

Ars Libri, Ltd. | 500 Harrison Ave. | Boston, MA 02118
orders@arslibri.com | www.arslibri.com | tel 617 357-5212 | fax 617 338-5763

ELECTRONIC LIST 112: RBMS BOOKSELLERS' SHOWCASE

Nos. 1-22: Modern Illustrated Books **Nos. 23-29: Antiquarian Books**



- 1 **ACCONCI, VITO. pulse (for my mother)/ (pour sa mère)** (26)pp. 10 halftone illus. Oblong lrg. 8vo. Wraps. (very slightly rubbed). Edition of 500 copies, printed at the Sonnabend Press, Paris. Parallel texts in English (reproduced from the artist's manuscript) and French (reproduced from typescript).

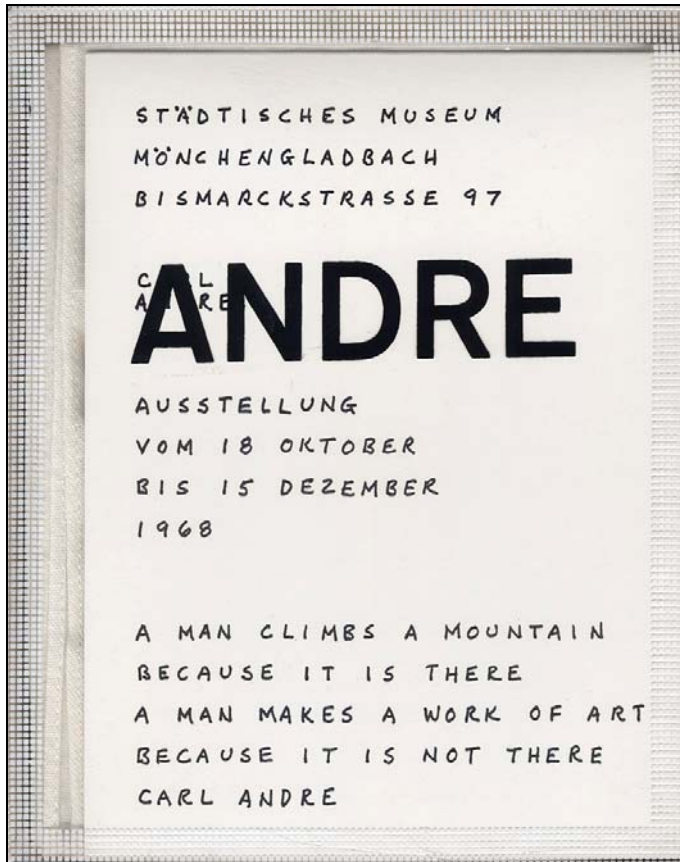
"Vito Acconci propose dans 'Pulse (for My Mother) (pour sa mère),' 1973, un livre...émouvant...dans sa simplicité. 'Pulse,' en anglais, désigne le pouls, mais aussi le battement du coeur. Sur chaque double page, on a une petite photographie différente du visage souriant de la mère de l'artiste, entourée de trois phrases, sous deux formes, la plus subjective et la plus distanciée: manuscrites et en anglais, elles rayonnent librement autour du portrait et transcrivent, en style direct, les paroles mêmes de l'artiste à sa mère; imprimées en pavé dans le coin supérieur droit, et traduites en français, les mêmes phrases sont reprises en style indirect, qu'introduit le verbe 'dire' au passé pour les deux premières, puis au présent pour la troisième, de sorte qu'est rendu perceptible l'avant et l'après de l'agonie, ce que l'artiste pensait ou disait à sa mère sur son lit de mort et ce dont, après sa mort, il se souvient lui avoir dit et lui dit encore muettement dans sa douleur.... Le livre assume une double fonction de commémoration et d'exorcisme" (Moeglin-Delcroix).

Boldly signed and dated by Acconci, November 1977, over the colophon.

Paris (Multiplicata), 1973.

\$1,200.00

Moeglin-Delcroix, Anne: *Esthétique du livre d'artiste 1960/1980: Une introduction à l'art contemporain* (Paris: Bibliothèque Nationale, 2012), p. 327f. (illus.); Moeglin-Delcroix, Anne, et al: *Guardare, raccontare, pensare, conservare* (Mantova, 2004), p. 298 (illus.)



- 2 Mönchengladbach. Städtisches Museum. **CARL ANDRE**. Ausstellung vom 18. Oktober bis 15. Dezember 1968. 6ff. Multiple, of a folded bolt of white linen (400 x 16 cm.) printed at one end. White cardboard box with printed acetate lid. Sm. 4to. Publisher's cardboard box with plastic lid, printed in black and white. Edition limited to 660 hand-numbered copies. Text by the artist, reproduced from his handwritten manuscript, with statement and auto-interview. A very fine, fresh copy. Mönchengladbach, 1968. \$1,200.00
Buchholz, Daniel & Magnani, Gregorio (eds.): International Index of Multiples from Duchamp to the Present (Tokyo/Köln, 1993), p. 24



- 3 (ARMORY SHOW) NEW YORK. ASSOCIATION OF AMERICAN PAINTERS AND SCULPTORS, INCORPORATED. **Armory Show Postcard.** 90 x 141 mm. (3 1/2 x 5 5/8 inches), printed on buff-colored stock, the recto printed in green, blue and brown with the pine-tree emblem of the exhibition, and location and dates of the New York installation. Verso blank, apart from printed postcard indicia.

Exceptionally rare, this iconic card differs from all other 56 postcards published for the Armory Show in being the only one to feature the emblem of the exhibition, and the only one printed in color. Of the others, one card gave a view of the installation; the rest reproduced works of art.

Designed with the same layout and text as the poster for the show, the card advertises "American & Foreign Art. Among the guests will be -- Ingres. Delacroix. Degas. Cézanne. Rêdon [sic]. Renoir. Monet. Seurat. Van Gogh. Hodler. Slevogt. John. Pride. Sickert. Maillol. Brancusi. Lehbruck. Bernard. Matisse. Manet. Signac. Lautrec. Conder. Denis. Russell. Dufy. Braque. Herbin. Gleizes. Souza-Cardozo [sic]. Zak. Du Champ-Villon [sic]. Gauguin. Archipenko. Bourdelle. C. De Segonzac."

"The 57 postcards for sale at the show sold in thousands of copies and were a source of some artistic influence. To artists in other cities, they were exciting messages of new discoveries, and for years people in remote areas had only these cards as a source of study. The 57 were equally divided among American and foreign artists, emphasizing the more radical tendencies" (Brown). A very fine example, clean and unused.

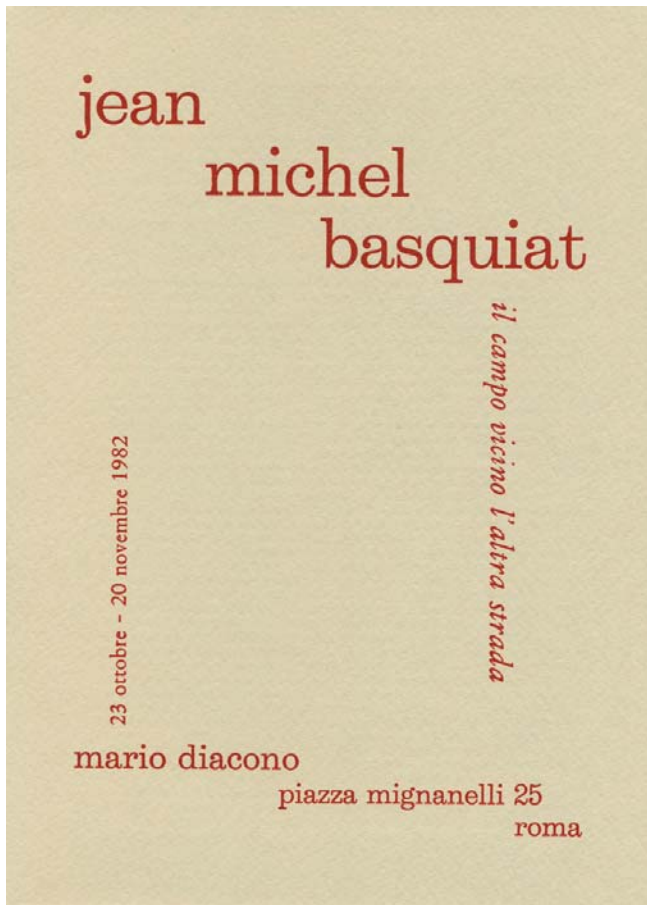
New York (Association of American Painters and Sculptors, Incorporated), 1913.

