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1 ADAMOV, ARTHUR, et al.
Mises au point. [Par] Ern Adamov, Fernand Lumbroso, Claude Sernet. 33, (3)pp. Yellow wraps., printed in black. Glassine d.j. Unopened. The second and last publication of the Discontinuité group, following on the unique issue of the eponymous revue. It contains one text by each author (Sernet’s is dedicated to Benjamin Fondane), with an unsigned general preface attributable to Adamov (who at this time styled himself Er, Ern or Ar, interchangeably). “Avec [Adamov], [Sernet] fonde ‘Discontinuité’ (unique numéro, juin 1928), et, avec aussi Lumbroso, il publie la plaquette ‘Mises au point’ l’an suivant: diversité non directive des expériences, dénonciation d’une société sans espoir où ne subsiste que la parole ou l’image” (Michel Décaudin, in Biro/Passeron). Paris (Éditions Discontinuité), 1929. $600.00

2 AL PUBLICO DE LA AMERICA LATINA,
y del mundo entero, principalmente a los escritores, artistas
y hombres de ciencia, hacemos la siguiente declaración....
Broadside poster, printed in black on lightweight peach-colored translucent stock (verso blank). 447 x 322 mm. (17 5/8 x 12 3/4 inches). Manifesto, dated México, sábado 18 de junio de 1938, subscribed by 36 signers, including Manuel Álvarez Bravo, Luis Barragán, Carlos Chávez, Antonio Hidalgo, Frieda [sic] Kahlo, Carlos Mérida, César Moro, Carlos Pellicer, Diego Rivera, Rufino Tamayo, Frances Toor, and Javier Villarrutia. An open letter, signed by virtually every leading figure of the Mexican avant-garde, in support of André Breton, who had been invited to deliver a series of lectures on Surrealism at the Universidad Nacional Autónoma, and then discourteously treated by university officials. The broadside serves also as a public announcement of the lectures, which are to take place at the Palacio de Bellas Artes on 21 and 25 June. Foldlines and a few creases. A bright, well-preserved copy of this dramatically printed and rare poster. México, 1938. $2,000.00

3 ALBERT-BIROT, PIERRE

4 ALBERT-BIROT, PIERRE
Poèmes à l’autre moi. (74)pp. Lrg. 4to. Printed wraps. One of 110 numbered copies on vélin Lafuma “in-quarto-carré,” signed in pen by Albert-Birot in the justification, from the limited edition of 174 in all, printed at “l'imprimerie spéciale de Sic pour les Éditions Jean Budry & Cie.” Jean Budry appears to have replaced Éditions Sic as Albert-Birot's principal publisher in 1923; in this case he has been superseded by Jeanne Bucher, whose label has been passed over the Budry statement on the title-page. Paris (Éditions Jean Budry [Éditions Jeanne Bucher]), 1927. $600.00

5 (APOLLINAIRE) Paris. Madame Bongard
Peintures de Léopold Survage. Dessins et aquarelles d’Irène Lagut. Première exposition des “Soirées de Paris.” Catalogue avec deux préfaces de Guillaume Apollinaire. (8)pp. (single sheet, gatefold, printed on both sides). As folded, 280 x 190 mm. (11 x 7 1/2). 12 calligrams, printed in facsimile after drawings by Apollinaire. 4to. Self-wraps. The catalogue of the first exhibition of “Soirées de Paris,” for which Apollinaire furnished, in addition to his prefaces on the artists, a folding galaxy of twelve calligrams, never before published and among them a few of his most famous: a pince-nez, a clock, a prancing horse. A little light foxing. Paris, 1917. $3,000.00

6 (ARIKHA) Beckett, Samuel
L’issue. Six gravures originales de Arikha. 25, (5)pp. 6 full-page color etchings in text, each signed in pencil by the artist. Lrg. 4to. Portfolio; all contents loose as issued, within
blind-embossed paper wrapper. Chemise and slipcase (cloth). Édition de tête: one of 15 copies numbered with Roman numerals, hors commerce, from the limited edition of 154 in all, printed on grand vélin de Rives.

