstein copy, ex-libris Liechtensteinianis.

[Antwerp] 1569.

\$28,000.00

*Bonacini* 1404; *Becker: Hofer Collection* 47; *Berlin* 5002; *Victoria and Albert* 78; *Marzoli* 66; *Jessen* 2491; *Whalley* 1980, p. 177; *Funck* p. 378; *Hollstein Dutch and Flemish IX*.117.5-39; *Delen* II.61; *Croiset van Uchelen, A.R.A.: "The Mysterious Writing-master Clemens Perret and His Two Copy-Books"* ("Quaerendo," Vol. 17 [1987], pp. 3-44)



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**[PHILIPS JACOB SZ, CASPAR]**

Verzaameling van alle de Huizen en Prachtige Gebouwen langs de Keizers en Heere-Grachten der Stadt Amsterdam. Beginnende van den Binnen Amstel en eindigende aan de Brouwers-Gracht, bestaande in ruim 1400. (4)pp., 24 hinged double-page copperplate-engraved plates, by Bernardus Mourik; versos blank. Folio. Fine mottled calf gilt, in contemporary style; raised bands. First edition of the "Grachtenboek," an important work on the architecture of Amsterdam, showing the townhouses along the Keizersgracht and the Herengracht in systematic mirrored strips, one for each side of each canal, four to the page. Published in parts, by subscription, beginning in 1768, it provides an invaluable view of the exact appearance of one of the grandest sectors of the city in the mid-eighteenth century, façade by exactly detailed façade. Bénézit records that Bernardus Mourik was active as an engraver of Amsterdam views between 1752 and 1787. Reprinted many times in the twentieth century, the first edition is extremely rare, lacking in Fowler, Berlin, Millard, and other standard collections. A few very pale marginal waterstains; a very fine copy, generally crisp and clean, complete with the list of subscribers, sometimes lacking. Amsterdam (Bernardus Mourik), n.d. [1768-1771].

\$8,000.00

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**(PIAZZETTA) Tasso, Torquato**

La Gerusalemme liberata. Con le figure di Giambattista Piazzetta. (xxiii, 1, 512, 4)pp. Etched and engraved allegorical frontispiece, portrait of Maria Theresa, and 20 plates hors texte, all designed by Piazzetta, as are the 40 culs-de-lampe (20 framed headpieces and 20 tailpieces) within the text. Ornate lettrines. Lrg. folio. Contemporary full vellum over boards (slightly chafed at edges). Pastepaper endpapers.

First edition, first issue (indicated by alternating border designs around the plates). One of the greatest books of the eighteenth century. "The publication of Torquato Tasso's epic poem, 'La Gerusalemme Liberata,' by Giovanni Battista Albrizzi (1698-1777) is the supreme achievement of Venetian eighteenth-century book production. Andrew Robison has drawn attention to a copy of the prospectus issued by Albrizzi in The Pierpont Morgan Library, in which the publisher declares; 'Nothing will be lacking, neither in the correctness of the text, nor in the quality of the type, and of the paper: but above all I have endeavored to distinguish my edition with the singularity and perfection of more than sixty plates, all of different designs, drawn by the celebrated painter Piazzetta, and incised in coppers by the most talented engravers. This printing will satisfy not only the poets,

but also the painters, and the sculptors; and I expect that so many, and such fine ornamentals may never again be seen in any book" (Knox).

"Albrizzi's patronage of Piazzetta reached its climax in the most famous of all Venetian eighteenth-century books—the 'Gerusalemme Liberata' which he brought out in 1745. Like most of his enterprises this too was designed for an international public. It was dedicated to the Empress Maria Theresa, whose taste for the luxurious is well attested by the decorations carried out during her rule at Schönbrunn, and the list of subscribers provides a glittering series of names from all over Europe as well as the more familiar connoisseurs and artists in Venice itself such as Marshal Schulenburg and Consul Smith, Rosalba Carriera and Pellegrini. For this book Piazzetta produced some seventy drawings; the dramatic ones show that inability to tell an heroic story which is apparent in many of his paintings, but the pastoral compositions with their elegantly posed shepherds and other country-folk about their ordinary pursuits have some of the quality of Boucher, those Piazzetta's world is much less artificial. The book was in fact a success in France" (Haskell). Eighteenth-century engraved armorial ex-libris Principe Pignatelli.; ex-libris Peter A. Wick. A handsome copy.

Venezia (Stampata da Giambattista Albrizzi Q. Girol.), 1745. \$22,500.00

Morazzoni 256; Lanckoronska 54; Knox, George: *Piazzetta. A tricentenary exhibition of drawings, prints, and books* (Washington, 1983), p. 168; Haskell, Francis: *Patrons and Painters: Art and Society in Baroque Italy* (New Haven, 1980), p. 335f.

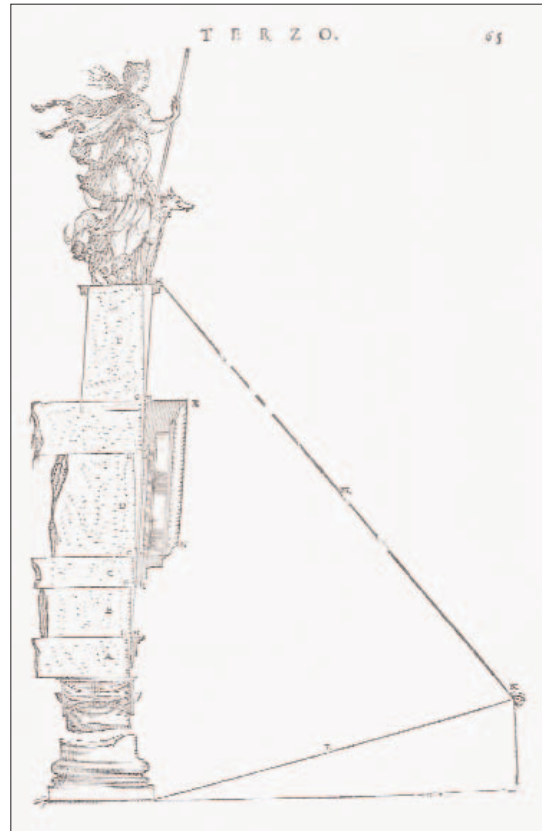
15

#### (RUSCONI/ BARBARO)

First editions of two important Renaissance treatises, Giovanni Antonio Rusconi's "Della architettura" (Venice, 1590) and Daniele Barbaro's "La pratica della prospettiva" (Venice 1569), bound together at an early date. Lrg. 4to. Early vellum over thin pastepaper boards with yapp edges, covers with double-ruled border in blind, spine with later paper label in manuscript, red sprinkled edges (endpapers renewed, lacking ties). Occasional very faint waterstain, a few very small wormholes in preliminaries; very fine copies of both works. Provenance: Donaueschingen, Fürstenberg Library (pencilled pressmark on title verso). Contents as follows:

[1] **Rusconi, Giovanni Antonio. Della architettura.** Con centosessanta figure dissegnate dal medesimo, secondo i precetti di Vitruvio, e con chiarezza, e brevità dichiarate. Libri dieci. (12), 143, (1)pp. Circa 160 woodcut illustrations and diagrams (numerous full-page). Elaborate woodcut title-page, with the Giolito "Jove" border, with phoenix device in the lower part, culs-de-lampe, historiated initials. Venetia (Giovanni and Giovanni Paolo Giolito de' Ferrari), 1590.

First edition, second issue (with eleven-line list of errata on NN2v). Essentially a summary of Vitruvius' ten books on architecture, Rusconi's text was unfinished at the time of his death in 1587, and was probably assembled to a large extent by the publisher, who decided to go ahead with the book because its remarkable illustrations were already complete. We quote at length from Martha Polak's discussion of it in the Millard catalogue: "Like other Renaissance architects before him, Rusconi considered existing translations—in their textual renderings and their



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illustrations—unsatisfactory. Disliking Cesare Cesariano's visual and textual gloss, he decided to make his own Vitruvius. Woodcuts for Rusconi's edition were being prepared from 1552, but Barbaro's eagerly expected translation...eventually published in 1556, may have discouraged Rusconi or his publisher Giovanni Giolito.... This author's main contribution is in the quality of the illustrations. Employing the 'revolutionary new method of axonometric projection,' the illustrations show both contemporary buildings and reconstructions of ancient monuments. Most interesting is Rusconi's handling of the primitive hut, which is transformed from the golden-age hut of the Vitruvius of Cesariano, Giambattista Caporali, and Walther Ryff into the rustic Venetian house, or the Polish or Swiss village habitation. Rusconi's splendid plates provide an extensive survey of the technical possibilities of many materials and building methods, such as timber frame construction, half-timbering and masonry, reviewing house building techniques in Portugal, Spain, France, Germany and Poland. His illustrations display an unusual degree of independence from that of earlier commentaries on Vitruvius, revealing a marked anticlassical attitude demonstrated in his close consideration of the Venetian building traditions, which neither Palladio nor Barbaro had explored. Thus in Rusconi's book experience and technique take their place next to the art of building."

Mortimer Italian 551; Millard Italian 119; Berlin 2602; Cicognara 460; Fowler 280; RIBA Early Printed Books 2880; Avery's Choice 25; Schlosser p. 418; Riccardi II.405; Adams R960; Brunet IV.- 1463; Graesse VI.194



[2] **Barbaro, Daniele. *La pratica della prospettiva*.** Opera molto utile a pittori, a scultori, & ad architetti. (2), 195, (13)pp. (mispaginated). 200 woodcut illustrations and diagrams (numerous full-page, 1 double-page). Figural woodcut title-page cartouche and device, culs-de-lampe, historiated and foliated initials.

Venetia (Camillo & Rutilio Borgominieri), 1569.