\$2,750.00

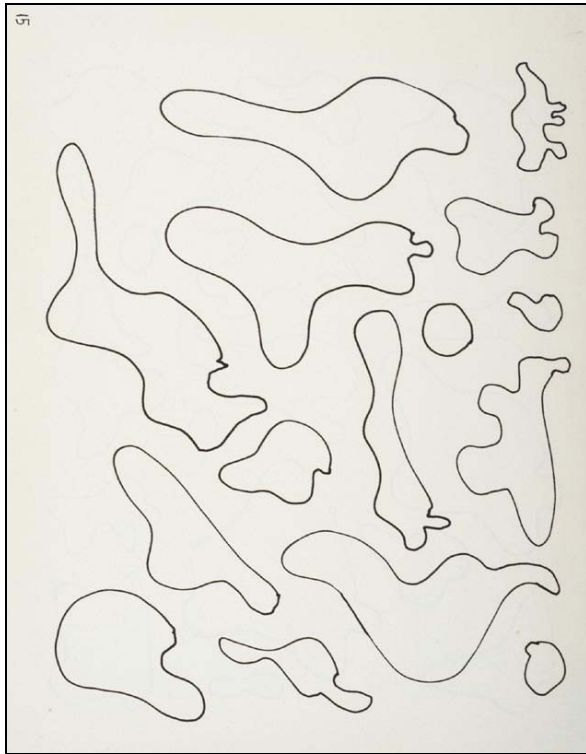
Brown, Milton: W.: The Story of the Armory Show (New York, 1963), p. 69f.



- 4 **BALDESSARI, JOHN. Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty Six Attempts).** 14ff., including title-page, colophon leaf, and 12 color plates, all loose, as issued. Lrg. 4to. Publisher's diecut blue slipcase/envelope, printed in gold. Edition of 2,000 copies.
"As early as 1972-73, Baldessari had set himself the impossible task of balancing order and chaos with 'Throwing [Three] Balls in the Air to Get a Straight Line (Best of 36 Tries)' and 'Throwing Three Balls in the Air to Get an Equilateral Triangle (Best of 36 Tries),' continuing in 1974 with 'Throwing Four Balls in the Air to Get a Square (Best of 36 Tries).' In throwing curved and straight sticks in the air in the hope that they would create letterforms, or even words--he performed the ultimate exercise in wishful thinking" (Coosje van Bruggen).
Milano (Giampaolo Prearo/Galleria Toselli), 1973. \$3,750.00
Cf. Bruggen, Coosje van. John Baldessari (New York, 1990), p. 227



- 5 Roma. Mario Diacono. **JEAN MICHEL BASQUIAT: Il campo vicino l'altra strada**. 23 ottobre - 20 novembre 1982. (4)pp. (single sheet of tan wove card stock, imprinted in red letterpress). Lrg. 8vo. Self-wraps. The very first catalogue, and the first monograph, published on the work of Jean-Michel Basquiat, with a densely written text by Mario Diacono. The exhibition was devoted to the display of a single major painting, "Il campo vicino l'altra strada" ("The Field Next to the Other Road"). Mario Diacono notes that this painting has been at times incorrectly dated 1981, and mentioned as painted and exhibited that year in Modena at the Galleria Emilio Mazzoli, in the show titled SAMO. The work was indeed painted in Modena, but in 1982, for another exhibition that Basquiat had in fact planned at the Galleria Mazzoli which never actually took place. By an agreement between Basquiat's primary dealer at the time, Annina Nosei, and the Galleria Diacono, the work was then exhibited in Rome, in October 1982. Its price was set at 7 million lire, or about \$5,000. In May 2015, the painting was sold at Christie's for \$37,125,000. A very fine copy. Extremely rare. Roma, 1982. \$3,000.00
Brooklyn Museum: Basquiat. Edited by Marc Mayer (Brooklyn, 2005), p. 216 ("Monographs and One- and Two-Person Exhibition Catalogues")



- 6 **CAGE, JOHN. Cartridge Music.** Also Duet for Cymbal, and Piano Duet, Trio, etc. (Edition Peters. No. 6703.) (4)pp., 24 plates of ink drawings, largely of biomorphic or abstract shapes, of which 4 printed on sheets of clear acetate. All contents loose, as issued. 4to. Portfolio (publisher's printed wrapper).

"The title 'Cartridge Music' derives from the use in its performance of cartridges, that is, phonograph pick-ups into which needles are inserted for playing recordings. Contact microphones are also used. These latter are applied to chairs, tables, wastebaskets, etc.; various suitable objects (toothpicks, matches, slinkies, piano wires, feathers, etc.) are inserted in the cartridges. Both the microphones and cartridges are connected to amplifiers that go to loud-speakers, the majority of sounds produced being small and requiring amplification in order to be heard.... Each performer makes his own part from the materials supplied. These materials (made Stony Point, N.Y., July 1960), all but one sheet of which are on transparent plastic, may be superimposed in any position. One then sees a complex of points, circles, biomorphic shapes, a circle representing block time, and a dotted curving line. Readings are taken, which are useful in performance, enabling one to go about his business of making sounds, generally by percussive or fricative means, on the object in the cartridge, changing dial positions on the amplifiers, making 'auxiliary sounds' by use of the objects to which the contact microphones are attached, removing an object from a cartridge, and inserting another, and, finally, performing 'loops': these are repeated actions, periodic in rhythm...." (John Cage, 1962). Light browning at the edges of the acetate plates.

New York/ London/ Frankfurt (Henmar Press; sole selling agents: C. F. Peters Corp.), 1960.

\$850.00

Kostelanetz, Richard (editor): John Cage: An Anthology (New York, 1991), p. 144f.



- 7 **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, Arnould, 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 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. Central fold; a little light soiling.

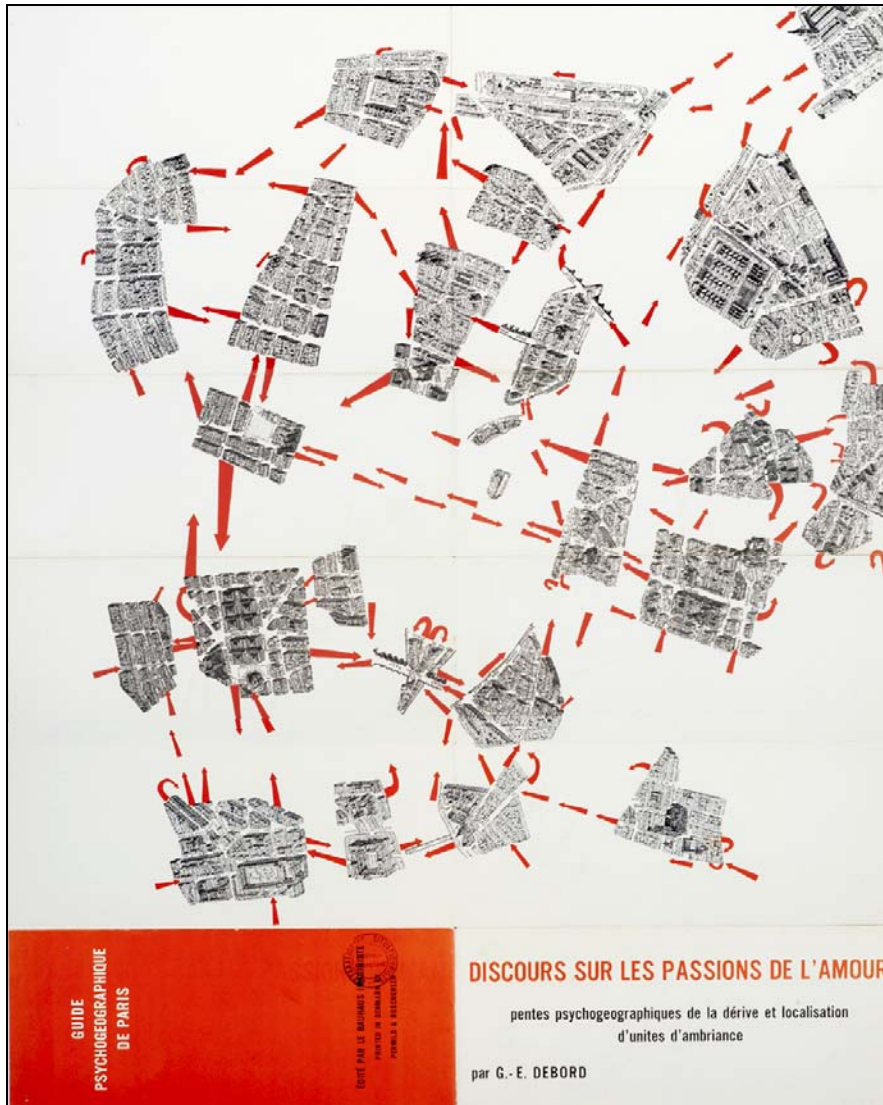
Paris (Au Sans Pareil), 1920.