“Arikha and Beckett were long-standing friends in Paris and Arikha made numerous portraits of the famous writer. Although known today for his representational art, the etchings and aquatints in this volume are in Arikha’s earlier abstract style. Dark and moody in feeling, they are reminiscent of Abstract Expressionism and visually convey the somber outlook of Beckett’s literary vision” (Johnson). Arikha illustrated a number of works by Beckett, including also “The North” (1972) and “Au loin un oiseau” (1973).

Presentation copy, inscribed in ink by Beckett to Ludovic Janvier (“pour Ludovic/ affectueusement/ Sam”) and Arikha (“Et moi aussi/ Avigdor”) at the head of the half-title.

Paris (Éditions Georges Visat), 1968. $3,750.00

Johnson, Robert Flynn: Artists’ Books in the Modern Era: The Reva and David Logan Collection of Illustrated Books (San Francisco, 2001), no. 168; Lilly 53

7 (ARP) Paris. Galerie Goemans Arp. (12)pp. 3 full-page plates of Arp reliefs in text. Sm. 4to. Self-wraps. The beautifully designed catalogue of the exhibition of 4-17 November 1929, of 22 items; the gallery itself had just been redesigned by Sophie Taeuber. “Il n’y a plusieurs façons de s’exprimer (il s’agit de Arp). Les Têtes, les Vases, les Nombrils, les Cuillères, en disent assez à qui veut entendre, pour qui peut voir. S’agit-il de vous?” (from the catalogue). A little rust damage from the staples. Rare. $850.00

8 AUJOURD’HUI.
Revue des valeurs nouvelles, paraissant quatre fois l’an. Directeurs: Claude Autant-Lara et Marcel Vion. No. 1. Juin 1919 (all published). (52)pp. 7 full-page plates, including 1 loosely inserted color pochoir by Kisling. 4to. Publisher’s wove tan wraps., printed in bronze and silver letterpress on the front cover. Fine fitted slipcase by Daniel Mercher, with plexiglass chemise. One of 400 numbered copies on uncut papier torchon, from the limited edition of 426 in all, finely printed in letterpress by François Bernouard. Texts by Aragon (“Couplet de l’amant d’Opéra”), Breton (“Pour Lafcadio”), Cocteau (“Naples”), Jacob (“Thème de la misogynie”), Radiguet (“Langage des fleurs ou des étoiles,” “Appartement à louer”), Reverdy (“La ligne des noms et des figures”), Soupault (“Je mens”), et al.; illustrations by Picasso, Matisse, Derain, Dufy, Lhote, van Dongen and Kisling; musical scores by Georges Auric (“La fête du Duc,” poème de Jean Cocteau) and Louis Durey. Superbly printed and designed, as always, by Bernouard. Breton’s “Pour Lafcadio” had just appeared in Zürich, in the “Anthologie Dada,” which was “Dada” No. 4/5 (May 1919), which had similarly carried other contributions by Aragon, Cocteau, Radiguet, Soupault, and Reverdy. A very fine, fresh copy.

Paris (La Belle Édition), 1919. $3,500.00

Admussen p. 18; Biro/Passeron p. 361; Sheringham Ab28

9 AURIER, G.-ALBERT

Paris (Éditions Georges Visat), 1918. $3,750.00

Johnson, Robert Flynn: Artists’ Books in the Modern Era: The Reva and David Logan Collection of Illustrated Books (San Francisco, 2001), no. 168; Lilly 53