First edition, second issue, dated 1569 on the title-page and in the colophon. The first issue is dated 1568 on both the title and the colophon leaves; there is also another issue, without priority (Mortimer speculates it may have been limited to large-paper copies), with a different title-page bearing a woodcut border of a mazzocco, or large interlaced ring, surrounded by satyrs and putti.

"The treatise by the erudite patriarch-elect of Aquileia Daniele Barbaro, the distinguished Venetian patron of Andrea Palladio, was prepared by him, as he writes in his preface, because Federico Commandino's book on the subject, published ten years earlier by Aldo Manuzio in Venice, was too scientific and abstruse to be useful to artists. The other texts available at the publication time of Barbaro's 'Pratica' were those by Jean Pelerin Viator in French and Latin, by Albrecht Dürer in German and Latin, and in Italian the treatise by Sebastiano Serlio and a chapter in Pietro Cataneo's treatise. Of these only Serlio's and Cataneo's more modest work could be directly useful to architects. Barbaro was already known among artistic literary circles for his critical Latin edition of Vitruvius' 'De

architectura,' with illustrations commissioned from Palladio among others.... Besides relying heavily on Serlio, Barbaro also used extensively the unpublished treatise of Piero della Francesca compiled ninety years earlier, which circulated among scholars in a few manuscript copies.... In addition, Barbaro appropriated and reproduced Serlio's plates for the design of stage sets. Barbaro's treatise—the manuscript is preserved at the Biblioteca Marciana in Venice—is divided into three main parts. In the first part he examines the principles of perspective, their consequence and graphic representation. In part 2, Barbaro offers a discussion of the five regular polyhedrons, continuing the tradition begun by Luca Pacioli and Leonardo. Part 3 is a study of scenography, optical illusions, planispheres, shadows, lights and colors, the dimensions of the human body, and instruments for drawing perspective. Barbaro's most significant contribution is in this third part, where he offers the first analytic and scientific description of the camera obscura" (Martha Pollak, in Millard).

*Mortimer Italian 39; Millard Italian 12; Berlin 4694; Cicognara 809; Fowler 36; RIBA Early Printed Books 183; Schlosser p. 422; Comolli III.144-151; Riccardi I.76-77; Vagnetti Prospettiva 334-335; Adams B171; Brunet I.644; Graesse I.288*

\$25,000.00

16

#### SAINT-AUBIN, AUGUSTIN DE

Mes gens, ou les commissionnaires ultramontains au service de qui veut les payer. Etched pictorial title and 7 plates by Jean-Baptiste Tilliard (signed J.-B. Tillard) after Augustin de Saint-Aubin; printed on hollande, the final plate before letters. Guards throughout. Sm. folio. Fine full red morocco gilt by Quinet, with gilt-panelled covers, gilt inner dentelles, raised bands, a.e.g. A remarkable suite of Savoyard boys and youths for hire, seen both in their element at the curbs of city streets, and standing hat in hand, in finely appointed drawing rooms, awaiting orders. A few small spots in the margins of the title plate, two very small marginal losses expertly renewed; a superb copy, very fresh, with wide margins and very rich impressions of the plates.

Paris (Ches Basan/ Ches St. Aubin, graveur), n.d. [1766-1770].

\$15,000.00

*Beall F-19; Cohen De Ricci 923; Colas 2614; Portalis/Béraldi III.599.1; Hilaire 771; Pitzsch 583; Lipperheide Fd8; Milliot, Vincent: Les cris de Paris, ou le peuple travesti (Paris, 1995), p. 481, no. 65*

17

#### TOURNEFORT, JOSEPH PITTON DE

Relation d'un voyage du Levant, fait par ordre du Roy. Contenant l'histoire ancienne et moderne de plusieurs isles de l'archipel, de Constantinople, des côtes de la Mer Noire, de l'Arménie, de la Georgie, des frontières de Perse, & de l'Asie Mineure.... 3 vols. (22), 379, 448, 404, (60)pp., 153 engraved plates, plans and maps (6 folding). Stout 8vo. Eighteenth-century French tree-calf gilt, raised bands, with red and green morocco lettering pieces. A.e.g. Second edition of the work, published in the same year as the Paris first edition, in quarto; a third edition was issued in 1718 (Amsterdam), as was an English translation. "The botanist Pitton de Tournefort was sent on a mission to the Levant by Louis XIV in 1700. He was accompanied by the artist Claude Aubriet and the doctor Gundelsheimer. Pitton





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de Tournefort traveled extensively in the Archipelago, visiting most of the islands in the Cyclades... He also spent a considerable period in Crete before going to Constantinople and Asia Minor, the coasts of the Black Sea and then overland through Armenia to Persia. The travellers returned to Paris in June 1702.... The text takes the form of letters to M. de Pontchartrain, who sponsored Pitton's mission. The very fine plates are after Aubriet's drawings, and illustrate costumes, botanical and zoological specimens, views and maps" (Leonora Navari, in the Blackmer catalogue). An elegant copy.

Lyons (Anisson et Posuel), 1717. \$4,000.00  
 Cf.: *Blackmer* 1318; *Hilmy II*.292; *Atabey* 960; *Cox I*.221; *Weber* 458; *Brunet V*.903; *Graesse VII*.180f.; *Wilson p.* 230

18

**UNGER, JOHANN GEORG/ UNGER, JOHANN FRIEDRICH**  
 Two works by the elder and younger Unger, bound together.

[I] Unger, Johann Georg. Fünf in Holz geschnittene Figuren, nach der Zeichnung F.W. Meil, wobey zugleich eine Untersuchung der Frage: Ob Albrecht Dürer jemals Bilder in Holz geschnitten? Vom Unger, dem ältern, Formschneider. 8pp., 5 woodcut plates. Woodcut title-page vignette and cul-de-lampe.

[II] Unger, Johann Friedrich. Sechs Figuren für die Liebhaber der schönen Künste, in Holz geschnitten von

Johann Friedrich Gottlieb Unger, dem jüngern, Formschneider zu Berlin; und mit einer Abhandlung begleitet, worinn etwas von märkischen Formschnidern und in der Mark gedruckten Büchern, in welchen sich Holzschnitte befinden, gesagt wird. 24pp., 6 woodcut plates. Woodcut cul-de-lampe.

Sm. 4to. Contemporary brown pastepaper boards, 3/4 mottled calf, handsomely gilt at spine. Inside front hinge slightly shaken; a fine copy. Rare.

Berlin/Breslau (In Commission bey G.A. Lange, Buchhändler/ In Commission bey Johann Friedrich Korn, dem ältern), 1779. \$5,500.00

*Rümann* 1172-1173; *Thieme-Becker XXXIII*.573f.

19

**VELDE, JAN VAN DEN**

Spiegel der schrijfkonste in den welcken ghesien worden veelderhande gheschriften met hare fondementen ende oderrichtinghe wtghegeven. Engraved title-page (designed by Karel van Mander, engraved by Jacob Matham), second engraved title-page (in Latin), engraved portrait of the author (by Jacob Matham), 50 (of 54) engraved calligraphic plates; 22pp. letterpress text (signed A-E2, F1) with 17 engraved illus. Oblong folio. Full vellum over boards, both covers with blindstamped crests within ruled fillets and small corner-pieces. Modern fitted cloth slipcase and chemise.



19

**An uncut large-paper copy** of one of the most beautiful of all writing books. "Apparently without the slightest difficulty Jan van den Velde executed every style of writing with an unparalleled virtuosity which is really astounding. He stands out as a master in the making of letterforms in any conceivable shape, but he also shows himself a great decorative artist in his inimitably complicated, yet always tasteful and harmonious, scrolls, and finally as an able draughtsman of sometimes whimsical, sometimes bizarre, but always lively figures of humans and animals which ornament his calligraphy. The 'Spiegel' owes much to the ability of the engraver, Simon Frisius, who translated van den Velde's art into the medium of the copperplate. The calligrapher praised him lavishly for it" (Verwey).

"Van Mander's design for the title is in the Rijksprentenkabinet, Amsterdam, as are van den Velde's original penned models for this celebrated book. Simon Frisius (ca. 1580-1629) engraved the writing samples; he had previously done the same for Guillaume Le Gangneur. First published in Rotterdam by Jan van Waesberghe in 1605, the 'Spiegel' was soon translated into Latin and French editions and was reprinted several times. The plates were taken over in turn by two Amsterdam publisher-printers, Cornelisz Claesz. and Wilhelm Jansz. Blaeu, who added his engraved imprint to the bottom of the title-page for this edition of ca. 1609" (Becker).

"Following Mercator's treatise, van de Velde's copy-book... is usually considered the most important work on

calligraphy to be printed in Holland. Van de Velde's scripts are a link between the Italienne-bastarde letters seen in the Frenchmen Materot and Barbedor and the eighteenth-century English round hand. Van de Velde enjoyed considerable fame as a calligrapher; one of his sons was the renowned artist Jan II" (Baltimore).

This copy lacks four plates. The letterpress, though with one leaf less than the Hofer copy, is complete, having been reset in a different issue containing the same texts and cuts. Imposing in its dimensions, this copy measures 308 x 373 mm. (as compared with the Hofer copy's 237 x 340 mm.). The plates are bound first, in a variant sequence (including the second title-page within the body of the plates). The text, mounted on stubs at the end, is of more conventional dimensions, though these leaves (all uncut) vary in height to some extent, one from the next. Occasional very unobtrusive wear and expert mends; in general remarkably fresh and bright; a superb copy.

