33 books from a private collection

catalogue 158
KUNSTHANDLUNG DR. OTTO BURCHARD
BERLIN, LÜTZOW-UFER 13

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Gefüllt täglich von 10-1 Uhr vormittags und 3-6½ Uhr nachmittags

Die Bewegung Dada führt zur Aufhebung des Kunsthandels

Eintritt 3 M.

Veranstaltet von
Marschall G. Grosz,
Dadaosoph Raul Hausmann,
Museurzdada John Heartfield

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Ausstellung und Verkauf dadaistischer Erzeugnisse

Der dadaistische Marsch ist der Tode der Hegemonie.
CATALOGUE 158

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March 2011

covers: item 28
APOLLINAIRE, GUILLAUME


First edition of this epochal, uniquely marvelous, collection of concrete (and other) poems—Apollinaire first referred to them as “idéogrammes lyriques” and “poèmes idéographiques” before settling on “calligrammes” in 1916—many of which had appeared in the pages of “SIC.”

“The poets Stéphane Mallarmé and Guillaume Apollinaire thrust text beyond the convention of the traditional page, employing type not simply to emphasize the message, but to become the message itself, to construct and shape the message in a way that had not been explored before. Mallarmé’s ‘Un coup de dés n’abolira le hasard’ (1897) was far more skillfully and subtly designed by the poet than it was composed in type by his publisher. Fortunately Apollinaire’s calligrams were more effectively choreographed by Pierre-Albert Biot’s avant-garde periodical ‘SIC’ because Apollinaire’s pictorial poems were sent to the typesetter by Albert-Birot, himself no less committed than Apollinaire to finding a new means for transmitting the poetic image to the page. Apollinaire’s calligrams have no formal page, no fixed margins, no orderly sequence of words. The poem ‘Il pleut’ rains on the page in virtual transcription of Apollinaire’s dripping pen and his rigorous cubist still life in honor of Picasso makes clear Apollinaire’s interest in effecting a new balance between order and play” (Arthur A. Cohen, in “The Avant-Garde in Print”). Even browning, as usual; a neatly bound copy.

Paris (Mercure de France), 1918. $3,500.00

Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 74ff., nos. 62-65; Poésure et peinture (Marseille, 1993) p. 68ff.; The Avant-Garde in Print Vol. 5; The Book Stripped Bare 1; Franklin Furnace 42

TRISTAN TZARA

LIRA DE SES ŒUVRES ET LE MANIFESTE DADA 1918

ZUR MEISE ZURICH
MÄRZ LE 28 JULIET A 8 1/2 HEURES DU SOIR
TRISTAN TZARA
LIRA DE SES ŒUVRES ET LE MANIFESTE DADA 1918
PILLES A 4 ET 2 FRS
CHEZ KUONI & CO. BAHNHOPFPLATZ

1

2

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‘Chronique...’ ‘Salle zur Meise Soirée Tristan Tzara: Manifeste antithèse thèse antiphilosophie, Dada Dada, Dada spontanéité dadaïste dégoût dadaïste Rires poème, tranquillité tristesse la diarrhée est aussi un sentiment guerre les affaires élément poétique hélice infernale esprit économique jemenfoutisme hymne national affichage pour les bordels on jette des rouliers sur la scène, des clameurs sauvages fulminent contre la raréfaction de l’intelligence universitaire etc.’ (‘Dada in Zürich’).

‘Although Tzara read other works also, the event became famous as the first appearance of the second dada manifesto, known as the ‘Manifeste Dada 1918’. In this manifesto, Tzara completely separated the Dada movement from other European avant-garde movements by rejecting all known artistic and aesthetic values heretofore accepted in the arts. This reading marks the beginning of a period of extreme Dada nihilism’ (Dada Artifacts). Matted. Discreet central fold; browning at top edge throughout. Very rare. Zürich, 1918. $8,500.00

ARP, HANS

Der Pyramidenrock. 70pp. Frontis. portrait of Arp by Modigliani. 4to. Printed wraps. Arp’s fourth book, a collection of Dada poems. The 41-line 3-column mechanical repetition of the title on each cover, a more emphatic recasting of Duchamp’s design for “New York Dada,” is one of the most influential typographic inventions of the period. Even browning, as usual; a very fine copy. Erlenbach-Zürich/ München (Eugen Rentsch) [1924]. $3,750.00

ARP, HANS

Die Wolkenpumpe. (Sammlung “Die Silbergäule.” Band 50-51 [vere 52/53].) (28)pp. Sm. 4to. Orig. wraps., printed in black with a cover design by Arp. “Cloud-Pump,” Arp’s first book of verse. Some of the poems were written as early as 1911; read at the Dada soirée at the Salle Kaufleuten, 9 April 1919, they were first published in “Dada 4-5: Anthologie Dada.” A little light wear; a very nice copy. Hannover (Paul Steegemann), 1920. $2,500.00