Paris (Albert Savine), 1891. $1,250.00

Admussen p. 18; Biro/Passeron p. 361; Sheringham Ab28
10 BAUHAUS DESSAU. Hochschule Für Gestaltung Prospekt. (2), 34, (40)pp. 30 illus. Advertising section at end, printed in grey on grey stock, and in orange on yellow stock. Sm. 4to. Dec. wraps., designed by Herbert Bayer, printed in blue and black, incorporating a photograph by Lucia Moholy ("Balconies") on front cover, and one of the Bauhaus by Her- tig on the back. A complete introduction to the teaching program and curricula of the Bauhaus for prospective applicants, with descriptions of each of its various departments and workshops, a double-page 'Semesterplan' chart, remarks about social facilities and the city of Dessau, and also two texts by Gropius, "Grundsätze der Bauhaus-Produktion" and "Normung und Wohnungsnutz." The extensive advertising section at the end was designed in part by Bauhaus members, and is very stylish, as is Bayer's famous cover design. Very slight wear to the covers, trace of pale foxing; in all, a very nice, clean copy. Increasingly rare.

N.p. (Fachverlag Artur Bodenthal), n.d. [1927]. $3,500.00


11 (BAUHAUS) Schmidt, Arthur Rasch - Bauhaustapeten. Monoprint proof design for an advertisement (possibly just as a typographical exercise), printed in black inks on buff-colored lightweight wove stock. 150 x 212 mm. (5 7/8 x 8 3/8 inches; slightly irregular). Framed. In this subtle design, the name of the well-known Bauhaus wallpaper manufacturer, Rasch, is printed twice on an upside-down background of text: first, faintly in positive, and second, almost invisibly in negative, by suppressing the background. Arthur Schmidt (b. 1908), a student at the Bauhaus in Dessau in 1929-1930, was enrolled in Joost Schmidt's Typographische Abteilung; two examples of his typographic monoprints were reproduced (anonymously) in the Bauhaus issue of "Red," No. 5 (Prague, 1930). Provenance: Hubert Hoffmann (Berlin 1904- Graz 1999), architect and former Bauhaus student, active in the 1950s and after in the organization of Bauhaus exhibitions. [Dessau, 1929-1930] $3,750.00


12 BEHRENS, PETER Feste des Lebens und der Kunst. Eine Betrachtung des Theaters als höchsten Kultursymbols. 25, (3)pp. Dec. frontispiece, title-page, borders, and initials designed by Peter Behrens, printed in pale slate blue, dark crimson and brown on cream-colored laid paper. Text in brown; the artist's monogram prominently printed in red in the colophon. Lrg. 8vo. Orig. grey boards with gilt decoration (expertly rebacked). Dedicated to the Künstler-Kolonie, Darmstadt, which Behrens, along with J.M. Olbrich, had joined in 1899, the 'Feste des Lebens' is conceived in a spare, rhythmic idiom poised between the curvilinear freedom of Art Nouveau and the severe geometry of early modernism. The elaborate frontispiece, ornamented with a pair of caryatids bearing faceted crystals, is especially fine, and the sense of typographic interval and restrained use of color throughout create an effect of exceptional purity and grace. A fresh copy.

Leipzig (Eugen Diederichs), 1900. $1,500.00

Nürnberg 42; Darmstadt V.35; Turn of a Century 108; Schauer I.43, II,plate 6; Hofstätter p. 138; Selz/Constantine p. 18 (illus.); Loubier: Neue Deutsche Buchkunst p. 27f. (illus.)

13 BERLIN. DER STURM Alexander Bortnyik, Paul Fuhrmann, Oscar Nerlinger. Gemälde, Aquarelle, Zeichnungen. Gesamtschau. Dezember 1922. (Hundertvierzehnte Ausstellung.) (4)pp. (single sheet, folding). Lrg. 8vo. Self-wraps. Also shown were works by
Archipenko, Bauer, Charchoune, Donas, Klee, Marc, Marcoussis, Moholy-Nagy, Molzahn, Peri, Schwitters, and others. A little worn. Berlin, 1922. $150.00