\$8,500.00

Dada Global 174; *Ades* p. 65; *Almanacco Dada* 32; *Gershman* p. 49; *Admussen* 70; *Chevrefils Desbiolles* p. 284; *Sanouillet: Dada in Paris* (Cambridge, 2009), no. 682.7; *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*



- 8 **DASHTI, GOHAR. Iran, Untitled.** Essay by Mehran Mohajer. (4)ff. (title, colophon, and two text leaves, in parallel Farsi and English), with 8 archival digital pigment prints (8.5 x 11.625 inches), each signed in pencil by the artist. Oblong 4to. Portfolio. Cloth. Ties. Tissue guards. Contents loose, as issued. Edition limited to 25 numbered copies, signed and numbered in pencil in the colophon by the artist. Portfolio designed by Stephen Stinehour. English translation by Sassan Tabatabai.
Tehran/Boston (Robert Klein Gallery, in association with Azita Bina-Seibel & Ars Libri), 2014. \$5,000.00



- 9 **DEBORD, GUY. Guide psychogéographique de Paris.** Discours sur les passions de l'amour. Pentes psychogéographiques de la dérive et localisation d'unités d'ambiance. Édité par le Bauhaus Imaginiste. Poster map, lithographed in orange and black, on cream wove stock (verso blank). 735 x 595 mm. (ca. 29 x 23 inches), folded in 12 sections as issued. Stamp of the "Situationniste Internationale, Section Française" on the title panel.

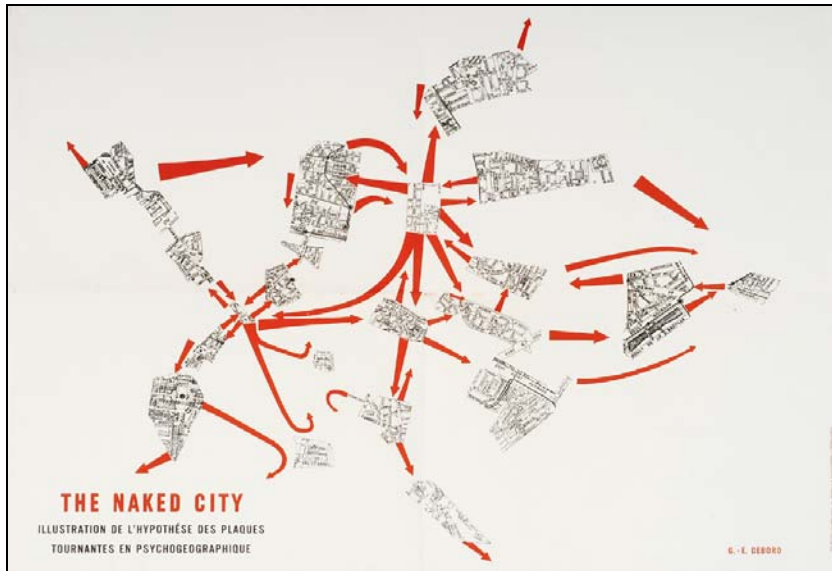
The original edition of Debord's famous map of Paris, utilizing cut-up sections of Georges Peltier's "Paris à vol d'oiseau" to express the "dérive" of urban experience--the "solo or collective passage down city streets, a surrender to and then pursuit of alleys of attraction, boulevards of repulsion, until the city itself became a field of what the Lettrist International called 'psychogeography,' where every building, route, and decoration expanded with meaning or disappeared for lack of it" (Greil Marcus). Together with Debord's related "Naked City," it is one of the key, primordial Situationist documents. "While Constant stayed behind in Alba to work on designs for mobile architecture at the Experimental Laboratory... Debord and Jorn collaborated on 'The End of Copenhagen,' their first joint artistic endeavor. At the same time, plans for promoting the concepts unitary urbanism, détournement and dérive took shape with the 'First Exhibition of Psychogeography.' Held at the Gallery Taptoe, one of the latest venues for avant-garde experimentation in Brussels, the exhibition featured Debord's playful attempts to map out the routes of dérive. 'Naked City' and the fold-out 'Psychogeographic Guide to Paris,' edited by the Imaginist Bauhaus. Virtually everyone who attended the founding congress would attend the exhibition, and it was here, in the events planned around the opening, that the first use of the

term 'Situationist' seems to have occurred" (Kevin Repp). A few tack-holes, expertly mended; a bright copy. Very rare.

Copenhagen (Permild & Rosengreen), [1957].

\$6,500.00

Sussman, Elizabeth (ed.): On the Passage of a Few People through a Rather Brief Moment in Time: The Situationist International 1957-1972 (Cambridge, 1989), p. 195; Bibliothèque Nationale de France: Guy Debord: un art de la guerre (Paris, 2013), p. 97; Repp, Kevin: Revolution at Beinecke. "The postwar avant-garde & the culture of protest, 1945 to 1957 & beyond" (New Haven, 2009), p. 2



- 10 **DEBORD, GUY. The Naked City.** Illustration de l'hypothèse des plaques tournantes en psychogéographique. Handbill poster, lithographed in orange and black, on cream laid stock (verso blank). 330 x 480 mm. (ca. 13 x 18 7/8 inches), folded in 4 sections.

Published on the occasion of the 4e Congrès du Mouvement International pour un Bauhaus Imaginiste, as an illustration of Debord's theory of the *dérive*. The title is taken from the film by Jules Dassin. The edition size is unknown, but copies in this original form are very rare, as nearly all were later cut down and printed with additional text on the verso for stapled insertion in copies of Asger Jorn's "Pour la forme." A few tack-holes, expertly mended; faint trace of few creases; a bright copy. Very rare.

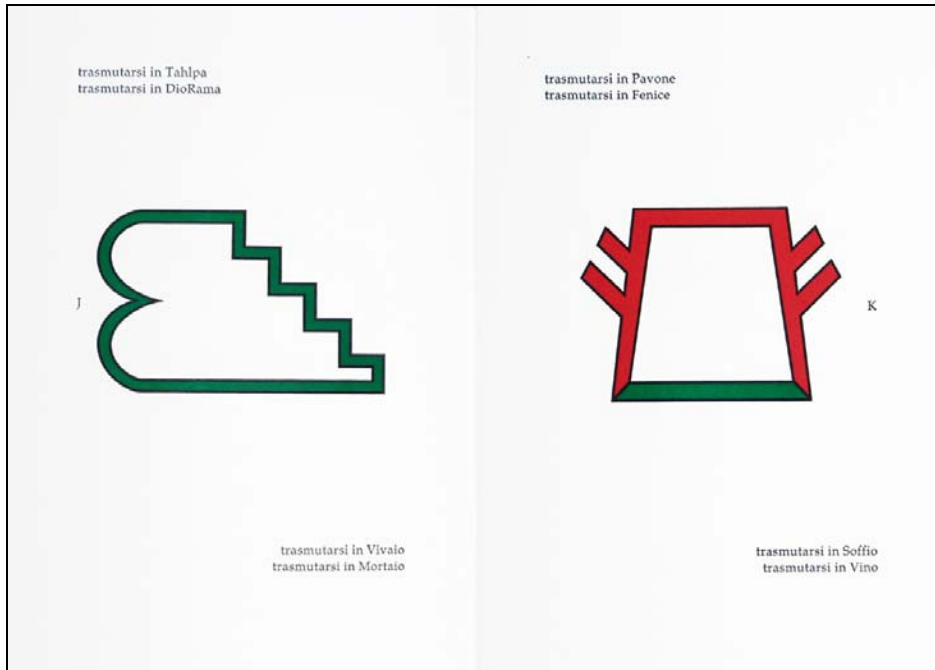
Copenhagen (Permild & Rosengreen), [1957].