Amsterdam (By Willem Jansz. inde vergulde Zonnewyser) [ca. 1609]. \$35,000.00

*Cf. the following, citing this and the Rotterdam 1605 edition: Bonacini 1931; Berlin 5010-12; Becker: Hofer Collection 100; Ekström p. 38f.; Hollstein: Dutch and Flemish, VII.21 no. 30; Victoria and Albert 99; Marzoli 67; Baltimore 91; Jammes 12; Verwey, H. de La Fontaine: "The Golden Age of Dutch Calligraphy" (in: Litterariae Textuales IV [1976], p. 69ff.); Ackley, Clifford S.: Printmaking in the Age of Rembrandt (Boston, 1981), no. 26*



20

**VELDE, JAN VAN DEN**

Thresor littéraire, contenant plusieurs diverses escritures, les plus usitées és écoles francoyses des Provinces unies du Pays-bas. Engraved title-page, 11 engraved plates by Gerardus Gauw. Lrg. 4to. Contemporary vellum over boards; author and date of publication handsomely calligraphed in ink on front cover.

The "Thresor littéraire" is the second of three tracts on penmanship by van de Velde which are often found bound together. The first is "Duytsche Exemplaren van alderhande Gheschriefften" (Haarlem, 1620), and the third, "Duytscher ende Franscher scholen exemplaer-boeck" (Haarlem, n.d.). The three are known collectively by the title of the third. "Exquisitely written and skilfully engraved.... The works appeared under the name of Jan van de Velde, but seem to have been executed by the publisher, David Horenbeeck, who signed himself 'Amateur de la plume' and also 'writing-master in the place of Van den Velde'" (Ekström). Intermittent light wear, slight creasing at edges and corners of leaves; a fine copy. Vellum covers quite bowed. Very rare.

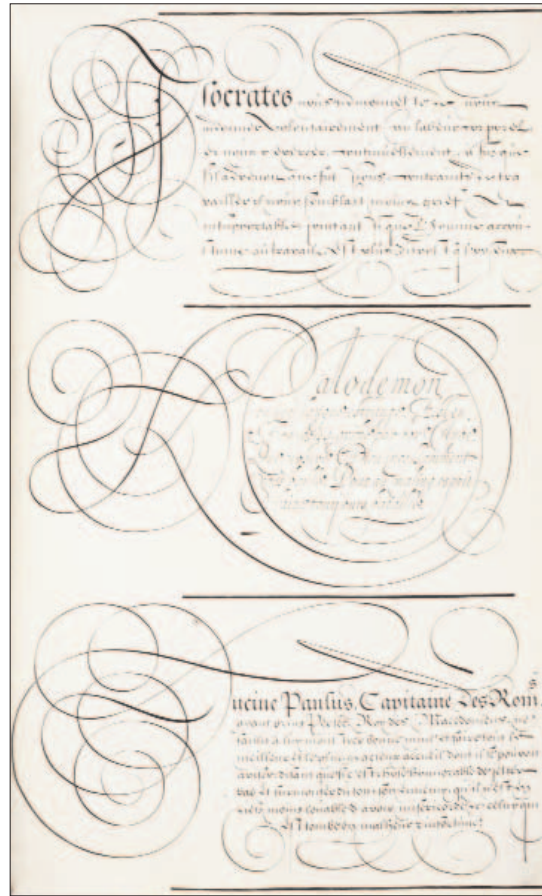
[Haarlem] (pour M. D. V. Horenbeeck), 1621. \$9,500.00 Bonacini 1927; Berlin 5020.2; Ekström p. 40; cf. Becker: Hofer Collection 101 (note)

21

**VINCILO, FEDERICO DI**

Les singvliers et nouveavx povtraicts pour toutes sortes d'ovvrages de lingerie. (91)ff., with early foliation in manuscript. Collation: A - Z4. Title with continuous woodcut border (repeated without alteration on L1), fine woodcut medallion portraits of Henri III and Louise de Lorraine within laurel-wreath borders, 88 woodcut pattern plates (B1 - K4 printed on one side only). Arms of Henri III on verso of last leaf. Fine nineteenth-century straightgrain morocco gilt. A.e.g.

Third, augmented 1587 edition, with November 1587 privilege date, published in the same year as the first edition. "In the second half of the 16th century large quantities of cutwork (point coupé) were imported into France from



20

Flanders and Italy; the Italian style was promoted by Catherine de' Medici, who brought the designer Federico Vinciolo (fl. second half the 16th century) to Paris" (Dictionary of Art).

This copy seems to represent an unrecorded variant issue of the third edition, insofar as the medallion portraits of Henri III and Louise de Lorraine, which Lotz and Mortimer state do not appear in the 1587 editions, are in fact present here on the versos of A1 and A2. Given that the first portrait is printed on the verso of the title-page, which states "Troisième édition" and is dated 1587, the discrepancy cannot be due to the leaves having been supplied from a copy of the later edition. Lotz attributes the design of the title border—featuring the arms of Louise de Lorraine at the head and two figures of women making lace—to the younger Jean Cousin, on the basis of a comparison with Cousin's 'Livre de pourtraiture' also published by Le Clerc.

Lotz cites copies of this edition at the British Museum and the Bibliothèque Royale Albert Ier. Very small wormhole in upper margin of D4 & F3 repaired with minimal loss to headline; upper margin of F4 renewed; small burn hole in Q1-Q2; intermittent light wear; joints very slightly rubbed. A handsome copy. Ex-libris Peter A. Wick.

Paris (Jean le Clerc le jeune), 1587. \$15,000.00 Lotz 110e; cf. Berlin 1582-1585 (later editions); cf. Mortimer French 546 (second edition, 1588, incomplete)

22

**BROUTIN, GÉRARD-PHILIPPE, et al.**

Lettrisme et hypergraphie. [Par] Gérard-Philippe Broutin, Jean-Paul Curtay, Jean-Pierre Gillard, François Poyet. (Bibli Opus.) 70pp. Prof. illus. 21 signed original gouaches and ink drawings hors texte, nearly all in color, by J.-B. Arkitu, Édouard Berreur, Gérard-Philippe Broutin, Françoise Canal, Jean-Paul Curtay, Myriam Darrell-Spacagna, Jean-Pierre Gillard, Micheline Hachette, Isidore Isou, Alain de Latour, Maurice Lemaître, Patrick Poulain, François Poyet, Roland Sabatier, J.-L. Sarthou, Alain Satié, Jacques Spacagna, Frédéric Studeny, Jacqueline Tarkieltaub, Dany Tayarda, and Jean-Jacques Venturini. 4to. Portfolio. Contents loose, as issued, in publisher's slipcase and chemise by Duval (printed boards), the text within printed wrapper, and the plates loose in wove paper folder.

**Édition de tête:** one of 75 hand-numbered copies in this portfolio format, with the suite of original gouaches and ink drawings. A remarkable production, with unique works of exceptional quality. A fine copy.

Paris (Éditions Georges Fall), 1972.

\$6,500.00

Foster, Stephen C. (editor): *Lettrisme: Into the Present* (1983), no. 3

23

**BROUTIN, GÉRARD-PHILIPPE**

Rue du Parc chevron 1971. Suite photographique. 4ff., 10 original photographs, each signed and numbered in ink on the verso of the print, and all tipped loosely onto heavy boards. Image size: 175 x 125 mm. (ca. 7 x 5 inches); mount size 250 x 210 mm. (ca. 9 3/4 x 8 1/4 inches). 4to. Portfolio. Contents loose as issued, within dec. grey wove wrapper. Glassine d.j. Edition limited to 10 copies in all, signed and numbered by Broutin in the justification.

A Lettrist suite of photographs scratched and overpainted in the negatives. "Les négatifs grattés avec une épingle à nourrice et peints à l'encre de chine, racontent le plaisir de ces moments de complicité avec l'ami Gillard. Ils laissent apparaître mêlés aux alphabets fruits, des bribes et discours ne restent lisible que quelques lettres apparemment dépourvues de signification: des 'dut', 'édui', 'oto ef', 'que', 'es u', 'tés', ou encore des 'oduc', 'm lsi', 'impl', 'pers', 'tian'. Lecteurs plus attentifs, peut-être pourrions-nous y déchiffrer les mots 'photographies', 'Isidore' ou 'utilités'" (introduction).

Paris (Atelier Lettrista), 2008.

\$1,500.00

24

**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



28

25

**DEVAUX, FRÉDÉRIQUE (préface)**

1990. 11 photographies originales de Michel Amarger, Jean-Paul d'Arville, Gérard-Philippe Broutin, Françoise Canal, Frédérique Devaux, Albert Dupont, Isidore Isou, François Poyet, Woodie Roehmer, Roland Sabatier, Alain Satié. (6)pp., 11 original photographs, most with hand-painted interventions by the artists (many in color, 1 with collage), each signed and numbered in ink or paint on the print, and mounted on board. Image size: 240 x 177 mm. (ca. 9 3/8 x 7 inches); mount size: 323 x 248 mm. (12 3/4 x 9 3/4 inches). Sm. folio. Portfolio. Printed wrapper. One of 24 hand-numbered copies from the limited edition of 35 in all. An impressive Lettrist photography portfolio. A fine copy.

Paris (Éditions de Cluny), 1990.

\$3,000.00

26

**(HAINS/ VILLEGLÉ) Bryen, Camille**

Hépérile éclaté. [Par] Raymond Hains, Jacques de la Villeglé, Camille Bryen. (20)pp. Loosely inserted, as issued: folding double-sided tract/prospectus by the three collaborators, handsomely designed with an elaborate lettriste composition. Sm. 8vo. Cream wraps., printed in grey, with wrap-around band printed in black. Stitched and inserted loose in wrapper, as issued. One of 300 copies "conformes à la maquette," numbered by hand with a lettrist designation, from the edition of 1000 in all.

Bryen's phonetic poem, first published by P.A.B. in 1950, is here reproduced and distorted using a glass frame spline. An exquisite and historic instance of Hain's and Villégélé's lettres éclatées, an aspect of Ultra-Lettrist investigation. Presentation copy, inscribed in blue ink (partly in lettriste characters) by Raymond Hains, "avec mes meilleurs vœux pour 1961," on a preliminary leaf.

Paris (The authors) [1953].