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BERLIN. KUNSTHANDLUNG DR. OTTO BURCHARD


5
Text by Hausmann and Herzfelde; the dramatic photomontage on the front cover by Heartfield. The poster/catalogue of the brilliantly assaultive exposition, which may qualify as the first 'environment' (as the work has come to be understood in postwar art), and which in any case was certainly the climax of Berlin Dada, running through the whole of the summer of 1920. Some 174 items were exhibited, virtually all of them contributed by Germans, notwithstanding the 'international' premise of the show. An inflammatory political tone, vehemently anti-militaristic and anti-bourgeois, was everywhere in evidence, including the stuffed dummy of a German officer with the head of a swine, assembled by Rudolf Schlichter and suspended face-down from the ceiling. Grosz and Herzfelde, who had contributed grotesque puppets and caricatures of capitalists and soldiers, were prosecuted and eventually fined for ridiculing the Reichswehr, a charge they rejected with the assertion that theirs was "a totally artistic form of satire." As Ades has pointed out, this line of reasoning makes an interesting counterpart to that of Max Ernst, who, when similarly pressed by the police in Köln, answered that his work was Dada and therefore had nothing to do with art.

"The poster for the exhibition was also its catalogue. One large sheet folded at the center, forming a program of four oblong pages showed, as a colored background, a simultaneous collage with an urban atmosphere, the work of Heartfield, treated typographically in red, ochre and yellow (‘Leben und Treiben in Universal City, 12 Uhr 15 mittags’), a background collage on which some items of practical information were overprinted in black, as well as, upside down at the foot of the cover, a programmatic declaration by Hausmann: Dada man is the radical enemy of exploitation, the sense of exploitation produces nothing but fools and Dada man hates folly and loves nonsense! So Dada man reveals himself as genuinely real as opposed to the stinking sham of the family man and capitalist croaking in his armchair" (Chapon). Matted (open). Several minute chips at extreme top and bottom edges; indetectible expert mends at original foldlines; a remarkably fine copy, fresh and with bright color, such as is now nearly unobtainable on the market.

Berlin, 1920. $25,000.00
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**BRETON, ANDRÉ**


Together with this: “Commerce. Cahiers trimestriels publiés par les soins de Paul Valéry, Léon-Paul Fargue, Valery Larbaud. cahier XIII, automne 1927.” In this issue, Breton published “Nadja.” Première partie (pp. 77-120), half a year before the appearance of the book itself.

A worn copy of the book, the covers soiled and partly detached, with intermittent light staining; the issue of “Commerce” with light wear only.

Paris (Gallimard), 1928. $1,200.00

Sheringham Aa155, Ab144; Pompidou: Breton p. 235; Gershman p. 8; Ades 12.142; Biro/Passeron p. 21; Krauss, Rosalind & Livingston, Jane: L’Amour fou: Photography and Surrealism; Milano p. 653

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**BRETON, ANDRÉ**

L’amour fou. (Collection Mérimorphoses. Ill.) 176, (2)pp., 20 plates. Lrg. 8vo. Marbled boards, 1/2 red morocco gilt (Lavaux). Orig. wraps. and backstrip bound in, as is the errata slip. First edition: one of 1935 copies. Photographs by Man Ray (7), Brassai (4), Cartier-Bresson, Dora Maar and others. “2 février. Parution de ‘L’amour fou,” aux éditions Gallimard, avec dix-huit planches photographiques... illustrant fidèlement des passages du texte dont trois parties avaient déjà paru dans ‘Minotaure’ depuis 1934. ‘Le surréalisme de mes images ne fut autre que le réel rendu fantastique par la vision,’ précisera Brassai à propos de ces photos” (Pompidou). À fine copy.

Paris (Gallimard), 1937. $950.00

Sheringham Aa276; Pompidou: Breton p. 235; Gershman p. 8; Ades 12.142; Biro/Passeron p. 21; Krauss, Rosalind & Livingston, Jane: L’Amour fou: Photography and Surrealism; Milano p. 653

8

**CZESCHKA**

Keim, Franz

Die Nibelungen dem deutschen Volke wiedererzählt. Bilder und Ausstattung von C.O. Czeschka. (Gerlach’s Jugendbücherei. Band 22.) 67, (1)pp. 8 double-page plates, printed in colors and gold, signed with remarque; 17 vignettes; 1 dec. initial; dec. title and frontisp.; repeated border design (all the foregoing designed by Czeschka). Sm. 8vo. Publisher’s grey cloth, with signet and typography by Czeschka. Dec. endpapers in blue and white.