\$3,750.00

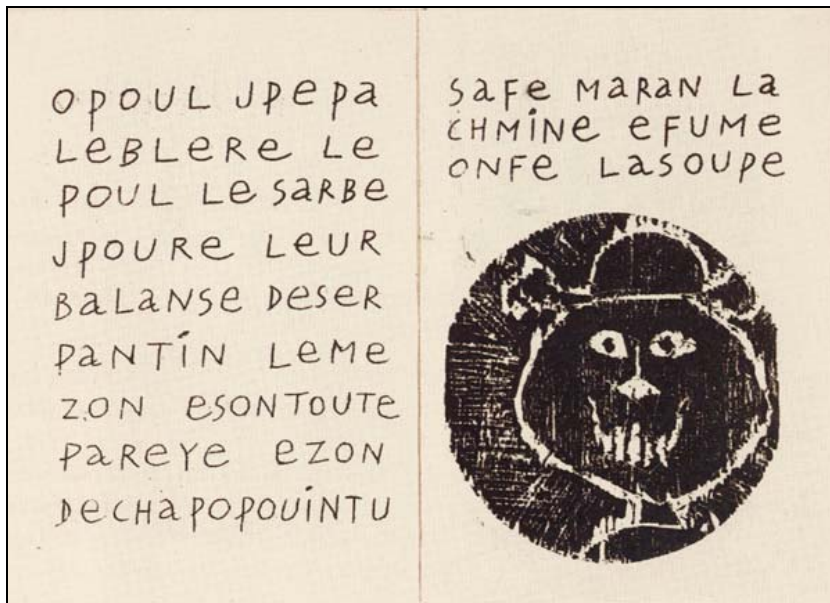
Sussman, Elizabeth (ed.): On the Passage of a Few People through a Rather Brief Moment in Time: The Situationist International 1957-1972 (Cambridge, 1989), p. 195, illus. p. 135; Repp, Kevin: Revolution at Beinecke. "The postwar avant-garde & the culture of protest, 1945 to 1957 & beyond" (New Haven, 2009), p. 2



- 11 **DIACONO, MARIO. Herodiade.** Typographically printed, in red and black ink, on cream laid stock. 328 x 220 mm. (12 15/16 x 8 5/8 inches) Edition of 20 copies, signed, numbered and dated by Diacono in pencil. A visual poem inspired by Mallarmé's "Hérodiade," begun in 1864-1865. Fine. Roma, 1976. \$500.00
Studio Eos-Libri d'Artista: Mario Diacono: Texts & Objects 1962-2012 (Roma, 2013), pl. 29



- 12 **DIACONO, MARIO. Theoria del viaggio. 1976.** [Libro dei morti.] (32)pp. 25 abstract letter forms, printed in green, brown, red, blue and black. Signatures loose, as issued. 4to. Wraps., printed in red and black letterpress. Acetate d.j. One of 49 arabic-numbered copies from the limited edition of 59 in all, on Hahnemühle paper, signed and numbered in the colophon by the artist. Written in 1976, and unpublished until now, the book presents a form of alchemical alphabet adapted from elements of a papyrus Egyptian Book of the Dead, copied by the artist on a visit to the Louvre.
Roma (Eos Libri d'Artista), 2015. \$300.00



- 13 **DUBUFFET, JEAN. *Ler dla CaNpaNe par DUBUFe J.*** (18)pp. 6 illus. (3 woodcuts, 3 linoleum cuts), printed from camembert boxes and packing cases. Text in stencil from the author's manuscript. Publisher's yellow self-wraps., stapled as issued. One of 150 copies on papier journal, from the edition of 165 in all.

Dubuffet's first true book, privately published by him in a vain attempt to raise money for his Compagnie de l'Art Brut.

"Écrit selon l'orthographe phonétique et truculente qu'il affectionna, illustré, imprimé et publié par lui, c'est ce que l'on appellerait de nos jours un 'artist's book,' si cette terminologie avait vraiment un sens. Ce qu'il est plus intéressant de relever est la rudesse barbare avec laquelle ce petit volume, l'un des plus personnels du peintre, s'oppose aux 'grands' livres illustrés de la même période.... [Il] appelle l'attention sans autre secours que sa propre créativité, sans concession au précieux et rassurant dispositif des livres destinés aux collectionneurs" (Bibliothèque Nationale 1988). A very fine copy.

Paris (L'art brut), 1948.

\$8,000.00

Webel 105-123; Bibliothèque Nationale: Jean Dubuffet: Livres et estampes: récent enrichissements (Paris, 1982), no. 3; Bibliothèque Nationale: 50 livres illustrés depuis 1948 (Paris, 1988), no. 6; Splendid Pages p. 177; Papiergesänge no. 65 (illus.); Peyre, Yves: Peinture et poésie (Paris, 2001), no. 53; Castleman p. 126; Bareiss 23



- 14 **HEINZE, FRIEDER & WEGEWITZ, OLAF. Unaulutu. Steinchen im Sand.** Ein Malerbuch. Herausgegeben von Hans Marquardt. (Dürer-Press Leipzig. 6. Druck.) With 68 original prints (of which many in color, many double-page or multiple-page folding, and some signed in pencil), including 7 etchings (2 hand-colored), 25 lithographs (some printed on stone, some on zinc), 10 silkscreens, 18 woodcuts, and 8 original mixed-media compositions utilizing collage elements and objects in various manmade and natural materials, watercolor, and other techniques. 26 reproductive prints of drawings based on compositions by the Karaja Indians. Lrg. folio. Woven jute carrying case, imprinted with the title across one side. Cardboard shipping case (crinkled). Edition limited to 135 copies (of which 25 hors commerce), signed in the justification by Heinze and Wegewitz. The edition was divided into two tirages: copies 1-55, published by Reclam Verlag in Leipzig in 1985, and copies 56-110, jointly published by Reclam and Editions Brusberg (in Berlin), in 1986. This copy is from the first tirage of 55 copies, and it contains the original title-page, which was later redesigned for the 1986 issue.

One of the most important German artists' books of the postwar era, this immensely complex and ambitious work by the East German artists Frieder Heinze (b. 1950) and Olaf Wegewitz (b. 1949) is an homage to the vanished cultures of Mesoamerica, and, by extension, a grandiloquent critique of modern Western society. Inspired by notebooks kept by the anthropologist Fritz Krause while exploring in Central Brazil in 1908-1909, which Heinze and Wegewitz discovered at the Museum für Völkerkunde in Leipzig, the book includes a core selection of twenty-six reproductions of Krause's turn-of-the-century watercolors after drawings by the Karaja Indians, whose word "Unaulutu," meaning 'pebbles in the sand,' gave rise to the title. Also integrated in the volume are discussions of Indian myths by Lajos Boglár, an essay by Klaus Werner on Incan poetry, and the text of a speech, "We are a Part of the Earth," read by the legendary Chief Seattle before the President of the United States in 1855.

These documents, while boldly presented in their own right, are nearly submerged in the welter of prints that surrounds them. Almost bewildering in the lavishness of its design, the book has been described as a portable exhibition, elaborately constructed to permit the interleaving and removal of its graphic elements, which include large-scale original etchings, lithographs, silkscreens, woodcuts, and other prints, and unique collages, watercolors, and multiples using such materials as woven palm fronds and reeds, bamboo, bark, rice, and carved wooden implements. Aspects of the book are reminiscent of A.R. Penck's designs for "Krater und Wolke," particularly some of the massively powerful and sometimes colossal prints by Heinze—one folding plate, among others, is a double-sided signed color lithograph measuring some 24 x 50 inches. The binding is fashioned of folding hollow panels of handmade paper over an armature of bamboo sticks, stitched with rawhide laces and backed with a woven facing of slender wooden strips; the panels themselves are filled with grains of rice, which rustle as the book is turned. Almost every element of the production is passionately wrought on this level, calling to mind, in a way, the grandiose despair of Werner Herzog's "Fitzcarraldo."

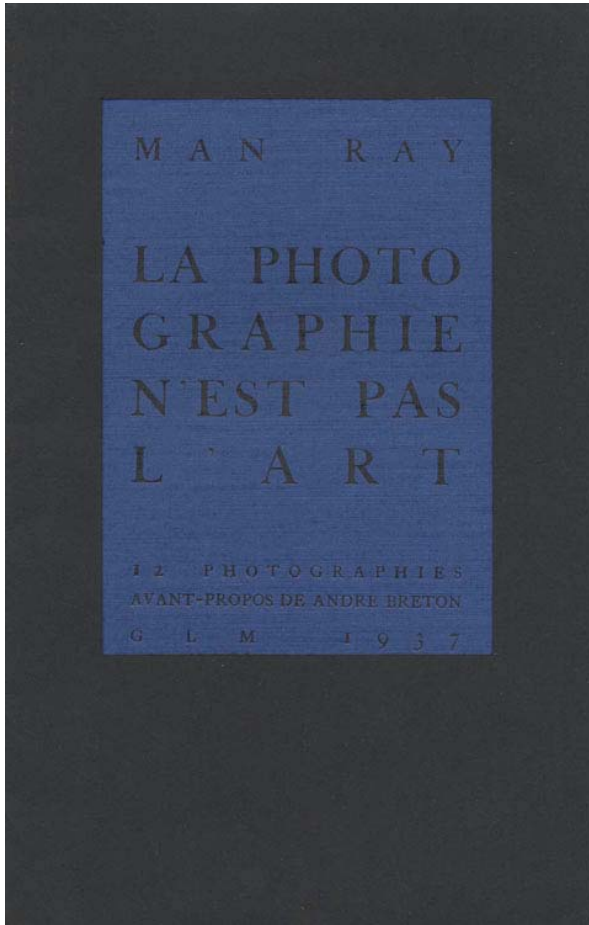
Leipzig (Reclam Verlag), 1985.