\$2,500.00



27

**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

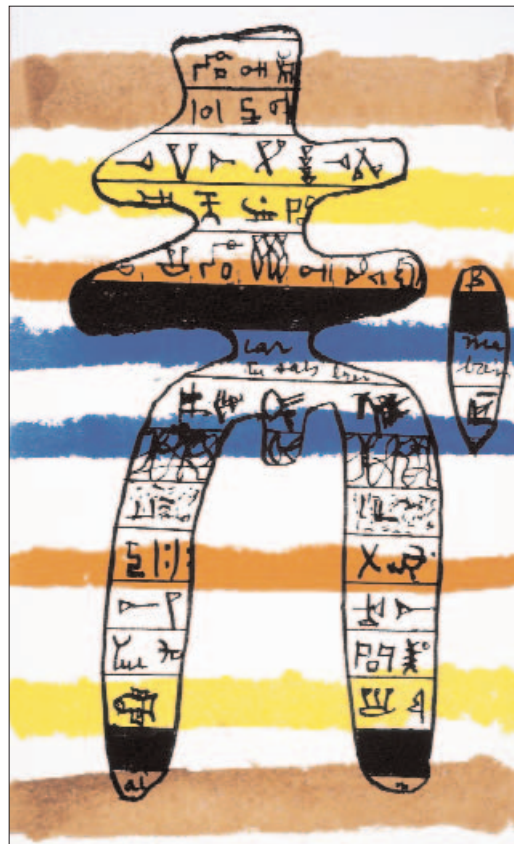
28

**JERIMADETH**

Direction de la revue: Monique Goldschmidt, Frédéric Sturdy. [No. 1: all published.] (8)pp., including introduction by Goldschmidt. 20 signed and numbered contributions hors texte, including original gouaches, drawings, collages, and prints in various media (etching, woodcut, screenprint, lithography; some hand-colored), by Jean-Bernard Arkitu, Édouard Berreur, Gérard-Philippe Broutin, Françoise Canal, Jean-Paul Curtay, Myriam Darrell, Jean-Pierre Gillard, Micheline Hachette, François Poyet, Roland Sabatier,



27



22

Jacques Spacagna, Jacqueline Tarkieltaub, Antoine Grimaud and Patrick Poulain; an original photocopy by Pierre Juvet, two texts by Isidore Isou and Alain de Latour, and a superb mixed-media assemblage by Maurice Lemaître. Lrg. 4to. Publisher's chartreuse silk box and chemise, hand-painted in gold on the front cover and spine. Contents loose, as issued. Edition limited to 50 hand-numbered copies, signed in the justification by the editors. Conceived as the first of a series of Lettrist portfolios, only this inaugural volume of "Jerimadeth" appeared. A fine copy.

Paris, 1972.

\$4,500.00

Foster, Stephen C. (editor): *Lettrisme: Into the Present* (1983), no. 35

29

**LEMAITRE, MAURICE**

["Corps écrit/offert."] Suite of 10 original color photographs, overpainted in the negative in white and/or black, all signed on the print (8 in brown ink, 2 in white). 301 x 202 mm. (ca. 11 7/8 x 8 inches). Loose in folder. No. 2 of an edition of 3 in all. Each is inscribed by Lemaître in brown ink on the verso: "Prise de vues: 1981. Enrichissement: 1989. Tirage: 2007. 2/3." Hazily solarized studies of a nude model, with brush-painted Lettrist interventions in white or black, the images printed in pale green or pale sepia tones. One of the compositions is printed in two versions, in different tonalities, and with a second stage of Lettrist inscription in the image. The suite was exhibited at the Atelier Lettrista, Verona, in February-March 2008, as "Maurice Lemaître Corps écrit/offert."

[Paris] 2007.

\$4,000.00



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**CHRISTIAN**

Étages des nombres/ Ordre de grandeur. Original drawing, in pencil on vellum graph paper printed in orange (Canson & Montgolfier), with 8 lines of manuscript text in black ink below. Signed by Christian (in blue) at lower right. 216 x 277 mm. (ca. 8 1/2 x 10 7/8 inches). Matted together with this, a typed transcription of the text above, initialed by Christian at the conclusion. 80 x 200 mm. (ca. 3 1/8 x 7 7/8 inches).

A mathematical abstraction by the Dada writer and artist Christian (born Georges Herbiet, Antwerp 1895 - Paris 1969). Close to Picabia, Jean Crotti and Suzanne Duchamp, Christian was intimately involved in the publication of a number of Dada reviews, contributing to "391" and "Le Pilhaou-Thibaou," as well as to "Action," "L'esprit nouveau" and the special Dada issue of "Ca ira"; in 1922, he also published the sole issue of Picabia's "La pomme de pins" and Pierre de Massot's "De Mallarmé à '391'" (for which he wrote the preface) from Saint-Raphaël in the south of France, where he had moved in 1920, opening a bookstore.

The Pompidou "Dada" catalogue devotes a chapter to Christian's work, featuring three similar esoteric drawings on graph paper, dated 1923-1925. All of these diagrams were made in conjunction with an aesthetic treatise on harmony which occupied him for many years, and was never completed. "Vers 1923, il travaille à un 'Traité d'harmonie,' un système d'esthétique globale à visée scientifique, dont il reste des études sous formes de diagrammes. Il s'essaie également à la peinture figurative; quelques-unes de ses toiles sont publiées par 'The Little Review' en 1922. Mais l'oeuvre de Christian est rare, l'artiste ayant été peu productif" (Nathalie Ernoul). Pinholes at one corner; fine condition.

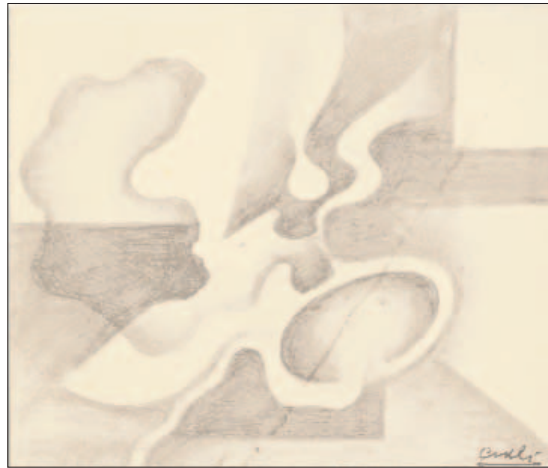
N.p., n.d.

\$6,500.00

Cf. *Lista, Giovanni: Dada libertin & libertaire (Paris, 2005), p. 220; Pompidou: Dada p. 216f. (text by Nathalie Ernoul, with 5 illus.)*



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**(COBRA)**

Bibliothèque de Cobra. Première série: "Les artistes libres" [all published]. Rédacteur: Asger Jorn. (Quinze monographies. Première série de l'encyclopédie permanente de l'art expérimental.) 15 vols. (16)pp. per vol., most with 12-16 illus, each in wrappers bearing an original color lithograph by the artist in question. Separate introduction and table sheet loosely inserted (4pp.). Publisher's slipcase, printed on card stock with an additional original color lithograph by Jorn. The artists (and authors) are: Alechinsky (Zangrie), Alfelt (Jaguer), Appel (Dotremont), Atlan (Ragon), Bille (Ragon), Constant (Dotremont), Corneille (Dotremont), Doucet (Laude), Ferlov (Dotremont), Gilbert (Jaguer), Gudnason (Jaguer), Heerup (Dotremont), Jacobsen (Dotremont), Jorn (Dotremont), and Pedersen (Dotremont). Including the slipcase, a total of 16 original color lithographs. Slight cracks at sides of the case; an exceptionally fine, bright copy.

Copenhagen (Ejnar Munksgaard), 1950.

\$3,000.00

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**LE COEUR À BARBE**

Journal transparent. Gérant: G. Ribemont-Dessaignes. No. 1, avril 1922 [all published]. (8)pp., printed on pale pink stock. Sm. 4to. Orig. self-wraps., with typographic and wood-engraved collage composition.

Texts by Duchamp ("Rose Sélavy"), Éluard, Fraenkel, Huidobro, Josephson, Péret, Ribemont-Dessaignes, Satie, Serner, Soupault and Tzara. A counterattack launched by Tzara following Picabia's insulting "La pomme de pins" of the previous month; one more missile hurled during the spring of 1922, which Breton was later to comment witnessed the 'obsequies of Dada.' The cover design is one of the best-known and most appealing graphic inventions of Paris Dada; in the National Gallery of Art "Dada" catalogue (2006), it is attributed to Iliasz. Slight soiling and wear, but still an attractive copy.

Paris (Au Sans Pareil), 1922.

\$5,000.00

*Dada Global* 182; *Ades* p. 147f. (illus.); *Almanacco Dada* 26; *Gershman* p. 48f.; *Chevrefils Desbiolles* p. 282; *Admussen* 58; *Sanouillet* 224; *Motherwell/Karpel* 64; *Dada Artifacts* 138; *Verkauf* p. 177; *Düsseldorf* 234; *Zürich* 369; *Milano* p. 648; *Pompidou: Dada*, 1356, illus. pp. 282, 703; *Washington: Dada*, fig. 361; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 136, illus. 144*

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**CRALI, TULLIO**

Duello aereo. Original drawing in graphite on cream wove stock, signed "Crali" in ink at lower right. 116 x 134 mm. (4 5/16 x 5 1/4 inches). Tipped (at top two corners on the verso) onto a backing sheet. This drawing is quite evidently a preparatory study for Crali's painting "Duello aereo" of 1929, a very important and early instance of *aeropittura*, dating from year of the initial *aeropittura* manifesto. Crali's signature, which is in ballpoint, is in the style of his later years, and was probably added at a later date. Provenance: Collection Claudio Rebeschini; Collection Marco Viglino.

N.p. [1929].