14

BERLIN. DER STURM
Waldemar Eckertz, Paul Fuhrmann. Sturm-Gesamtschau. September 1924. (Hundertvierunddreissigste Ausstellung.) (4)pp. (single sheet, folding). Lrg. 8vo. Self-wraps. Apart from Eckertz (represented by 66 watercolors and oil paintings) and Fuhrmann (10 items), the show included works by Archipenko, Baumeister, Chagall, Charchoune, Delaunay, Kádár, Kandinsky, Klee, Peri, Schwitters, Wauer and others. A little pale waterstaining; small tear. Berlin, 1924. $150.00

15

BERTINI, GIANNI
Identikit. 1-3. 3 vols. (50), (54), (72)pp. Most prof. illus. throughout, with many items hinged onto mounts. Lrg. 4to. Publisher’s boards (vols. 2-3 with stencilled linen backstrips). Published in small limited editions, each with the thumbprint and signature of the artist in colored inks: No. 1 edition size unspecified; No. 2, edition of 75 copies, No. 3, edition of 50 copies. Bertini’s homemade autobiographical time capsules: extravagant albums of vintage original posters (some very large, folded, some of them original serigraphs), announcements, tracts, catalogues, invitations, and other ephemera documenting his career, interspersed with newly written texts and photostats of critical commentary, all exuberantly designed and assembled by the artist. No. 2 contains a signed and numbered original color lithograph. A fine set. N.p./ Nansola-Paris (Edizioni Castelli e Rosati), 1969, 1984, 1990. $1,200.00

16

BIFUR

Gerschman p. 47; Admussen 25; Reynolds p. 107; Biro/Passeron p. 362

17

BLÜMNER, RUDOLF
Der Geist des Kubismus und die Künste. 69, (3)pp., 8 plates. Sm. 4to. Dec. wraps., with front cover drawing after Léger. Uncut. An historic presentation copy, inscribed on the front flyleaf “Au grand peintre cubiste/ Albert Gleizes/ admiré par Rudolf Blümner.” A little browning and brittleness. Berlin (Verlag der Sturm), 1921. $650.00

Raabe/Hannich-Bode 3; Spalek 92
18

(BOCCIONI) Paris. Galerie La Boëtie
Première exposition de sculpture futuriste du peintre et sculpteur futuriste Boccioni. 20 juin au 16 juillet 1913. (4)pp. (single sheet, folding), printed in black on peach-colored card stock. Opened, and turned vertically, the invitation becomes a handbill for the related lectures, as well as the exhibition: “Conférence contradictoire du poète Marinetti sur l’imagination sans fils et les mots en liberté” (22 June), and “Conférence contradictoire du sculpteur Boccioni sur la sculpture futuriste” (27 June). The exhibition included eleven major “plastic ensembles,” and twenty-two drawings, with accompanying statements; Boccioni, aided by Severini but still flustered by the French language, also took part in the symposium the following day. A fine copy. Rare.

Paris, 1913. $500.00


19

BOLTANSKI, CHRISTIAN

Bruxelles, 1975. $250.00


20

BOLTANSKI, CHRISTIAN

København (H.M. Berg), 1975. $375.00


21

BRETON, ANDRÉ
Gradiva. (4)pp. (single sheet, folding). 4to. Self-wraps. An eloquent text introducing the short-lived gallery at 31 rue de Seine which Breton directed until his departure the following year for Mexico; Duchamp designed its famous door, a frosted glass silhouette of embracing lovers. “Dans le beau texte qu’il rédigea pour présenter au public la galerie...André Breton découvre d’un coup tout l’éventail des séductions et tentations qu’on est en droit d’attendre d’un tel lieu” (Biro/Passeron). Handsomely printed on chamois-colored stock. A very fine copy.

Paris, 1937. $500.00

Sheringham Ac285; Biro/Passeron p. 188; Pompidou: Breton p. 235f.