One of the finest examples of Vienna Secession book illustration and book decoration. “The mosaic-like flat patches of blue, black and gold, with occasional red accents, much in the Secession formula, form a strong rich background for a variety of Czeschka’s unusual geometric patterns” (Turn of a Century). “Einem Hauptwerk europäischer Buchkunst des Jugendstils” (Pabst). Covers a little soiled; internally fine.

Wien/Leipzig (Gerlach u. Wiedling), n.d. [1909] $1,500.00


9

**DADA PAPILLONS**

Köln. Brauhaus Winter

Two unrecorded papillons advertising the reopening of the Dada Vorfrühling exhibition in Köln, after its closing by the police in April 1920. [I:] “DADA siegt! Schildergasse 37.” [II:] “DADA ist für ruhe./ Schildergasse 37.” 2 individual papillons, printed in black in multiple typefaces on lightweight buff-colored paper (versos blank). Each ca. 67 x 115 mm. (2 5/8 x 4 1/2 inches).

These two little ephemera are to our knowledge completely unrecorded, and unique in being the only examples of papillons in the history of German Dada. They derive directly from the text and typography of the magnificent poster designed by Max Ernst for the reopening of the Dada Vorfrühling exhibition, shortly after it was closed down by the police for public indecency. Whereas the poster triumphantly proclaims the “Wiederöffnung der polizeilich geschlossenen Ausstellung,” these papillons are much more sly: simply the statements ‘Dada triumphs’ and ‘Dada is for order,’ and an address: nothing further to explain that there is an exhibition. They are teasers for the curious.

“This dada exhibition has spawned more anecdotes than any other, some of them contradictory. Certainly it opened, and ended, turbulently, and was equally eventful while it was running....” [It] was organized hurriedly, as a separate
manifestation after the montages and sculptures by Ernst and Baargeld had been removed from a juryless exhibition organised by the Artists’ Union of Cologne in the Museum of Decorative Arts. They hired a glass-roofed court partly exposed to the rain at the rear of the Brasserie Winter, reached through the gentlemen’s lavatory. Visitors were challenged to destroy what they didn’t like, and everything stolen and destroyed was constantly replaced. Several of the works which disappeared were reproduced in “Die Schammade”: Baargeld’s ‘Antropofiler Bandwurm,’ a relief construction of odds and ends like a frying pan, cog, springs and a bell, and Ernst’s wire sculpture, which has certain similarities with Janco’s ‘Construction,’ reproduced in the Zürich ‘Dada’ 1. The critics tended to be bemused” (Ades). The public, however, appears more than anything else to have been disoriented. It seems that the manifestation which most scandalized the audience was not the spectacle of a young girl in first communion dress reciting obscene poetry, but a “pornographic” image reported to the police which, on investigation, proved to be a reproduction of Dürer’s ‘Adam and Eve’ incorporated in an Ernst collage. “Dada siegt” with minuscule clean tear at left edge; “Dada ist für ruhe” almost invisibly rejoined (on the verso) along a central cut. Of utmost rarity.

Köln, 1920. $9,500.00


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(DELAUNAY) Delteil, Joseph

Allô! Paris! Avec vingt lithographies par Robert Delaunay. 110, (6)pp., 20 original lithographs by Delaunay (including frontispiece blindstamped “Atelier R. Delaunay, Paris, 18 Bd Malesherbes” at lower left). Tissue guards. Lrg. 4to. Full black leather, gilt at spine; raised bands. Orig. wraps. bound in (slightly worn). Uncut. One of 15 roman-numeralled copies on hollande Van Gelder, from the hors-commerce tirage of 40, apart from the edition of 325 (of which 25 on Van Gelder with suites on chine, and 300 on Arches). “Delaunay’s only original book illustrations. Whereas some of the lithographs are straightforward pictorial views of Paris, others, such as the Eiffel Tower and St. Séverin, are tensely Cubist in character, recalling Delaunay’s paintings of these subjects in 1909-12” (The Artist and the Book).

Paris (Éditions des Quatre Chemins), 1926. $4,000.00

The Artist and the Book 72; Skira 60; Artists’ Books in the Modern Era 1870-2000, no. 53; Splendid Pages p. 176; Stuttgart 47; Zürich 65; Stein, Donna (ed.): Cubist Books/ Cubist Prints 80-81; Libri cubisti (Siena, 1988), no. 9
Éluard, Paul

The very rare original edition, printed in an unspecified very small run on Simili Japon, of one of Ernst’s greatest achievements in collage and book illustration. The prose poems represent a collaborative effort, begun in the summer of 1921 (when Ernst was in the Tyrol with Tzara and the Arps), and were composed jointly in an exchange of letters. “Chronologically ‘Les malheurs des immortels’ and ‘Répétitions’ belong to dadaism. Although the uncompromising satire contained in their pages fits with the aggressive practices of that movement, however, the highly constructive and even systematic nature of these joint ventures departs from the improvisational, even slapdash dadaism and points to the mainstream of surrealism” (Hubert). A fine copy.
Paris (Librairie Six), 1922. $7,500.00