\$7,500.00

Hernad, Béatrice & Maur, Karin von: Papiergesänge: Buchkunst im zwanzigsten Jahrhundert (1992), no. 150 (figs. 149-151); Schulz, Gisela (hrsg.): Malerbücher und Verwandtes (Bilderhefte des Museums für Kunst und Gewerbe, Hamburg, 1987), p. 48f.; Spinder, Albert (hrsg.): Typen. Pressendrucke des deutschen Sprachraums seit 1945 (Gifkendorf, 1988), p. 135, Nr. 7



- 15 **JALALI, BAHMAN. Khurramshahr: 4 Khurdad 1361.** / Khorramshar, 25 May 1982. (28)pp. (including wrappers). 26 full-page halftone plates (1 double-page). 480 x 325 mm. (18 7/8 x 12 7/8 inches). Folio. Orig. photo-illus. self-wraps.
Photodocumentation of the aftermath of the Battle of Khorramshar, from September 22 to November 10th 1980, one of the bloodiest engagements of the Iran-Iraq War. Khorramshar, a wealthy and cosmopolitan port city of 220,000 in the province of Khuzestan, was utterly devastated by the fighting, and came to be remembered as 'Khuninshahr,' 'City of Blood.' This dramatic folio of images is unaccompanied by text except for a short statement at the beginning, in parallel Farsi and English.
Because of its size and fragility, the rarest of Iranian photo books (WorldCat lists only a single copy at UCLA). Covers very slightly rubbed; a very fine copy of this fragile publication, exceptionally rare thus.
Tehran (Surush), 1983. SOLD



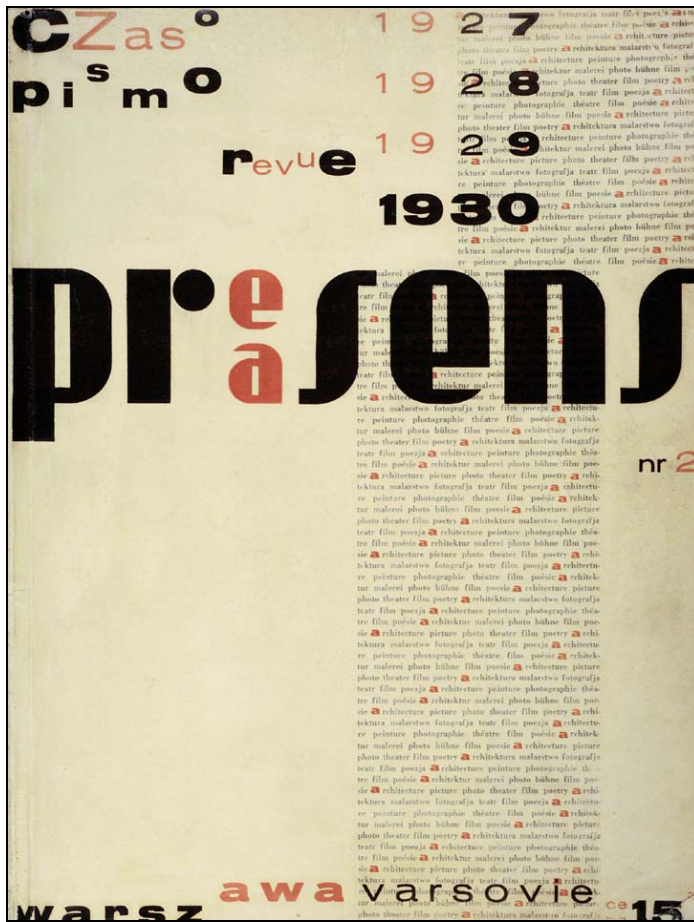
- 16 **MAN RAY. La photographie n'est pas l'art.** 12 photographs. Avant-propos de André Breton. (10)pp., 12 fine halftone plates on yellow coated stock. Sm. 4to. Publisher's printed blue folder, within die-cut black outer folder (very slight wear, slightest fading beneath).

"This remarkable little book, a return to Man Ray's dada roots, presages the postmodern artist's photobook in terms of its self-reflexive attitude and complex referential twists and turns. It can be taken as a summation of his experiments in photography, and might be said to be his photographic swansong. The year the book was published (1937), he decided to give up photography altogether, and rented a studio in Antibes in order to devote himself to painting" (Parr). A handsome copy.

Paris (G.L.M.), 1937.

\$3,000.00

GLM 148; Parr/Badger Photobook I, p. 108f.; Ades 12.156; Gershman p. 37; Reynolds p. 70



- 17 **PRAESENS.** [Czasopismo Praesens.] Nr. 2 (of 2 issues published in all). Maj 1930. 199, (13)pp. Prof. illus. Lrg. 4to. Printed wraps., with handsome typographical composition by Henryk Stazewski. Numbered edition. Texts and illustrations by and after Aalto, Baumeister, Brancusi, Chodasiewicz-Grabowska, Le Corbusier and Jeanneret, Ernst, Gabo, Gropius, Lurçat, Marcoussis, Masson, Hannes Meyer, Mies van der Rohe, Miró, Moholy-Nagy, Mondrian, Neutra, Oud, Ozenfant, Peiper, Prampolini, Richter, Sartoris, Seuphor, Sima, Stam, Survage, Torres-García, Tutundjian, Vantongerloo, Wright, and many others. The editorial direction was provided by Szymon Syrkus (architecture), Andrzej Pronaszko (painting), and Helena Syrkus. This second and final issue of "Praesens" was published some four years after the first (June 1926), after the partition of the Praesens group in 1929. The lead article (given in both Polish and French, as are some other contents of this number) is Simon Syrkus' "Tempo architektury" ('The Pace of Architecture'), which brought a more evenhanded attitude toward functionalism in architecture than the group had formerly espoused (though Syrkus here took Malevich to task for the purely plastic values of his speculative architecture). The section of the issue devoted to painting includes a paper by Pronaszko on the meaning of color in the process of integration of an architectonic interior, and a short exposition by Mondrian presenting the principles of neoplasticism. The final portion includes detailed photodocumentation of works exhibited by the group at the Universal National Exhibition in Poznań. One of the key publications of Polish constructivism, it is also very much of interest for its use of photomontage illustration, and its overview of modernist tendencies in Western, as well as Eastern Europe. "The New Typography signalled vanguard activity and this was true of the covers of 'Praesens,' a magazine of art, architecture, and social concerns that followed 'Blok's' demise in 1927.... Stazewski's dissonant typography on the covers--which were usually more adventurous than the interior format--was consistent with other modern journals yet often revealed the influence of Dada" (Heller). **Presentation copy, handsomely inscribed in French on the title-page by the Polish Constructivist architect Bohdan Lachert,** a contributor to this issue and a member of the Praesens group, dated Warsaw, July 1930. A few tiny splits at spine and other very light wear; an exceptionally fine, fresh copy, particularly rare thus.

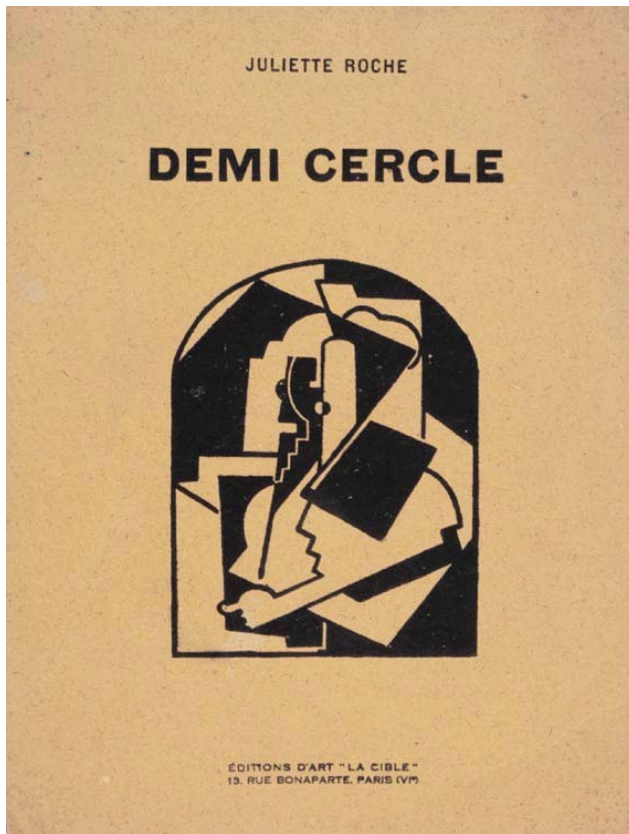
Warszawa, 1930.