\$6,500.00

*Rebeschini, Claudio (ed.): Crali futurista [Crali aeropittore] (Milano, 1994; published in conjunction with the exhibition "Crali futurista" at the Museo di Arte Moderna e Contemporanea di Trento e Rovereto, 1994-1995): see p. 16 (illus.) in "Crali aeropittore," and p. 147f. in "Crali futurista"; cf.: Rebeschini, Claudio & Bono, Virginia Giacomo (eds.): Crali aeropittore futurista (Voghera, 2003); Trieste. Civico Museo Revoltella: Carli: Il volo dei Futuristi (Trieste, 2003)*

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**LE DA COSTA ENCYCLOPÉDIQUE**

[A complete run, in three issues, as follows:] [1] Le Da Costa encyclopédique. Fascicule VII, Volume II; [2] Le memento universel. Fascicule I; Le memento universel. Fascicule II. Editors: Isabelle Waldberg and Robert Lebel. (36), 16, 16pp. Sm. folio (issue 1) and sm. 4to. (issues 2-3). Collaborators listed in issues 2-3: Maurice Baskine, Marcel Duchamp, Marcel Jean, Pierre Mabilille, Henri Pastoureaux, Isabelle Waldberg, J. Heisler, et al.

An astonishing Surrealist review—originating in the circle of Georges Bataille and the Acéphale sect of Surrealism, and still somewhat shrouded in mystery—that appeared in three altogether baffling issues, the first in the autumn of 1947. "Anonymous and deliberately designed so that it appeared to be one fascicle, and not the first, of an encyclopædia being published periodically, it began not only in mid-sentence, but mid-word, and bore the heading Fascicule VII, Volume II. A few readers wrote to the publisher requesting earlier issues; they were informed that they were all sold, whereas in fact they had never existed. The cover bore a rebus in place of an author's name: 'L'âne au nid mât' [Donkey in a crow's nest] meaning 'Anonymat' [Anonymity]. The author of an article [on the review] pointed out its 'insolence and immoderate use of sarcasm'.... 'The next year,' he continues, 'two further fascicles appeared, entitled "Le memento universel Da Costa." The defection of most of the earlier collaborators led to the abandoning of the principle of anonymity, which hardly facilitated the recruitment of new authors. It only remained for the "Da Costa" to scuttle itself, which it proceeded to do all the more promptly since its two successive publishers had pushed the joke to the limit, one having been bankrupted, the second dead. Today, supreme irony, 'Da Costa' has become a bibliophilic rarity....' The extraordinary omission of this publication from all histories of post-war culture in France is not so hard to understand, even given the celebrity of some of its contributors. Their anonymity has been a well-kept secret and was only initially revealed by the recent publication of the letters of Patrick and Isabelle Waldberg written during the war. Since then it has become evident that the 'Da Costa' was edited by Isabelle Waldberg and Robert Lebel, with much assistance from

Marcel Duchamp, and with Patrick Waldberg acting as a sort of roving emissary.... It included contributions from writers recently returned to Paris, as well as using texts written during the war years in London and New York, and presumably collected by Patrick Waldberg. Not only was the 'Da Costa' anonymous, it was hard to obtain. One of its few reviewers noted that it had been 'carefully stifled by both publisher and the bookshops' (Brotchie). A fine set. [Paris, 1947-1948] \$2,500.00

*Brotchie, Alastair (ed.): Encyclopedia Acephalica. Comprising the critical dictionary & related texts edited by Georges Bataille and the Encyclopædia Da Costa edited by Robert Lebel & Isabelle Waldberg (London, ca. 1995), p. 16ff.*

35

**DADA. NO. 7: DADAPHONE**

Editor: Tristan Tzara. (8)pp. 10 illus. (halftone photographs). 4to. Self-wraps., stapled as issued, with front cover design by Picabia. Contributions by Tzara, Picabia ("Manifeste Cannibale Dada"), Breton, Éluard, Ribemont-Dessaignes, Soupault, Cocteau, Dermée, Aragon, Arnauld, Evola and others.

The penultimate issue of "Dada," brought out by Tzara in March 1920, at a moment of inspired Dada activity in Paris, just before the Manifestation Dada at the Maison de l'Oeuvre (March 27), the first appearance of "Cannibale" (April), the Festival Dada at the Salle Gaveau (May). Reminiscent of "391" and with a strong Parisian bias along "Littérature" lines (like "Dada" 6), "Dadaphone"s





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visual interest is mostly in its insistent typographic density, rather than its illustration—though it does include a beautiful abstract Schadograph, purporting to show Arp and Serner in the Royal Crocodarium in London, as well as the spiralingly zany Picabia drawing on the front cover.

**A remarkable copy including an example of the broadside "Manifestation Dada," designed by Tristan Tzara,** originally stapled in the middle of the issue, as is sometimes found. A great succès de scandale, the Manifestation Dada was the third, and most elaborate, of three Dada demonstrations after the arrival of Tzara in Paris, precipitating plans for the Festival Dada. This broadside handbill, printed on pink stock, with red mechanomorphic line drawings by Picabia superimposed over the text, is one of the best ephemera of Paris Dada, and among the rarest. In addition to providing a complete program of the performances (works by Dermée, Ribemont-Dessaignes, Picabia, Aragon, Breton and Soupault, Éluard, Tzara and others), it carries advertisements for the forthcoming "Dada-phone," "391" no. 12, and "Proverbe," printed sideways at the right edge, printed in red. Oblong sm. folio. 266 x 373 mm. (10 7/16 x 14 11/16 inches).

Both the issue and the broadside show a horizontal fold-line at the center from mailing, indicated by the remnant of a cancelled postage stamp on the front cover of the review, above the title. The issue itself is soiled, particularly on the cover, with some intermittent staining; the broadside bears two small rust stains and little losses at the site of the staples (now lacking), but is otherwise well preserved, the pink tone of the paper fairly strong.

Paris (Au Sans Pareil), 1920. \$13,500.00  
*Dada Global* 174; *Ades* p. 65; *Almanacco Dada* 32; *Gershman* p. 49; *Admussen* 70; *Chevrefils Desbiolles* p. 284; *Sanouillet* 226; *Motherwell/Karpel* 66; *Rubin* 462; *Verkauf* p. 178; *Reynolds* p. 110; *Dada Artifacts* 118; *Zürich* 374; *Pompidou: Dada* 1363, illus. p. 315; *Washington: Dada* pl. 363  
 Cf., re "Manifestation Dada": *Documents Dada* 14; *Dada Global* 226; *Ades* 8.42; *Almanacco Dada* p. 607 (illus.); *Sanouillet* 318; *Dada Artifacts* 115; *Motherwell/Karpel* p. 176f. (with text from Georges Hugnet), p. 191 (illus.); *Chapon* p. 132; *Rubin* p. 458; *Andel: Avant-Garde Page Design 1900-1950* no. 141; *Düsseldorf* 258; *Zürich* 441; *Pompidou: Dada* 1472, illus. p. 738, 770

36

(ERNST) Iliazd [Iliia Zdanevitch]

**L'art de voir de Guillaume Tempel.** (44)pp. 1 original etching and aquatint by Max Ernst, signed in pencil, printed in dark brown on japon ancien (loosely inserted, as

issued). 12 photographic figs. in text. Tall narrow 4to. (315 x 125 mm.; 12 3/8 x 5 inches). Dec. grey wrapper, imprinted with a design by Ernst. Matching brown envelope (light wear). Contents loose, as issued. Edition limited to 70 numbered copies in all, signed and numbered by Iliazd in the justification. Etching printed by Georges Visat.

Published in conjunction with an exhibition of "Maximiliana" at Le Point Cardinal, this little book by Iliazd documents his researches on Wilhelm Tempel, a nineteenth-century German astronomer and lithographer, whose remarkable discoveries (including the planetoid Maximiliana) were ignored by the scientific establishment. "For Ernst and for Iliazd, Tempel was not only a heroic figure...; he represented in its widest sense the creative artist's credo or belief in *l'art de voir*, 'the art of seeing,' despite a technological society's faith in machines.... In 'L'art de voir'... Iliazd recounts the results of his painstaking research on Tempel, and tells of the disappointed hopes, the outright rejections that followed each of Tempel's discoveries. One might find a parallel with his own books, none of which, including 'Maximiliana,' met with much success when it first appeared" (Anne Hyde Greet). This copy includes an extra example of the decorative grey wrapper.

Paris (Iliazd), 1964.

\$4,500.00

*Spies-Leppien* 96B; *Paris. Centre Georges Pompidou: Iliazd* (1978), p. 116 (bibliography by François Chapon); *Firenze. Biblioteca Nazionale Centrale: I libri de Iliazd, dall'avanguardia russa alla scuola di Parigi* (1991), no. 23; *Rainwater, Robert* (ed.): *Max Ernst: Beyond Surrealism* (New York, 1986), no. 83, p. 182f. (text by Anne Hyde Greet)

37

GOLL, CLAIRE & IVAN

**Poèmes de jalousie.** 46, (2)pp. Frontis. portrait of the Golls, an original etching by Foujita. 2 line-drawn vignettes by Foujita in text. 4to. Marbled grey wraps., with yellow title supralibros. One of 300 numbered copies on vergé antique, from the limited edition of 333 in all, handsomely printed in letterpress. Each set of poems is introduced with a vignette drawing of a hand by Foujita: in Claire Goll's case, a woman's, brandishing a revolver; in Ivan's, a man's, offering a flower.

**Presentation copy,** handsomely inscribed on the half-title "à nos chers amis Millot/ qui ne connaissent/ pas cette maladie jaune/ Claire Ivan Goll" (the names interlaced). A fine copy.

Paris (Jean Budry et Cie.), 1926.