Hugues/Poupard-Lieussou 3; Spies/Metken 471-491; Spies: Max Ernst Collages 198-219; Rainwater 15; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 4; Russell p. 186f.; Manet to Hockney 66; Skira 112; Hubert p. 54f.; Peyré, Yves: Peinture et poésie 24; Wheeler p. 101; Reynolds p. 44; Verkauf p. 178; Gershman p. 18; Sanouillet, Michel: Dada in Paris (Cambridge, 2009), no. 240; Dachy: Archives Dada p. 560; Lista: Dada libertin & libertaire 227; Paris-Berlin 307; Pompidou Dada 1230, illus. p. 407; Washington Dada illus. 243; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 427

Éluard, Paul

Répétitions. Dessins de Max Ernst. 51, (3)pp. 10 full-page illus. by Ernst (1 in colors) after collages of wood engravings. Lrg. 8vo. Printed plum-colored wraps., with additional collage illustration by Ernst tipped onto front wrapper, as issued. One of 350 numbered copies in all. “Upon André Breton’s invitation, Ernst sent fifty-six of his collages for his first one-man show in Paris in May 1921 at the Galerie Au Sans Pareil. Entitled ‘la mise sous whisky marin,’ this exhibition of Ernst’s ‘dessins, mécanoplastiques, plastoplastiques, peintopeintures... au-delà de la peinture’ was received with great acclaim and enthusiasm by Breton and the group of Parisian Dadaists already beginning to join around him in their efforts to codify Surrealism. As a German veteran living in the British-occupied Rhineland, Ernst was prohibited from traveling to Paris, but in November Paul and Gala visited him for a week in Cologne. This meeting not only initiated a complex, intimate relationship between Ernst and the Éluards, but sparked the first of a series of extraordinary collaborations between painter and poet. While in Cologne, Éluard selected from a group of recent, independent collages eleven to accompany an edition of his short prose poems, ‘Répétitions.’ Constructed from fragments of black-and-white wood engravings and magazine illustrations, the collages were more unified than the earlier and generally larger Dada collages. The more integrated scale of their parts and the stylistic similarity of the source engravings themselves contributed to the increasing refinement of Ernst’s cut-and-paste technique” (Rainwater). Wrappers slightly faded and worn.
Paris (Au Sans Pareil), 1922. $6,000.00
ERNST, MAX

Histoire naturelle. Introduction by Hans Arp. (8)pp., 34 colotype plates. Contents loose, as issued. Folio. Publisher’s original portfolio (blue and black printed boards with supralibros, 1/4 cloth; ties). One of 250 hand-numbered copies on vélin, signed in pen by Ernst in the justification, from the limited edition of 300 in all.

We quote at length from Robert Rainwater: “The first for- tages of 1925 were the results of Ernst’s running a pencil over a sheet of paper under which were placed a wide variety of textured natural and manmade objects and surfaces, whose identity often became unrecognizable in the finished works. The textures were integrated into the completed pictures, just as the wood-engraved components of the earlier collages gave up their independent status to the overall compositions. To present his new work in printed form, as he had done with the photomechanically reproduced collages in the Éluard books, Ernst published ‘Histoire naturelle,’ with thirty-four collotype plates after his fortages from the previous year and a Dada prose poem by Arp. Encompassing Ernst’s personal vision of creation and evolution, ‘Histoire naturelle’ affected the artist’s close friend Roland Penrose upon his first seeing its plates as ‘a new world where a new and poetic language was spoken and a new magical companionship existed between animal, vegetable and mineral, between the sea, the rain and the stars. There appeared to be an integral association between small and great, minute detail and infinite space, the eye and system of solar coinage....’ Packaged in the deluxe portfolio format customary with original fine prints, it was issued in a limited edition, signed by the artist. Although indisputably a reproductive process, colotype was used because of its capability of yielding a faithful gray-to-black range of tones almost comparable to photography.”

One plate in new facsimile; intermittent light foxing and wear.

Paris [Éditions Jeanne Bucher], 1926. $5,000.00

ERNST, MAX

La femme 100 têtes. Avis au lecteur par André Breton. (328)pp. 147 captioned full-page illustrations after collages of steel engravings. 4to. Recent full brown morocco gilt. Orig. front wrapper, with vignette illustration by Ernst, bound in (somewhat worn). Preferred edition: one of 88 numbered copies on Hollande Pannekoek (after 12 on Japon Impériale), from the limited edition of 1000 in all.