\$3,750.00

Cf. Essen/Otterlo: Constructivism in Poland 1923-1936: BLOK, Praesens, a.r., p. 48f., ill. p. 66; Benson, Timothy O. (ed.): Central European Avant-Gardes: Exchange and Transformation (Los Angeles, 2002), p. 336; Passuth p. 205f; Pompidou: Présences polonaises, p. 164; Heller, Steven: Merz to Emigre and Beyond, p. 109 (illus.); The Avant-Garde in Print 5.9; on Bohdan Lachert, cf. Essen/Otterlo p. 131, Pompidou: Présences polonaises p. 239, passim



- 18 **PRESUTTI, GIOVANNI. Contemporanea.** Foreword by Antonio Belvedere. Introduction by Gabriel Bauret. Epilogue by Giovanni Presutti. 223, (1)pp. Prof. illus. (largely in color). Oblong 4to. Dec. boards. Oblong folio. Publisher's clamshell box (cloth, with mounted cover photograph). **Premium Edition, limited to 40 copies, accompanied by 5 signed and numbered photographic prints** by Presutti (each 380 x 280 mm. ca. 11 x 14 7/8 inches) and a certificate of authenticity, the whole housed in a special presentation box. A monograph on the work of the noted architectural photographer (born Florence, 1965). Shenzen (Oscar Riera Ojeda Publishers), 2013. \$2,000.00



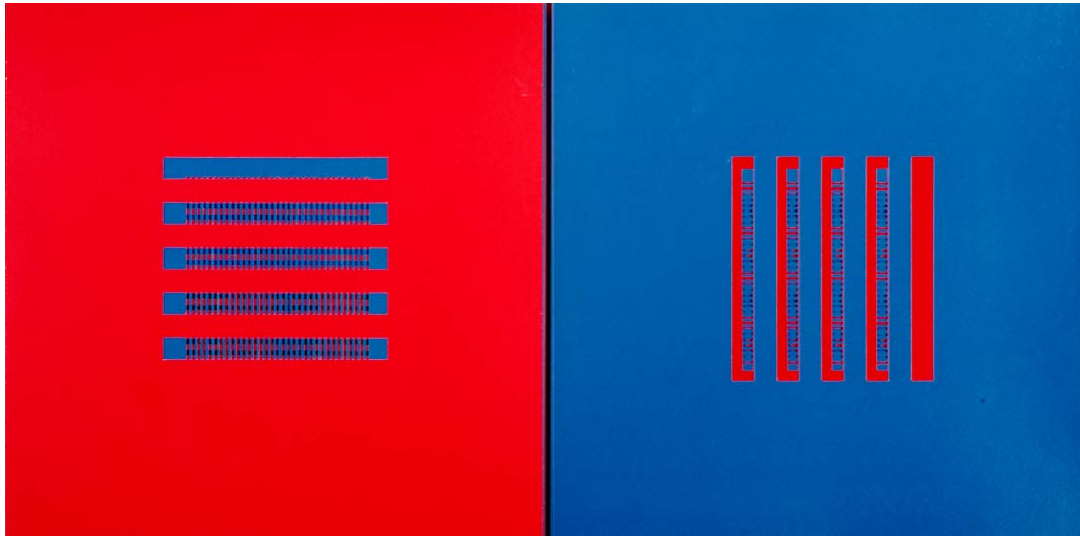
- 19 **ROCHE, JULIETTE. Demi cercle.** (56)pp. Calligramatic typography. Sm. folio. Grey wraps., the front cover printed in black with a Cubist composition by Albert Gleizes. Edition limited to 500 numbered copies.

The major work of the artist and poet Juliette Roche, who, with her husband Albert Gleizes, were members of the Arensberg circle in the New York Dada set from 1915 to 1918. The author of a roman à clef involving Arthur Cravan and Duchamp (whom she had assisted at the notorious 1917 exhibition of the Society of Independent Art), Roche experiments here with concrete poetry and calligramatic verse forms, including an aleatory typographic poem, "Brevoort," composed in the manner of Marius de Zayas' 'psychotypes.' Discreet mends to the wrappers at spine; an attractive copy.

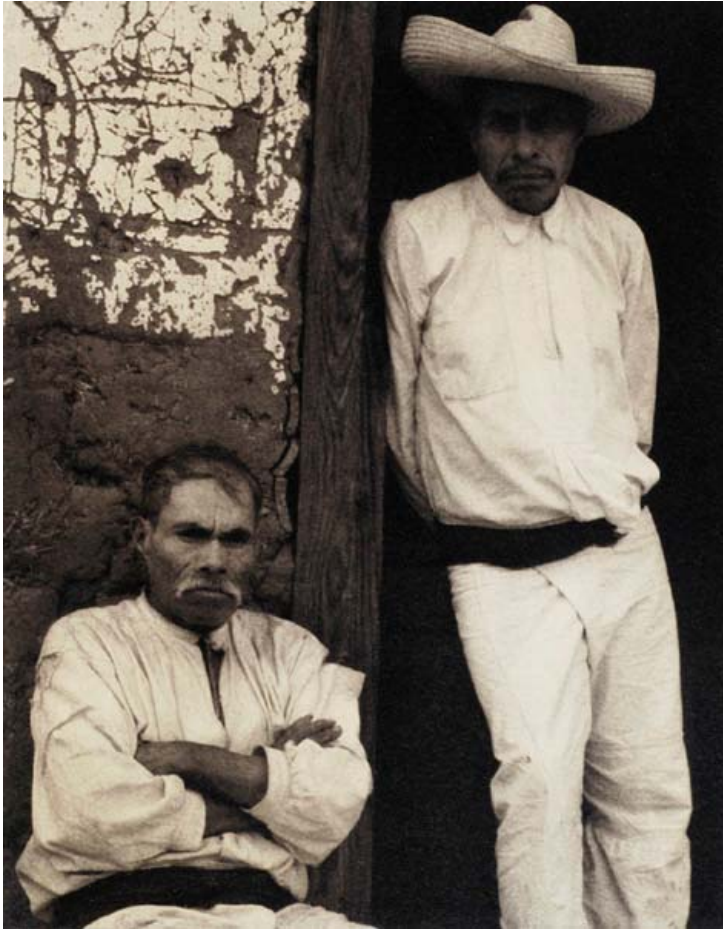
Paris (Editions d'Art "La Cible"), 1920.

\$2,500.00

Naumann p. 96ff., illus. p. 98; Pompidou Dada 1285



- 20 **ROTH, DIETER. 2 books. *Rekonstruktion zweier Varianten (A und B) des Mappenwerkes von 1958-1961.*** (Gesammelte Werke. Bd. 8.) 2 vols., each with offset title-page and 26 die-cut leaves of solid black, white, red and blue stocks. Contents loose, as issued, within wrappers and comprehensive slipcase. Sq. 4to. (23 x 23 cm.). Board slipcase. Edition limited to 1000 copies. Recreations of two variant issues of early portfolios by Roth. Book A combines black and white sheets, and Book B red and blue sheets. Stuttgart/London/Reykjavik (Edition Hansjörg Mayer), 1976. \$850.00
Dobke A.15, pp. 146. 149; Dobke Dieter Roth in Print p. 48f.



- 21 **STRAND, PAUL. Photographs of Mexico.** Foreword by Leo Hurwitz. (4)pp., 20 hand-pulled photogravures mounted on B.F.K. Rives paper, each numbered sequentially in green ink on the verso. Sheet size: 403 x 318 mm. (ca. 15 3/4 x 12 1/2 inches). Print size varies, from 162 x 127 mm. to 257 x 203 mm. (ca. 6 1/4 x 4 inches to ca. 10 x 8 inches). Original tissue guards. All contents loose, as issued. Publisher's original heavy cloth portfolio stamped in black (light soiling), with inserted paper chemise, as issued. Edition limited to 250 copies in all, signed in ink by Strand at the end of his acknowledgments.

The very beautiful and historic first edition, far rarer than the reprint of 1967. Strand very carefully oversaw the production of this portfolio, published by his wife Virginia Stevens, and notes that "these hand gravures mark a step forward in the art of reproduction processes. Without the close cooperation of Mr. Charles Furth of the Photogravure and Color Company, and his staff of skilled craftsmen, the approximation of these reproductions to the qualities of my original prints could not have been achieved."