\$1,850.00

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GOLL, CLAIRE & IVAN

**Poèmes de la vie et de la mort.** 46, (2)pp. 2 halftone plates hors texte. Lrg. 4to, Grey wraps., with title supralibros. **Édition de tête:** one of 10 large-paper copies on Hollande, designated with roman numerals, from the limited edition of 360 in all. In lieu of frontispiece author portraits, x-ray photographs of Ivan and Claire Goll's crania, an astonishing inspiration.

**Presentation copy,** inscribed "à Willy Michel,/ le radiographe de la vie/ et non de la mort/ amicalement/ Claire Ivan Goll" (their names interlaced) in the center of the front flyleaf.

Paris (Jean Budry et Cie.), 1927.

\$2,250.00





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**HUGNET, GEORGES**

Four plaquettes, illustrated by Miró, Picasso, Duchamp and Valentine Hugo. Each (8)pp., on ivory wove stock, issued in self-wraps. Uniform format: 95 x 145 mm. (3 3/4 x 5 3/4 inches). Oblong 8vo. Boards, 3/4 brown morocco gilt.

An exquisitely illustrated series of poems, privately printed by Hugnet and intended largely for circulation among his friends and associates; their tiny format reflects the clandestine nature of these Resistance publications during the German Occupation. Though unnamed and unnumbered, the series is complete in these four plaquettes. The Picasso designs, in his wartime Surrealist manner, are extremely fine; the Duchamp, a moustache and goatee isolated on a blank sheet—hovering in space “like the smile of the Cheshire Cat,” as Anne d’Harnoncourt and Kynaston McShine put it—is a species of “L.H.O.O.Q.,” made during the production of the “Boîte en valise.”

Contents as follows:

**[I] Non vouloir.** Frontispiece by Joan Miró. Text and illustration printed in brown. Limitation unstated. Presentation copy, inscribed in red ink “à Valentine Hugo/ son ami/ Georges Hugnet.” Valentine Hugo was herself the illustrator of one of these plaquettes (cf. IV below). Paris, 1940.

**[II] Pablo Picasso.** 6 zincographs by Picasso, printed in

black, of which 3 reworked in copperplate engraving by the artist. Text printed in brown. One of 174 copies, from the limited edition of 200. Presentation copy, inscribed in red ink “à Amy Bakaloff/ en souvenir d’un festival/ peu commun/ de nourritures rares/ ce 20/2/41/ Georges Hugnet.” The poet Amy Bakaloff was the author of “Sombre est noir,” written during the Occupation and published in 1945 as a livre d’artiste, with illustrations by Oscar Domínguez. Paris, 1941.

*Goeppert/Goeppert-Frank/Cramer 35*

**[III] Marcel Duchamp.** Tipped-in pochoir frontispiece by Duchamp, printed in black graphite. Text printed in blue. One of 174 copies, from the limited edition of 200. Paris, 1941.

*Schwarz 483; Naumann 5.33, p. 143; d’Harnoncourt/ McShine 159*

**[IV] Au dépens des mots.** Frontispiece by Valentine Hugo. Text and illustration printed in gold. One of 174 copies, from the limited edition of 200. Hugnet has annotated the title in red ink to place it partly within apostrophes, “Au ‘dépens des mots.’” The cover is also stamped “Bonne Année 1942.” Paris, 1941.

Paris, 1940-1941.

\$4,500.00

*Johnson, Robert Flynn: Artists’ Books in the Modern Era 115; Splendid Pages p. 195; Centre Georges Pompidou: Pérégrinations de Georges Hugnet (Paris, 1978), p. 21ff. (illus.)*



41

40

**KÜNDUNG**

Eine Zeitschrift für Kunst. [Herausgegeben von Wilhelm Niemeyer und Rosa Schapire.] Erste Folge, Hefte I - XI/XII, January–December 1921, in 7 issues (all published). 172pp.; all plates are hors texte. Folio. Original wraps., with original woodcut cover design by Schmidt-Rottluff (6 printed in color). Handprinted on fine wove paper in an edition estimated by Söhn at about 200 copies. Woodcuts and lithographs by Karl Schmidt-Rottluff (all covers, 6 of them in color; woodcut inaugural poem by Niemeyer; and 14 woodcut lettrines, of which 1 printed in blue; Schapire 53-68), Lasar Segall (2 woodcuts, 2 lithographs), Franz Radziwill (5 woodcuts), Willi Tegtmeier (2 woodcuts), Karl Opfermann (4 woodcuts), Heinrich Stegemann, and others; 2 woodcuts by Siegfried Schott are finished by hand in watercolor. Texts by Wilhelm Niemeyer, Karl Lorenz, Ernst Fuhrmann, Rosa Schapire, Kurt Heynicke, Anton Schnack, Siegfried Schott, August Stramm, et al. Of considerable additional interest are the 6 very fine tipped-in original photographs of African sculpture (Fan, Bamana, Bankutu and Baluba) which appear as individual plates in Heft IV/VVI.

A major Expressionist literary and artistic journal. "Kündung" [was] edited by Wilhelm Niemeyer and Schapire, and was the mouthpiece of the Kunstbund Hamburg, another ephemeral Expressionist organization. The luxuriously printed journal appeared for just one year, although it had a staunch supporter in the newly appointed director of the Museum für Kunst und Gewerbe, Max Sauerlandt" (Barron). A very fine, fresh set.

Hamburg (Einmann-Werkstatt Johannes Schulz), 1921.

\$15,000.00

Söhn I.135; Raabe 96; Perkins 181; Lang p. 79ff. (illus.);

Lang 1993 (2nd revised edn.), color frontispiece; Jentsch 104; Rifkind 282; *Expressionismus in Hamburg um 1920* (Museum für Kunst und Gewerbe Hamburg, 2006), p. 144f.

41

(LÉGER) Cendrars, Blaise.

La fin du monde, filmée par l'ange N.-D. Roman. Compositions en couleurs par Fernand Léger. (58)pp. 22 colored pochoir compositions and ornaments by Léger. Lrg. 4to. Orig. dec. wraps. Glassine d.j. New quarter-morocco clamshell box. One of 1200 copies on vélin Lafuma, of a limited edition of 1225 copies (many of which are thought to have been lost or destroyed due to difficulties with the pochoir printing). Léger's most brilliant venture in book illustration, inspired by the anarchic, Americanized cosmology of Cendrars' scenario. A very fine, fresh copy.

Paris (Editions de la Sirène), 1919. \$8,500.00

Saphire p. 299; Castleman p. 170; Manet to Hockney 54; Stein, Donna: *Cubist Prints/Cubist Books* no. 64, p. 64; Siena 52; *The Cubist Print* 77; Skira 197; Johnson, Robert Flynn: *Artists' Books in the Modern Era* 26; *Splendid Pages* p. 187, fig. 80; Peyré: *Peinture et poésie* 18; Reynolds p. 24; Lilly 10; Villa Stuck 65; Wheeler p. 105; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950*, p. 96, illus. 94-99

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LEWIS, WYNDHAM

Fifteen Drawings. 15 plates (7 color) mounted on heavy grey wove mounts, each titled (in French as well as English) and stamped with a vignette design by Edward Wadsworth, the emblem of the Ovid Press. Folio. Portfolio (boards, with mounted color illustration by Lewis on front cover). Colophon statement on the interior of the front

cover, written in ink in John Rodker's hand: "250 Copies/ This is No. 16."

The second of Lewis's three portfolios (the last was published in 1932), "Fifteen Drawings" is the rarest, no more than 50 copies having actually been issued (as confirmed by Rodker himself by 1929). Their assembly seems to have been a haphazard process. Copies vary in the selection of the plate used for the cover (this one has "Nude I," a more effective choice than the more common selection, "Group"), and, as noted by Pound and Grover, plates in the portfolios are sometimes matched with the wrong mounts (here two different compositions are tipped onto mounts for "Nude III"). The subjects include a famous portrait of Ezra Pound, and two other Heads, four nude studies, two drawings for 'Timon of Athens,' "Blue Nudes," "Group," "Pole-Jump," "Post-Jazz," "Reading Room, British Museum," and "Seraglio." Portfolio slightly soiled, slightly chipped at extremities.

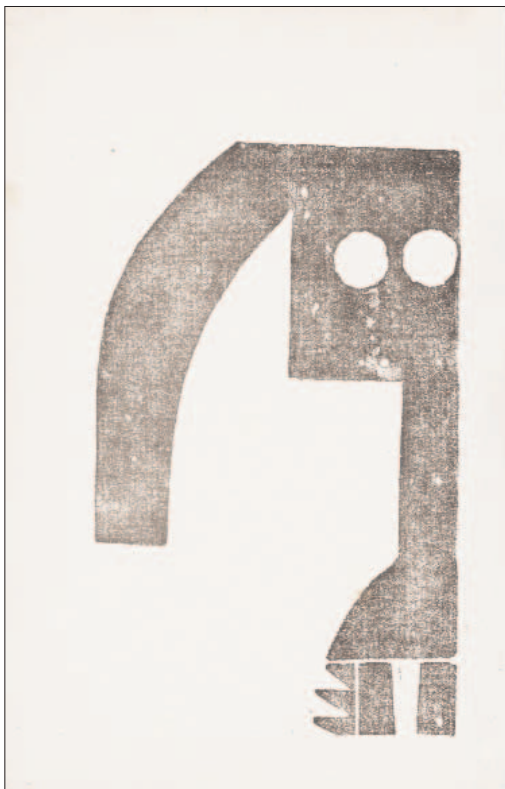
London (The Ovid Press), n.d. [1919]. \$7,500.00  
Pound, Omar S. & Grover, Philip: *Wyndham Lewis: A Descriptive Bibliography* (Folkestone, 1978), B2; Michel, Walter: *Wyndham Lewis: Paintings and Drawings* (Berkeley/Los Angeles, 1971), p. 448

43

#### LONDON. NEW BURLINGTON GALLERIES

The International Surrealist Exhibition. June-July 1936. Catalogue. Preface by André Breton (translated by David Gascoyne). Introduction by Herbert Read. 31, (1)pp. Sm. 4to. Wraps., with steel-engraved collage illus. by Max Ernst.