“Ernst produced the first of the three collage novels in 1929 while staying at a farm in the Ardèche. He had taken with him a collection of nineteenth- and early twentieth-century magazines and journals whose wood-engraved illustrations had fascinated him for years as he browsed...”
among the bookstalls of the Seine in Paris. An illness confined him to bed for a couple of weeks, and in that concentrated period of mental activity was born ‘La femme 100 têtes,’ a visual novel containing 147 collages that Ernst divided into nine chapters. The unusual title is a pun that relates to his Surrealist quest for multiple identities, and establishes both the name and character of Ernst’s main heroine, who has both 100 heads and is without a head at the same time: a heroine of mythic proportions, she represents the essence of womanhood who bears no single face but is constantly changing” (Evan Maurer, in Rainwater).

Paris (Editions du Carrefour), 1929. $6,500.00

(ERNST) Arp, Hans
Gedichte: Weisst du schwarzt du. Fünf klebebilder von Max Ernst. 32pp. 5 plates of collages of wood engravings by Ernst. Sm. 4to. Silver foil wraps. D.j., with collage cover design by Max Ernst (recapitulating the frontispiece). One of 200 copies from the limited edition of 250 in all, numbered in pen, on handmade paper.

Arp’s nine poems, dating from 1924, were illustrated by Ernst in 1929. This is one of the most exquisite of Ernst’s illustrated books, and typographically exceptionally elegant. D.j. slightly chloroformed and soiled, otherwise a very fine copy. Rare.

Zürich (Pra Verlag), 1930. $8,500.00

ERNST, MAX
Reve d’une petite fille qui voulut entrer au Carmel. (182)pp. 69 captioned full-page illustrations after collages of steel engravings. 4to. Orig. printed wraps., each volume of a different color (purple, green, red, blue and yellow). Publisher’s dec. carton slipcase, the front cover with mounted illustration by Ernst on green stock. One of 800 copies on papier de Navarre, from the limited edition of 816 in all, numbered in separate justifications in each volume.

Ernst’s third and final collage novel, assembled in a great burst of energy in just three weeks, and much the longest and most complex, serially issued in five separate cahiers from April through December 1934. The
work is orchestrated in seven sections, corresponding to
the days of the week, and correlated also with the
alchemical elements. "In the five books of 'Une semaine
de bonté,' Ernst developed a set of iconographical forms
based on a wide variety of sources, including Freudian
dream theory, alchemy, and his personal life experi-
ences. Taken together, his three collage novels exhibit a
poetic and pictorial genius that establishes them as
some of the most extraordinary monuments of twentieth-
century art. Their unique character was recognized by
Breton, who proclaimed that 'it is Max Ernst's magic
passes that have awakened the book, physically, from its
centuries-long slumber: the pages which he has
enchanted, rather than merely 'decorated' are so many
eyelids that have started to flutter. It is the 'verdant par-
adise' of the child's first picture-book, as well as the
herbarium in which every plant consents to flower a sec-
tond time" (Evan M. Maurer). Wraps. sunned at spines
(extending on 2 vols. slightly onto front covers); dec.
panel of slipcase a bit rubbed; otherwise fresh and crisp.
This copy is accompanied by a complete set of
unbound printer's sheets of the plates for the dernier
cahier: 12 leaves with a total of 48 compositions, printed
two on each side, on the same stock as the book. Never
trimmed or folded, these sheets (measuring 280 x 435
mm., 11 x 17 5/8 inches) are part of a group found bun-
dled in brown paper, reportedly from the Roland Penrose
estate, and the Mayor Gallery.
Paris (Jeanne Bucher), 1934. $6,500.00
Hugues/Poupard-Lieuussou 11; Spies/Metken 1904-2085;
Spies: Max Ernst Collages 427-518; Rainwater 33a and
pp. 78-91; Stuttgart, Institut für Auslandsbeziehungen:
Max Ernst Books and Graphic Work 16; Ades 12.150;
Hubert pp. 269-286; Franklin Furnace 134; Reynolds p.
44; Stuttgart 76; Villa Stuck 36; Milano p. 651; Castleman
p. 161; Logan Collection 107; Andel, Jaroslav: Avant-Garde
Page Design 1910-1950, nos. 430-431