"His approach is one of utmost simplicity. In this sense, his photographs are impersonal, selfless. Yet they are characterized by strong emotion.... He has sought in his photographs to express his most vigorous feelings about his world. His passion has sharpened his vision to the degree where he is satisfied with no less than the most dramatic manifestation of events. It has driven him to the most superb mastery of techniques, so that his medium places no impediment to his expression. And as a result he has opened a new world to photography, and through it rendered revelations into human experience. He has written an autobiography of himself in terms of the things he has seen" (Leo Hurwitz, in the foreword). An exceptionally fine copy, with the original tissues, free of nearly all traces of the offsetting and staining that so often afflict this portfolio.

New York (Virginia Stevens), 1940.

\$20,000.00

Greenough, Sarah: Paul Strand: An American Vision (New York, 1990), pls. 89, 93, 97-99



- 22 (TABARD) Mac Orlan, Pierre. **Quelques conseils en T.S.F.** Avant-propos de Pierre Mac Orlan. (20)pp. 4 full-page heliogravure plates hors texte of photographs by Maurice Tabard, printed in blue as cyanotypes, each mounted and loosely inserted, as issued. Printed on buff laid stock, with Bifur typographic ornaments and borders throughout in orange. 4to. Dec. blue wraps. Acetate d.j.

An iconic modernist catalogue for the French branch of the English radio manufacturer Rees-Radio, with superb cyanotype photographs by Maurice Tabard, including photomontage and solarized elements characteristic of his Surrealist compositions of the late 1920s and after. As credited in the volume, Tabard was then employed by Studio Deberny et Peignot, whose principal, Charles Peignot, the founder of "Arts et Métiers Graphiques," furthered the commercial career that supported his work as an artist. The publication was illustrated in "Arts & Métiers Graphiques" no. 16, 15 March 1930. A fine copy. Very rare: OCLC records one copy only, at the Bibliothèque Nationale.

Paris (Rees-Radio), ca. 1929-1930.

\$1,850.00



- 23 **(CRESPI)** [Croce, Giulio Cesare.] **Bertoldo con Bertoldino e Cacasenno in ottava rima.** (18), 346, (2), 128pp. Engraved frontispiece and 20 plates hors texte by Lodovico Mattioli after G.M. Crespi, 1 folding printed and engraved plate of inscriptions. 16 etched pictorial culs-de-lampe; engraved portrait of the author. 4to. Contemporary Italian vellum.

First edition, and the first publication of Giuseppe Maria Crespi's marvellous designs, a masterpiece of Settecento Bolognese book illustration. Based on the comic tale of Giulio Cesare Croce (1550-1609), a satiric account of a sly peasant and his son, the text is set in verse by G.P. Riva, P.B. Balbi, G.P. Zanotti and others, with commentary by Giovanni Andrea Barotti. Looking back to Ribera and others (and forward to Maurice Sendak, most distinctly), the Crespi plates have a memorable warmth and psychological acuity. Frontispiece slightly torn at gutter and foot, old mend on one leaf, affecting a few letters; a little very minor marginal dampstaining. Ex-libris Arthur & Charlotte Vershbow.

Bologna (Lelio dalla Volpe), 1736.

\$5,000.00

Cognara 1083; Gamba 2156; Brunet I.820



- 24 **FONTANIEU, PIERRE-ELIZABETH DE. *Collection de vases inventés, et dessinés.*** Fully engraved ornamental title and dedication leaves, 47 engraved plates by Niodot. Folio. Contemporary French mottled calf gilt.

This collection by Fontanieu, Intendant et Contrôleur-Général des Meubles de la Couronne for Louis XVI, was published for the benefit of artisans and decorators, "tourneurs et à ceux qui ornent les vases, comme fondeurs et ciseleurs." Twenty vases and urns are depicted in 40 paired plates, showing each model both richly ornamented and in austere outline. Following this are seven single designs of elaborately fanciful columnar monuments, most surmounted by vases or urns. A very fine association copy, with the armorial ex-libris of Jean-Baptiste L'Écuy (1740-1834), Abbot-General of the Premonstratensian Order and a noted collector of books and scientific instruments, and with a long, formally calligraphed Latin inscription by him on the front flyleaf, presenting the volume to his friend Pierre de Launay, Director of the Royal Glassworks at St. Gobain. Ex-libris Arthur & Charlotte Vershbow.

[Paris, 1770].

\$6,000.00

Berlin 1089; Cohen-de Ricci 407; Guilnard I.233



- 25 **KYO KARAKAMI.** Kara nagatezuri mokuhan monyo [Karacho Designs for Hand-Printed Woodcut Pattern Paper.] Edited by Anso Hisao. Preface by Osaragi Jiro. 2 vols. 2ff. prefaces, 102 sheets of decorated papers, printed in colors from the original woodblocks on Kurotani paper. Text fascicles loosely inserted in each volume (each 16pp., with collotype illustrations; sm. 4to., self-wraps., secured with cord, as issued). Sheet size: 390 x 510 mm. (15 1/4 x 20 inches). Lrg. folio. Publisher's silk-covered wooden portfolio cases; ties. Editions of each volume limited to 120 copies in all, printed by Sanda Chojiro of Karacho.

A collection of actual specimens of the luxurious decorated papers known as kyokarakami, from the firm of Karacho. Founded in Kyoto in the early seventeenth century, Karacho is the oldest surviving studio in Japan making woodcut pattern paper by hand. Beginning in the Edo period, these papers were in tremendous demand to decorate paper doors (fusama), walls, ceilings and folding screens, in temples, imperial villas (as at Katsura) and grand private residences. By the 1830s, thirteen studios were in operation in Kyoto; today, all of them, except Karacho, have disappeared.

Karacho preserves more than 600 original woodblocks in its inventory. Of these, some 250 were made in the Edo period after 1789, following a disastrous fire in Kyoto; 200 others date from the Meiji period after 1867, and 150 from the Taisho period, after 1912. This two-volume collection presents a selection of the best designs. The sheets, which are quite substantial in size, are printed on Kuratani paper manufactured especially for this publication, and the designs realized using rare natural materials, such as powdered oyster shell and mica, gold, lacquer, and gouaches derived from natural plants. Because of the fragility of the original blocks, many of which have since been withdrawn from use, this publication will never be reprinted. It represents one of the most important sources for the study of Japanese classical design. Vol. I of this set is an hors-commerce copy, the gift of the Karacho firm to a handmade-paper dealer in Kyoto for use as a sample book. 1 decorated sheet with a small trace of foxing; a little wear to the edges of the portfolios. Rare.

Tokyo (Bijutsu Shuppan-sha), 1966-1967.

\$10,500.00

Senda, Kenkichi: *Karacho: Kyokarakami [Karacho: Kyoto Woodblock-Printed Paper]*. Tokyo, 2005



- 26 **PIRANESI, GIOVANNI BATTISTA. Antichità d'Albano e di Castel Gandolfo.** (Wilton-Ely 638-644, 647-651, 653-665, 667-669.) Folio. Nineteenth-century marbled boards with gilt leather supralibros, fully rebacked in modern half calf. Marbled edges. An incomplete, very early set, with 28 etchings from the book, including title page, dedication, initial and vignettes, 1764. First Edition, First Issue, before the inclusion of five plates (W.-E. 645, 646, 652, 666, 670); plate III (W.-E. 644) before the plate number, the number added in pen and brown ink.

Bound with:

Descrizione e Disegno dell'Emissario del Lago Albano. (W.-E. 613-619, 621, 623.). 9 etchings including title page and vignettes, with the justification dated Rome 1762, before the inclusion of three plates (W.-E. 620, 622 and 624).