22

BRETON, ANDRÉ & ELUARD, PAUL (editors)
great Exposition Internationale du Surréalisme at the Galerie des Beaux-Arts. "[Ce] document demeurent, quatre ans après sa parution, un miroir exemplaire de l’illumination surréaliste à la fin des années trente. A notre époque de slogans et d’explications simplistes, son pouvoir éclairant, par contraste, n’a fait que grandir. Il est également significatif que le premier ‘dictionnaire du Surréalisme’ ait été écrit par les surréalistes eux-mêmes" (Biro/Passeron). Covers a little worn. Paris (Galerie des Beaux-Arts), 1938. $550.00

Biro/Passeron p. 130, and no. 917; Gershman p. 8; Rubin 141; Reynolds p. 36

23
BRETON, ANDRÉ, et al.
Bruxelles (Nicolas Flamel), 1933. $950.00
Sheringham Ac214; Ades 13.31; Biro/Passeron p. 424; Milano p. 651; Andel Avant-Garde Page Design 1900-1950 nos. 409, 433

24
(BRETON/ELUARD) Paris. Hôtel Drouot
Paris, 1931. $950.00
Gaskin 4434

25
BRYEN, CAMILLE
Expériences. Avec deux compositions de Manon Thiébaut.
30, (2)pp., 8 plates. Numerous illus. of collages, drawings and typographic compositions by Bryen. Sm. 4to. Printed wraps. Orig. glassine d.j., with mounted cover panel with photographic illus. (small loss of glassine at top of front cover). One of 450 numbered copies on alfa teinté, from the edition of 501 in all. The graphic and typographic elements of the book are very appealing, with Surrealist photocollages and primitivistic drawings, and post-Dada visual poetry; likewise the innovative modernist cover, with a photographic advertisement for Bryen’s forthcoming “Perturbatonge” mounted on the center of the glassine. An important presentation copy, inscribed on the title-page “Pour [Louis] Marcoussis, en reconnaissance de cet aspect extraordinaire poétique de cet gravure et sympathiquement, CBryen.”
Paris (L’Équerre), 1932. $1,200.00
Reynolds p. 22
26

BRYEN, CAMILLE

Les quadrupèdes de la chasse. (Avec un collage de l’auteur.)
45, (3)pp. Tipped-in frontis. Sm. 8vo. Wraps. One of 500 numbered copies on vélin, from the limited edition of 560 in all, reserved for subscribers. Bryen’s frontispiece collage is an Ubac-like abstraction, resembling a rayographic photomontage (though it seems to have no actual photographic basis). Presentation copy, inscribed “A Louis Broder, pour accompagner à pas de loup le manuscrit heureusement retrouvé des ‘quadrupèdes,’ et avec l’amitié, de Camille Bryen, 15 septembre 1935.”
Paris (Éditions du Grenier), 1934. $650.00
Reynolds p. 22

27

BUCAILLE, MAX

Paris (Le Loup Pendi), 1936. $375.00
Biro/Passeron p. 71

28

BULLETIN INTERNATIONAL DU SURRÉALISME. No. 3

Publié à Bruxelles par le Groupe surréaliste en Belgique, 20 août 1935. 8pp. 3 halftone illus. 4to. Self-wraps. Opening with a manifesto protesting the Franco-Soviet pact, “Le couteau dans la plaie,” signed by 14 subscribers, including René Magritte, E.L.T. Mesens, Paul Nougé, Jean Scutenaire, André Souris, Achille Chavée, Fernand Dumont, Marcel Lecomte and Max Servais; followed by the text of Breton’s speech to the Congrès des Écrivains pour la défense de la Culture—which, notoriously, he had been prevented from reading. “There was now a clear political accord between the [Paris and Brussels] groups, underlined by Nougé, Scutenaire and Souris, which claimed, as did Breton, that revolutionary action was possible outside the Communist Party” (Ades).
Bruxelles, 1935. $500.00
Gershman p. 48; Ades p. 336f.; Biro/Passeron p. 361; Rubin 458; Jean: Autobiography p. 132; Reynolds 108; Milano p. 652