18

ERNST, MAX & Éluard, Paul
A l'intérieur de la vue. 8 poèmes visibles. 113, (15)pp. 39
illus. (after collages of steel-engravings), of which 7 deli-
cately colored by hand in blue, yellow, rose, and red-
washes. Initial letters and subtitles in purple throughout.
Dec. wraps., printed in purple, red and orange after a
design by Ernst. One of 600 copies on Alma Marais, from
the limited edition of 610 in all, the illustrations printed by
Mourlot Frères.
"Les 8 poèmes visibles de Max Ernst composés en 1931
ont été, aussi fidèlement que possible, illustrés par 8
poèmes visibles de Paul Éluard en 1946" (from the justifi-
cation statement). "For Ernst and the poet Paul Éluard, the
eye represented what they called the 'interior of seeing,'
a phrase that can be read as a metaphoric description of Sur-
realist aesthetics. They used the phrase in the title "A l'in-
térieur de la vue: 8 poèmes visibles" (The Interior of Seeing:
Eight Visible Poems), a book created in 1931 and published
in 1947, which also includes a dreamlike image of two rows
of eyes facing each other. In 1934 the same phrase and
image then appeared in the collage novel 'Une semaine de
bonté' (Andel). Backstrip lightly browned; a fine copy.
Paris (Pierre Seghers), 1947. $3,750.00
Hugues/Poupard-Lieuussou 20; Spies/Metken 1808-46;
Spies: Max Ernst Collages 407-425; Rainwater 31;
Stuttgart, Institut für Auslandsbeziehungen: Max Ernst
Books and Graphic Work 14; Beyond Painting 70;
Andel, Jaroslav: Avant-Garde Page Design 1900-
1950, p. 328f., no. 432 (full-page color plate)

avant-garde
19

(KESSELS) Guislain, Albert
Paris/Bruxelles (L’Églantine), 1932. $175.00

20

(LECK) Andersen, H. C.
Het Vlas. Uit het deens vertaald door Marie Nijland-van der Meer van de Walcheren. Getekend en gekleurd door B. v.d. Leck. (1), 10, (1)ff. Prof. illus. with elements in color. Sm. 4to. Orig. self-wraps., designed by the artist. Clamshell box (cloth with leather label). Edition limited to 500 numbered copies. Entirely designed by Bart van der Leck, the work is set in his geometric typeface and illustrated with similarly broken illustrations and with bars and blocks of red, yellow and blue in varying sizes.
This edition of Hans Christian Andersen’s fairy tale, “The Flax,” is one of the very rare instances of de Stijl book illustration. “Het Vlas” (The Flax) is one of the most important examples of de Stijl art in book illustration. Bart van der Leck was a member of the de Stijl movement founded in 1917 by Theo van Doesburg and Piet Mondrian. It held that art be considered part of universal harmony, universality be anti-subjective in nature, form be abstracted, and color reduced to the primary colors of red, blue and yellow” (Johnson). Title-page with discreet signature and a little light foxing; in general a fine, clean copy.
Amsterdam (De Spieghel), 1941. $3,500.00

Johnson, Robert Flynn: Artists’ Books in the Modern Era 114; Manet to Hockney 109; Minneapolis p. 58f.

21

(LÉGER) Cendrars, Blaise
J’ai tué. Prose par Monsieur Blaise Cendrars et 5 dessins de Monsieur Fernand Léger. (34)pp. 5 compositions by Léger, including 2 hors texte and 1 on front cover, printed in red and blue (the cover with yellow pochoir). Text printed in red. Sm. sq. 4to. Orig. wraps., with front cover pochoir composition by Léger in blue and yellow. Slipcase (blue boards) with plexiglass and blue calf chemise (Mercher). One of 300 numbered copies on uncut vergé à la forme, from the limited edition of 353 in all. Typography and printing by François Bernouard.
“In August 1914, Fernand Léger was mobilized as a sapper in the Engineers Corps. After being gassed at Verdun on the Aisne front, he was hospitalized until his discharge in January 1918. With the war experience lingering in his mind as a source of imagery, Léger’s first project upon recovery was the creation of illustrations for “J’ai tué” (‘I have killed’). This small anti-war book was written by Cendrars who, as a corporal on the Somme, had lost an arm in the Champagne offensive of September 1915. Cendrars laments the stupidity of war, describing how the world’s resources are mobilized to support all men, and ends the work with a ruthless confrontation between two men: ‘Eye for eye, tooth for tooth. It’s up to us two, now. To blows with fist, to blows with knife. No mercy. I leap on my antagonist. I give him a terrible blow. His head is almost cut off. I have killed the Boche. I was more lively and rapid than he. More direct. I struck first. I have the sense of reality, I poet. I have acted killed. Like him who would live.’ Boldly printed in blue and red, evoking the French tricolor, the book reproduces, photomechanically, five drawings executed by Léger at Verdun in 1918. Though not specifically drawn as companions to the prose-poem, these dehumanized war images match the brutal action and are visually equivalent to Cendrars’ powerful, machine-gun writing. The use of inexpensive stenciling to superimpose the title in yellow on the blue cover plate was probably Cendrars’ suggestion since Sonia
Delaunay had used this technique in 1913 for their successful collaboration, "La prose du Transsibérien et de la Petite Jehanne de France" (Donna Stein, in "Cubist Prints/ Cubist Books").

"Just how important Cendrars was as a contact between pre-war simultaneity and the Léger of 1918-19 is demonstrated by the fact that Léger's friendship with the poet was articulated by experiments in book illustration which are in some ways complementary to the first 'simultaneous book,' that among his first attempts to combine 'poetic' images without regard for the unities of time and place were the illustrations for 'J'ai tué'..." (Christopher Green, in "Léger and Purist Paris").