Bound with:

Di due spelonche ornate dagli antichi all Riva del Lago Albano. (W.-E. 625, 626, 628-632, 634-637.) 11 etchings, including the vignette, and, the justification dated Rome 1762, before the inclusion of two plates (W.-

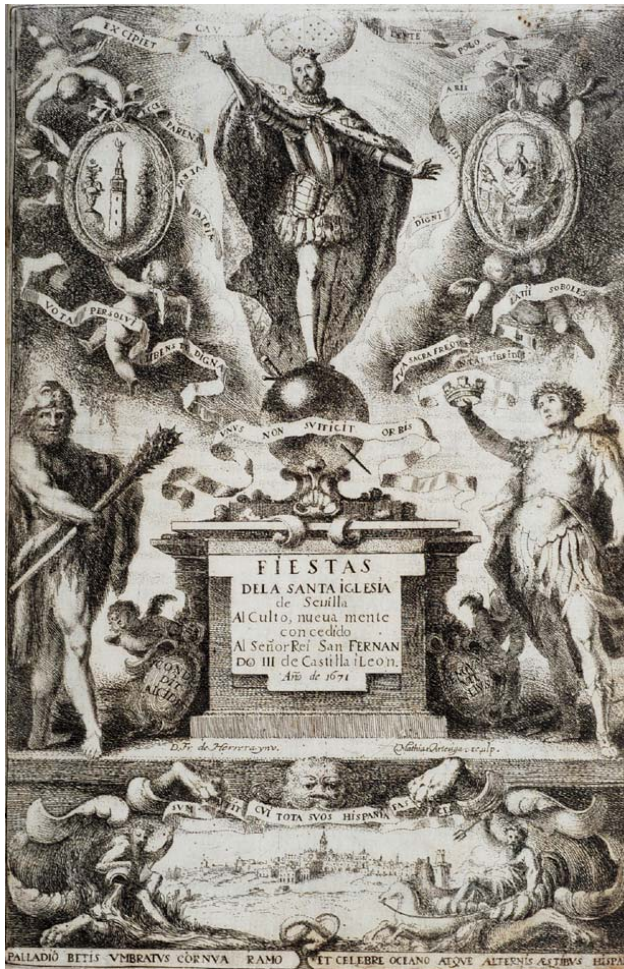
E. 627, 633); plate VII (W.-E. 632) with some lettering in pen and brown ink, plate IX (W.-E. 634) with some additional drawing in pen and brown ink.

All with Italian text. Very fine, early impressions, watermark fleur-de-lys in double circle (R. 37, dated 1760-mid 1760s, and similar), with margins. Overall: 22 5/8 x 17 inches (544 x 433 mm.); sheets: 22 1/4 x 16 1/4 inches (565 x 415 mm.).

Andrew Robison considers the additions in pen and ink to be in Piranesi's hand, and records only approximately eight other copies of this kind. One plate in the first work (W.-E. 644) with small tear within the image, at fold; occasional scattered foxing, generally in very good condition. Ex-libris: George Ticknor (1791-1871), Boston; Boston Public Library (with duplicate and deaccession stamp); Mrs. F. Murray Crane; Arthur & Charlotte Vershbow.

Rome, 1764.

\$40,000.00



- 27 **TORRE FARFÁN, FERNANDO DE LA. Fiestas de S. Iglesia metropolitana y patriarcal de Sevilla.** (8), 343, (1)pp. Etched title and 20 etched plates hors texte (of which 2 portraits, 9 folding views and plans, and 9 with emblems and devices, by and after Francisco de Herrera, Bartolomé Esteban Murillo, Juan de Carreño, Juan de Valdés Leal, Matias Arteaga, Luisa Morales and others). Lrg. 4to. Eighteenth-century Spanish mottled calf (a few scuffs).

The finest Spanish festival book of its century, "probably the finest example of Spanish baroque illustration" and "the best illustrated Iberian book, by all odds, contained in the Harvard Collection" (Hofer). The work contains the festivities connected with the canonization of Ferdinand III, thirteenth-century king of Castille and Leon, for which elaborate decorations were constructed by leading Sevillian artists, including Juan de Valdés Leal. The portrait of Ferdinand III was etched after Murillo, the title-page and allegorical portrait of Carlos II

after Francisco Herrera. One of the emblem plates is signed by Lucas Valdés, 11 years old. With reference to the work, Otto Benesch has written, "In Spanish books...representations of ecclesiastical decorations and stages have the character of visions of mystical jubilation. An example is Juan de Valdés Leal's wonderful illustration of the interior of the Cathedral at Seville, dated 1671. The triumphal arch, erected in honor of St. Ferdinand of Castile, rises like a glorious hymn into the Gothic arches. The vibrating line reveals religious ecstasy, and the transcendentalism of Gothic and Baroque meet." Six of the folding plates with old mends to tears crossing images; a little pale dampstaining at conclusion. Ex-libris Arthur & Charlotte Vershbow. Sevilla (Viuda de Nicolás Rodríguez), 1671. \$20,000.00
Hofer 86; Palau 335597; Praz 3397; Vinet 815; Vindel 2987; Benesch p. 47; cf. Garvey, Eleanor, "Francisco Herrera the Younger: A drawing for a Spanish festival book" (Harvard Library Bulletin, 1978), p. 28ff.



- 28 **ZOCCHI, GIUSEPPE. Scelta di XXIV vedute delle principali contrade, piazze, chiese, i palazzi della Città di Firenze.** The complete book of etchings with engraving, with double-page allegorical title with dedication by Johann Gottfried Seuter after Giuseppe Magni, dedication by Filippo Morghen, 24 double-page views of Florence by various hands after Zocchi, and map of Florence by Ferdinando Ruggieri (dated 1755). Fine impressions. The full sheets, with watermark S.P., each with central drying crease. Oblong large folio. Contemporary Italian flexible pasteboard (rebacked in cloth, pastedowns renewed) 23 x 31 in. (591 x 800 mm.) Second edition, 1754: the work was first published in 1744 by Allegrini, and a third edition issued in 1757, also by Bouchard. Mason states that the map of the city was included only in the third edition, but a number of copies with the 1754 imprint already including the map must have been issued. The most magnificent series of views of Florence ever created, and the finest and most beautiful record of the city in the eighteenth century. No fewer than 15 engravers were engaged to create the prints after Zocchi's drawings, including Bernardo Sgrilli, Carlo Gregori, Johann Sebastian Müller, Antonio Pazzi, Giuseppe Vasi, Michele Marieschi, Vincenzo Franceschini, Baldassare Gabbuggiani, and Pietro Monaco, among others. Zocchi himself is known to have contributed the figures in five of the plates. The final four plates depict annual festivals of the city: the procession of Corpus Christi, past the Duomo; the carriage race in the Piazza Santa Maria Novella; the Feast of St. John in the Piazza della Signoria; and the Calcio Fiorentino, in the Piazza di Santa Croce.

Together with this, Zocchi created a second series in a smaller format, "Vedute delle ville e d'altri luoghi della Toscana," also first published in 1744. Depicting both the city and the villas of the surrounding countryside, the two suites were commissioned by the Marchese Gerini to provide visitors to Florence with a memento of their stay. Zocchi's preparatory drawings for both series have survived and are today in the collection of the Pierpont Morgan Library. Occasional minor handling defects and surface dirt at the sheet edges, otherwise in very good condition. Ex-libris Arthur & Charlotte Vershbow.

Firenze (Giuseppe Bouchard), 1754.

\$50,000.00

Mason, Rainer Michael: *Giuseppe Zocchi: Vedute di Firenze e della Toscana* (Firenze, 1981), nos. 1-27 and item A1.



- 29 **ZOCCHI, GIUSEPPE. Vedute delle ville, e d'altri luoghi della Toscana.** Fully engraved and etched allegorical title/dedication leaf, and 50 through-numbered engraved and etched plates after Zocchi, by Zocchi himself, Giovanni-Battista Piranesi ("La real Villa dell'Ambrogiana," Hind p. 75, Focillon 19, Wilton-Ely 102), Michele Marieschi ("Veduta della Pescaia d'Arno fuori della Porta a San Frediano," and "Veduta di Campagna vicino a Gamberaia," Mauroner p. 211, items a and b), Giuseppe Benedetti, Fabio Berardi, Matteo Carboni, Marco Antonio Corsi, Philotée-François Duflos, Giuseppe Filosi, Vincenzo Franceschini, Giuliano Giampiccoli, Niccolo Mogalli, Pietro Monaco, Filippo Morghen, Johann Sebastian Müller, Remigius Parr, Johann Gottfried Seuter, and Giuseppe Wagner. Laid paper guardsheets. Folio. Contemporary polished marbled calf gilt (minor wear to joints and corners). Third edition; the work was first published by Allegrini in 1744, and a second edition appeared in 1754, from Bouchard, as did this.

One of the masterpieces of Settecento topographic printmaking, and a superb depiction of the principal villas and gardens of Tuscany, seen in beautifully detailed landscape settings, and animated with charming staffage. Together with this, Zocchi created a second series in a larger format, "Scelta di XXIV vedute delle principali contrade, piazze, chiese, i palazzi della Città di Firenze," also first published in 1744. Depicting both the villas of the surrounding countryside and the main attractions of the city itself, the two suites were commissioned by the Marchese Gerini to provide visitors to Florence with a memento of their stay. Zocchi's preparatory drawings for both series have survived and are today in the collection of the Pierpont Morgan Library. A handsome copy. Ex-libris Arthur & Charlotte Vershbow.

Firenze (Giuseppe Bouchard), 1757.

\$22,500.00

Mason, Rainer Michael: *Giuseppe Zocchi: Vedute di Firenze e della Toscana* (Firenze, 1981), nos. 28-79 and item B1; Berlin 2701