A remarkable copy of this epochal catalogue, inscribed



44



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"exemplaire de René Gaffé," on the title-page and below that **signed in red, green, blue and black inks by some of the most famous participants and members of the "London Bulletin" set:** André Breton, Jacqueline Breton, Roland Penrose, Hans Arp (in pencil), E.L.T. Mesens, Sheila Legge (noted for her apparition in Trafalgar Square, masked in roses, flocked by pigeons, on the opening day), David Gascoyne, Humphrey Jennings, George Reavey and Rupert Lee. René Gaffé, the great Belgian collector (of both modern pictures and tribal art) to whom this copy is inscribed, lent important paintings by de Chirico and Miro to the exhibition; he was also a critic of note, the author of early studies of de Chirico and Éluard, of Congolese sculpture, and of "Peinture à travers dada et le surréalisme" (1952). Front cover somewhat spotted, as often; internally bright and fresh.

London, 1936. \$3,000.00  
Sheringham Ac274; Ades p. 347ff., no. 14.55; Rubin p. 412; Reynolds p. 54; Cf. "L'aventure de Pierre Loeb: La Galerie Pierre, Paris 1924-1964" (Musée d'Art Moderne de la Ville de Paris, 1979)

44

(OKADA TATSUO) Toller, Ernst.

Tsubame no sho [The Swallow Book]. Erunsuto Torura cho; Murayama Tomoyoshi yaku; Okada Tatsuo sozu. 106, (2)pp. 15 full-page original linocut plates in text. Lrg. 8vo. Wraps., printed in red and black on cream-colored paper, mounted on heavier brown (as issued).

This is one of three books illustrated with original Mavo linocuts by Okada Tatsuo, together with Hagiwara Kyojiro's "Shikei senkoku [Death Sentence]" (1925) and Saito





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Hideo's "Aozameta Douteikyo [The Pale-Faced Virgin's Mad Thoughts]" (1926). Murayama, who did the translation, knew and admired the Expressionist playwright Ernst Toller's work (as he did Georg Kaiser's) from his extended stay in Berlin in 1922. "The first of many plays that Murayama saw at the Berlin Volksbühne was Toller's 'Machine-Wreckers' (Machinenstürmer); ...after he returned to Japan, Murayama translated Toller's collection of poems, 'Swallow Book' (Das Schwalbenbuch; published in Japanese as 'Tsubame no sho' in 1925). Murayama later credited Toller, along with the artist George Grosz and the Volksbühne producer Max Reinhardt, with inspiring him to become a socialist" (Weisenfeld). Okada's linocuts in the "Swallow Book" focus less on the bizarre and macabre than those in "Death Sentence" and "The Pale-Faced Virgin's Mad Thoughts," and are, on the whole, more classical constructivist abstract compositions.

One of the prime movers in Mavo and the Miraiha Bijutsu Kyokai (Futurist Art Association, or FAA), Okada Tatsuo was both an extremely visible, even violently prominent, artist and performer, and also a figure of some mystery to later scholarship; even his dates are unknown ("fl. ca. 1900-1935"). "Okada was probably from Kyushu and is thought to have died in Manchuria, or to have remained there after arriving sometime in the late 1930s. Knowledge of his artistic training and personal acquaintances is scant, but according to his later reminiscences, he was an art student when he participated in FAA-Mavo activities.... Okada's few extant works reveal a talented, innovative printmaker aesthetically and politically dedicated to anarchism. Okada represented a radicalizing force in the FAA-Mavo coterie, consistently leveling harsh criticism at the group, prodding them toward more violent and extreme

actions. In many ways, he was a divisive force in the group, eventually driving them into opposing factions" (Weisenfeld).

Okada's brilliance was multifaceted. In addition to being a significant graphic artist, whose prints and assemblages were major works of the movement, he was a performance artist starring in some of Mavo's most famous events—in June 1924, he was Murayama's dance partner, in Murayama's first documented performance (to the accompaniment of a Russolo-like 'Noise and Sound Constructor'); and Okada's near-naked appearances, with his "Gate and Moving Ticket-Selling Machine" at the second Sanka exhibition in 1925 (to cite but one example) are recorded in some of the most amazing photographs surviving from the early Japanese avant-garde. He was a contributor to "Mavo," the review, in both of its two phases, and was one of its three editors in its second period (issues 5-7). He was also a highly original typographer, designing the layout, as well as most of the linocut illustrations, for "Shikei senkoku [Death Sentence]," the Mavo illustrated book par excellence. As Weisenfeld notes about "Shikei senkoku," "Without the artistic constraints placed on many commercial publications, Mavo artists were free to produce a strong visual response to the tumultuous poems." Intermittent very light foxing; an extremely fine copy, clean and the wrappers in fresh state, far superior to that at the Machida City Museum of Graphic Arts. Of great rarity.

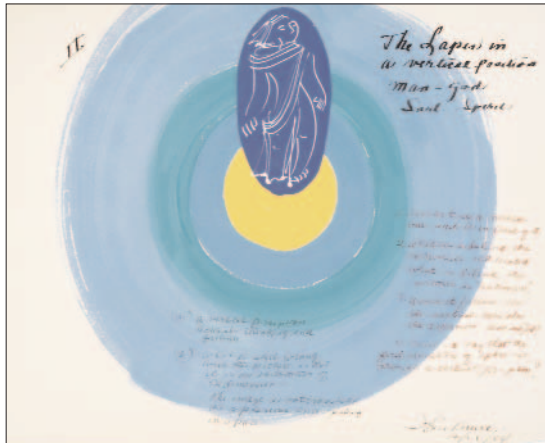
Tokyo (Choryusha Shoten), 1925.

\$9,500.00

Weisenfeld, Jennifer: *Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (2002), pp. 37, 98; cf. Omuka, Toshiharu: "Tada=Dada (Devotedly Dada) for the Stage: The Japanese Dada Movement 1920-1925," in: Janecek, Gerald & Omuka, Toshiharu: *The Eastern Dada Orbit...*



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(*Crisis and the Arts: The History of Dada*, Vol. 4), p. 280; *Machida City Museum of Graphic Arts: Modernism in the Russian Far East and Japan 1918-1928* (Machida, 2002), no. 270.1-2 (illus.)

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(OKADA, TATSUO & YABASHI, KIMIMARO) Okamoto, Jun Yoru kara Asa e [From Night to Morning]. 9, (1), 116, (2)pp. Frontispiece drawing, printed in blue, by Kimimaro Yabashi, and 8 original linocuts hors texte, printed in brown, of which 3 by Yabashi and 5 by Tatsuo Okada. 1 additional linocut illustration on title, printed in black, by Yabashi. Lrg. 8vo. Dec. wraps., with remarkable linocut abstraction in orange and black on the front cover, attributable to Okada, and linocut title in black.

As with the famous Mavo book "Shikei senkoku [Death Sentence]" (1925), this volume presents original linocuts by Tatsuo Okada and Kimimaro Yabashi—alternating geometric abstractions and architectural and mechanical forms (a factory, a locomotive) with frenetic images of a figure in a gas mask, and wild-haired youths. The frontispiece drawing, signed and dated 1927 by Yabashi in the image, depicts, in an almost art brut Grosz manner, a riotous field of mobs and skulls, and repulsive plutocrats identified with dollar signs and "U.S.A" initials as Americans. The abstraction on the cover—serpentine flames and bayonet-like forms—is a classically bizarre Mavo conception.

Jun Okamoto, the author, was a prominent contributor to the anarchist poetry review "Aka to kuro [Red and Black]," which ran for 4 issues in 1923-1924. Kimimaro Yabashi (1902-1964), a central participant in Mavo activities and publications, was a remarkable figure both as a performance artist, whose radicalism extended beyond Kropotkin to gender politics (he is memorably depicted in white pancake make-up and a summer frock in the famous group photograph of the Mavo "Dance of Death" performance printed in "Mavo" No. 3), and as a graphic and assemblage artist. Along with Okada, Yabashi was part of the radical anarchist fringe of Mavo which was excluded from Sanka. In April 1926, Yabashi and Okada collaborated in an attempt to restart the Mavo alliance, calling for a new proletarian culture and announcing plans for a new proletarian magazine, a theatre, mobile research center, and other facilities, none of which were ever realized.

Unobtrusive small stain at top of back cover and final few leaves; extremely pale discoloration at top of front cover;

a bright, fresh copy with strong impressions of the linocuts. Tokyo (Shiroto sha), 1927. \$9,500.00

*Machida City Museum of Graphic Arts: Modernism in the Russian Far East and Japan 1918-1928* (Machida, 2002), no. 275.1-2 (illus.); Cf. Weisenfeld, Jennifer: *Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (2002), pp. 76, 120, 200, 240; cf. Omuka, Toshiharu: "Tada=Dada (Devotedly Dada) for the Stage: The Japanese Dada Movement 1920-1925," in: Janecek, Gerald & Omuka, Toshiharu: *The Eastern Dada Orbit... (Crisis and the Arts: The History of Dada, Vol. 4)*, p. 285  
SEE COVERS

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#### ORLOFF, CHANA

Bois gravés. (2)pp., 11 full-page original woodcuts by Chana Orloff, each signed in pencil by the artist. Sheet size: 565 x 385 mm (22 1/4 by 15 1/8 inches); image sizes range from 160 x 130 to 350 x 295 mm. (6 1/4 x 5 1/4 to 13 1/2 x 11 1/2 inches). Folio. All sheets loose, as issued, within decorated wrapper repeating one of the woodcuts. Edition limited to 100 copies in all, numbered by hand. Printing by Frazier-Soye.