Both text and illustrations were published in "Der Sturm" (No. 7, 1919), and, in an English translation, in "The Plowshare" (May/June 1919). An epochal book. Rare. A very fresh copy, especially rare thus.

Paris (A La Belle Edition), 1918. $12,500.00

Saphire p. 299; Cubist Prints/ Cubist Books 62, p. 64 (and back cover illustration); Siena 51 (and front cover illustration); The Cubist Print 122, p. 55; Skira 197; Peyré, Yves: Peinture et poésie 14; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, nos. 94-95; Winterthur 112; Paris/Berlin 206; Franklin Furnace 35; Tate Gallery; Léger and Purist Paris (1970), p. 43

22

(LÉGER) Cendrars, Blaise


Orig. dec. wraps. Glassine d.j. 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. Wraps reinforced and somewhat worn; intermittent light wear.

Paris (Editions de la Sirène), 1919. $6,500.00

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

23

(LÉGER) Goll, Iwan


accompagnée des dessins de Fernand Léger” (Paris/Berlin). Binding slightly worn; a fine copy.

Dresden (Rudolf Kaemmerer), 1920. $950.00

Saphire p. 299; Splendid Pages p. 187; Centre Georges Pompidou: Paris-Berlin, 1900-1933, p. 468 no. 81; Raabe/Hannich-Bode 86.12; Wilpert/Gühring 17

24 (MAN RAY) Cocteau, Jean

L’ange Heurtebise. Poème, avec une photographie de l’ANGE par Man Ray. (38)pp. Heliogravure frontispiece by Man Ray, loosely inserted, as issued. Folio. Printed wraps. Signatures and frontispiece loose, as issued. One of 250 numbered copies on vélin d’Arches à la cuve, from the limited edition of 355. The photograph of the angel is a stunning Rayogram (295 x 235 mm., with large margins), printed in a very rich gravure. Cocteau’s remarkable poem, a spiritual fantasy, arose from an anguished dream in which he was tormented by an angel/incubus of this name. Covers slightly dusty; a fine copy. Paris (Librairie Stock), 1925. $4,000.00

Splendid Pages p. 188; Paris/Berlin: Annexe 540

25 MARINETTI, F.T.

Les mots en liberté futuristes. 107, (9)pp., including 4 folding plates (extending, when opened, to 363 mm., or ca. 14 1/4 inches). Wraps., printed in red and black. Glassine d.j. The great masterpiece of Futurist typographic expression; the folding plates present the most famous of all parole in libertà. Partly unopened. Light browning, a two short splits in the folding plates; a fine copy. Milano (Edizioni Futuriste di "Poesia"), 1919. $3,750.00

Salaris p. 48; Falqui p. 45; Jentsch, Ralph: The Artist and the Book in Twentieth-Century Italy, p. 328; Pompidou: Dada 1261; Franklin Furnace 44; Spencer p. 24f.; The Avant-Garde in Print 1.3, 1.4, 4.1; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 104f., nos. 101, 104; Johnson, Robert Flynn: Artists’ Books in the Modern Era 31; Splendid Pages p. 189, fig. 56
frontispiece and pictorial title-page; 1 lettrine (Teige). Typography by Teige. Lrg. 8vo. Dec. wraps., designed by Teige, printed in pink and black. Acetate d.j. Teige's collage illustrations for this collection of poems by Nezval are a classic instance of the Surrealist fascination with hands: gigantic hands holding a violin through the window of an apartment; an obsessional image of hands washing; hands tilting open a façade, with keys and a fantastical female cyclops. A fine copy. Praha (Fr. Borovy), 1936. $500.00

30 TSCHICHOLD, JAN
Film und Foto. Werkbund-Ausstellung, Stuttgart 1929. (4)pp. (single sheet, folding). Jan Tschichold's beautifully designed prospectus for the famous exhibition (which also saw the publication of Tschichold's and Franz Roh's "Foto-Auge"). Stuttgart [1928] $450.00

31 VORDEMBERGE-GILDEWART, FRIEDRICH
Millimeter und Geraden. (24)pp., printed on white Holland van Gelder and pink Pannekoek Renaissance papers. 3 tipped-in halftone plates; 1 line-drawn composition (reprinted on front cover). Folio. Portfolio: all contents loose, as issued, within dec. wrapper, designed by the artist. Glassine d.j. (chips). Vorzugsausgabe: one 10 copies signed and numbered in the colophon by Vordemberge-Gildewart, the from limited edition of 85 copies in all (including 10 hors commerce). The Dutch artist Friedrich Vordemberge-Gildewart (1899-1962), a member of De Stijl, Abstraction-Création, and Schwitters' Ring Neue Werbegestalter, was a pioneer of modernist typography, as well as a painter. This beautifully designed volume of poems and Constructivist drawings and paintings—dedicated to 'the white line in my yellow painting'—was privately published by Vordemberge-Gildewart himself during the war, while working on a series of large paintings in a new tonality which greatly excited him. According to the Wiesbaden catalogue, part of the edition was destroyed, and copies were already very scarce by the end of the war, such that in 1946 the artist wrote Kurt Schwitters saying that he hoped he could put together one for him from loose sheets, since the edition itself was entirely gone. A little light wear. Amsterdam (The Artist), 1940. $4,000.00

32 VORDEMBERGE-GILDEWART, FRIEDRICH

"Typographie kann unter Umständen Kunst sein.“ Vordemberge-Gildewart Typographie und Werbegestaltung (Landesmuseum Wiesbaden, 1990), no. T440
Art Nouveau to systematic rationalism. Somewhere in between these poles was the magazine ‘Wendingen’ (Upheaval), one of the principal sources for chronicling the history of twentieth-century design and architecture. Published between 1918 and 1931, virtually all of its 116 issues were edited and designed by Hendrik Theodorus Wijdeveld (1885-1989), a Dutch architect and designer who trained under Gropius and Frank Lloyd Wright. Influenced by Nieuwe Kunst (Dutch Art Nouveau), ‘Wendingen’ was resolutely eclectic in design and content, and gave equal coverage to Expressionist, individualist and even mystical sensibilities. In contrast to Van Doesburg’s ‘De Stijl’ (which pre-empted ‘Wendingen’ by three months), Wijdeveld’s journal was superficially extravagant, unrepentantly decorative and devoutly geometric—yet totally avant-garde.

‘Wendingen’ was printed in an unprecedented square format (34.25 cm., 13 1/2 in.) on high-grade paper; each page was on one side of a sheet that was folded into two pages in a Japanese block-bookbinding process. Though it did not advance orthodox New Typography, ‘Wendingen’ published covers by some of the movement’s principal designers—among them, El Lissitzky, for an issue on Frank Lloyd Wright, and De Stijl artist Vilmos Huszár for one on Diego Rivera. In his own typographic concoctions, Wijdeveld shared certain methods with Constructivists and Dadaists, using printer’s materials to build quirky letter forms. His idiiosyncratic evocation of expressive modernism was referred to as the ‘Wendingen style’ or Linear School, yet its influence barely went beyond the Netherlands.

‘Even though ‘Wendingen’ spanned the watershed of European modernism, Wijdeveld’s world vision placed it at odds with the more ideologically orthodox avant-garde groups. Wijdeveld’s distinctive architectonic layout and rectilinear type design provided a forum for a wide range of the editor’s concerns, from Art Deco to Javanese ornament, from architecture to political cartoon. While the interior format of ‘Wendingen’ was more or less consistent, the cover design changed constantly. Architects and graphic artists alike were invited to design, illustrate, and compose covers that expressed different schools and national or folk origins. However Wijdeveld’s own covers, whether for a series devoted to the architect Wright or for Erich Mendelsohn, were rendered in his blocky, emblematic typographical style that often came under harsh criticism for its illegibility. Despite (or perhaps because of) its excesses, ‘Wendingen’ was ‘one of the most progressive magazines of its time, a work of art,’ wrote historian Alston Purvis. ‘It differed from other avant-garde publications such as ‘De Stijl’... in that it was a vehicle for the message, rather than the message itself.’ The magazine was a bridge between the disorder of the previous century and the new century’s design. It advanced the grand notion of Gesamtkunstwerk—that all art fed a common functional purpose—but was none the less an alternative to the strict rationalism of the orthodox modernists.” Fine condition throughout, on the whole; occasional light chipping and dustiness; the Lissitzky cover in attractive condition; one number (Vol. XII No. 6) in the deluxe issue, in boards. Amsterdam, 1918-1931.

$30,000.00

avant-garde
DAS STAATLICHE BAUHAUS
LEITUNG
WALTER GROPIUS
SYNDIKUS
EMIL LANGE
LEHRENDE MEISTER
LYONEL FEININGER, WALTER GROPIUS, JOHANNES ITTEN
WASSILY KANDINSKY, PAUL KLEE, GERHARD MARCKS
GEORG MUCHE, OSKAR SCHLEMMER, LOTHAR SCHREYER
GERTRUD GRUNOW
FÜR DIE FÜHRUNG
HEINRICH BEBERNIS, HELENE BÖRNER, CHRISTIAN DELL
ANTON HANDIK, JOSEF HARTWIG, MAX KREHAN
EMIL LANGE, ADOLF MEYER, CARL ZAUBITZER
DIE
ERSTE
BAUHAUS-AUSSTELLUNG
IN WEIMAR
JULI BIS SEPTEMBER
1923