A portfolio by the Ukrainian-born sculptor and printmaker Chana Orloff (1888-1968), active in the Parisian cubist milieu in the teens and twenties, who exhibited at the Salon d'Automne beginning in 1913, and at the Salon des Indépendants. "Although influenced to some extent by Cubism, Modigliani, and the vogue for the primitive, she soon established a distinctive idiom: essentially naturalistic, but tending to a decorative simplification of form and a love of smooth rounded surfaces. In the early 1920s, Orloff gained a considerable reputation for her portrait sculptures of the Parisian cultural élite" (M. Bohm-Duchen, in *The Dictionary of Art*).

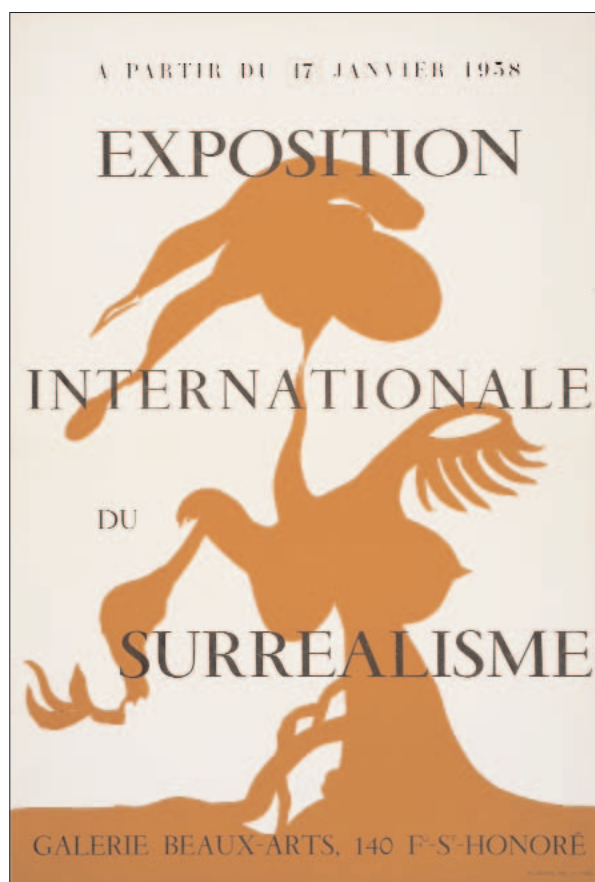
Orloff's distinctively grained woodcuts are instantly recognizable. She published a number of them in "SIC," and in a book by her short-lived husband Ary Justman, 'Réflexions poétiques' (1917). Of this last, Donna Stein remarks that "The most fertile period of Cubist book publication occurred after World War I, when adherents of the style had achieved some commercial success, but were no longer a coherent group. Concurrently there was a widespread revival of the art of the woodcut.... Wood was Orloff's favorite sculptural material, and she was able to transfer the organic sense of Cubist deformation onto her woodblock in the creation of one particularly noble and psychologically penetrating portrait made for this book" ('Cubist Books, Cubist Prints,' p. 62). In the present large-format portfolio Orloff carries yet further the exploitation of the grain of the block through eleven portraits of women, utilizing the patterns of the wood to convey the folds of drapery and lines of coiffure, as well as the psychological dimension, in an unusually effective way. Fine impressions of the cuts. A few soft creases; light wear to the portfolio. Paris (D'Alignan), 1919. \$8,500.00

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#### PARIS. GALERIE BEAUX-ARTS

"Exposition internationale du surréalisme." A partir du 17 janvier 1938. Poster for the exhibition, printed in red-orange with a large design by Kurt Seligmann, on cream-colored stock, overprinted with text in black. 557 x 380 mm. (ca. 22 x 14 3/4 inches).

The very rare poster for this epochal exhibit. Interestingly, an alteration in the date of the opening is visible at the top,



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where a clipped square with the number "17" is pasted over the original "14" janvier. The extravagant Seligmann image is a silhouetted creature with voluptuous breasts, one hand and one wing, her lower half a tree trunk with coiling roots; she wears, perhaps, a trailing cap reminiscent of Delacroix's "Liberty Leading the People." Central foldline; a nice copy, much superior to the copy in the Breton estate.

Paris, 1938.

\$8,500.00

*Hauser, Stephen E.: Kurt Seligmann 1900-1962: Leben und Werk (Basel, 1997), p. 132 (illus.)*

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#### PEREIRA, I. RICE

*The Lapis.* (40)pp. 11 color prints in text. 5 illus. (color). Loosely inserted in pocket under front cover, as issued, a suite of 5 original watercolors on cream wove paper. Dimensions of the suite: 328 x 385 mm. (ca. 13 x 15 inches). Title-page printed on uncut handmade wove paper. Folio. Publisher's boards, stamped in gold (lightly rubbed).

**Édition de tête:** one of 53 copies signed and numbered in pen by the artist, and "specially bound with original water colors:" **5 large-scale finished watercolor compositions**, each signed and dated in ink Christmas Eve 1954, and each with extensive calligraphed annotation and commentary by Pereira in black and sepia inks. Preceded by a title sheet of handmade wove paper ("The Lapis" brushed in blue paint), the suite recapitulates completely the series of five compositions and text which make up the "Second Version, Christmas, '54" illustrated in the book.

"The Lapis" is an interpretation of a dream of a Lapis

Lazuli stone monument with a figure incised in the stone. I was surprised myself by it. I never knew what a philosopher's stone looked like, The diagrams, pictures and text show the contradictions between the experience of an inner image and the optical illusions of visual representation. The diagrams and text are concerned with art, objects, and gravitational centers of mind-energy in connection with world-views.... Geometric systems of thought have avoided the infinite; whereas, visual and intuitive perception involves the infinite" (preface by the artist). Presentation copy, inscribed in pen by Rice Pereira at the foot of the colophon, April 1963.

New York (I. Rice Pereira), 1957.

\$6,500.00

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#### PODHAJSKA, M.

*Mesice.* (4)pp., 18 original woodcuts, of which 12 printed in colors, all tipped onto textured brown paper mounts. Woodcut publisher's device on title-page, printed in grey. Lrg. 4to. Portfolio (publisher's printed boards). Contents loose, as issued. Preface by Bedr. Benes-Buchlovan. Edition limited to 200 hand-numbered copies, signed and dated by Podhajska in the colophon; printed by Jos. Hladky in Buchlovicich, Moravia.

"The Months," a suite of 12 color woodcuts, followed by six woodcuts in black with paired images of the signs of the zodiac (printed two to a sheet). Minka Podhajska (1881-1963), born in Vienna and a student at the Kunstgewerbeschule, whose work appeared in "Ver Sacrum" (1902-1903), "Die Fläche" (1903-1904), and "Hohe





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Warte," designed toys for the Wiener Werkstätte, as well as a range of books, posters, books and ex-libris during the first World War. She moved to Prague in 1919, the year in which this album was published, where she was one of the founding members of Artel, a Czech artists' consortium comparable to the Wiener Werkstätte. Contemporary Czech ex-libris. A very fine copy. Praha (Politika) [1919]. \$7,500.00

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**SEGAL, ARTUR**

Vom Strande. Acht Original-Holzschnitte. Afterword by Rudolf Leonhard. (Erstes der graphischen Eine Mark-Flugblätter.) (8)pp. 8 original woodcuts by Segal (including that on front cover). Image size: average 199 x 247 mm. (ca. 7 3/4 x 9 3/4 inches). Oblong sm. folio. Dec. self-wraps., with original woodcut on the front cover. Glassine d.j. Cloth clamshell box.

Edition of 1000 copies. The Rumanian-born Arthur Segal (1875-1944) was one of the founders of the Neue Sezession in Berlin, and later a prominent figure in Zürich Dada, exhibiting at the Cabaret Voltaire and publishing in "Dada 3" and "Der Zeltweg"; in 1921, on his return to Berlin, he joined the Novembergruppe. Segal's woodcuts and linocuts appeared in "Der Sturm" in 1911 and 1913, including two from the present series. This extremely graceful portfolio of Baltic beach scenes has a graphic fluidity reminiscent of Nolde lithographs, and a tone of serene bemusement outside the usual scope of Expressionism. Tear on the last leaf, slightly affecting woodcut, expertly mended.

Berlin-Wilmersdorf (A.R. Meyer), 1913. \$3,500.00  
Rifkind 219; Rifkind/Davis 2731

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**ZÜLOW, FRANZ VON**

Die zwölf Monate. 13 color lithographic plates, printed in purple, green, yellow and blue, entirely from the artist's designs; no element is set in type. 4to. Portfolio (cloth, the covers mounted with two further color lithographs; handmade pastepaper linings within). Contents loose, as issued. Printed and published by the Wiener Werkstätte, this portfolio is one of the major productions of Franz von Zülow (1883-1963), active as a designer of prints and other graphic art sold by the Werkstätte, as well as textiles and decorative items. A member of the Werkbund and Secession, Zülow exhibited widely through the teens and twenties; relevant to the present portfolio, he also published a periodic "Monatshefte" stencilled in small editions beginning in 1909, which was sent to the Werkstätte and its collaborators.

The title-page of "Die zwölf Monate," divided into four sections depicting the four seasons, is followed by a sequence of twelve plates of the months, each densely filled with traditional imagery, including the signs of the zodiac, distributed in six compartments around a central scene, as though on the cover of some folk art (or even art brut) Carolingian binding: Epiphany and Fasching, ploughing and sowing, Easter, spring courtship, swimming, threshing, the return to school, harvest, All Saints Day and Christmas, and other moments of the year. Slight fraying at the backstrip of the portfolio; a fine copy. Wien (Verlag der Wiener Werkstätte), n.d. [1912].

\$6,500.00

Schweiger, Werner J.: *Wiener Werkstätte: Design in Vienna 1903-1932* (New York, 1984), pp. 77, 267, 185 (illus.); Pabst, Michael: *Wiener Graphik um 1900* (München, 1984), p. 340



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