29

BULLETIN INTERNATIONAL DU SURRÉALISME. No. 4

International Surrealist Bulletin. No. 4 Issued by the Surrealist Group in England./ Bulletin International du Surréalisme. No. 4. Publié par le Groupe Surréaliste en Angleterre. 18, (2)pp. 11 illus. 4to. Self-wraps. Texts by Herbert Read and Hugh Sykes Davies; bulletin “read and approved” by Agar, Breton, Burra, Davies, Éluard, Gascoyne, Jennings, Mesens, Moore, Nash, Penrose, Man Ray, Read, Todd and others. The first Surrealist periodical in England (Nos. 1-3, as “Bulletin international de Surréalisme,” 1935, had been published in Prague, the Canary Islands and Brussels respectively), following on the International Surrealist Exhibition opened by Breton at the New Burlington Galleries in London in the summer of 1936. Rust marks internally, at staples (as always), otherwise a very fresh copy.
London, 1936. $500.00
Gershman p. 48; Ades p. 357; Biro/Passeron p. 361; Rubin 458; Jean: Autobiography p. 132; Reynolds 108; Milano p. 652

30

Antwerp, 1976. $400.00
CANGIULLO, FRANCESCO

"Eden-Programma." Suite of 14 original pen-and-ink drawings. Each 253 x 200 mm. (10 x 7 7/8 inches), on two different types of inexpensive lightweight cream wove stock. 4to. Unobtrusive central foldline; the blank verso of the final sheet (which probably was the exterior of the suite when it was folded in half) is slightly spotted, otherwise the whole is in fresh condition. New fitted slipcase and chemise (marbled boards, 1/4 red calf gilt).

This suite of drawings is evidently a preliminary version of "Caffè-concerto," Cangiullo’s best-known work and one of the most important books in the Futurist canon. Published in 1919, but drawn several years earlier—the manuscript is reportedly dated 15 January 1915—"Caffè-concerto" is an album of whimsical drawings of vaudeville entertainments, in which the figures—dancers, singers, acrobats, comedy teams—are ingeniously represented by combinations of letter forms and numerals, in what Cangiullo called an "alphabet a sorpresa." Caffè-concerto—the Italian word for music-hall or variety theatre, taken from café concert—was a fin de siècle import from France, enormously popular in Italy, especially in Rome and Naples, where Cangiullo was born. The title of this suite of drawings, "Eden-Programma," is essentially another word for the same thing, based on the Eden Concert, one of the best known Paris establishments, memorably depicted by Seurat and others, which was picked up in Italy as a commercial name (the Gran Salone Eden in Milan, for instance).

As tavole parolibere, the more pictorial aspect of Marinetti's parole in libertà, most of Cangiullo's compositions in these drawings are visual compositions more than they are specimens of concrete poetry, notwithstanding the fact that they are put together with letter forms. The series opens with a formal title-page, with Cangiullo's name at top ("Francesco Cangiullo Futurista"), the title in block capitals in the center, and the date, 1915, below. Following this are 13 leaves of varying complexity. Their sequence here follows a pencilled pagination on the versos which seems to be an arbitrary later arrangement. The second leaf is a word composition, in which Cangiullo's name shoots down from the top of the page, over the translated title, "Cafè-Chantant," and the sub-title notations "programma/ + Parole-vocali-consonanti e numeri/ in libertà." The elaborate third leaf, titled "Omaggio a Mayol" in a swag at the top (for Félix Mayol, a well-known Montparnasse entertainer) shows an animated man on stage, whose body is composed of initials for various words that trail off in various directions—"1er," "Napoleon," "france," "Paris," "merde," "VICTOIRE"—standing between a bouquet of italics, and a massive floral wreath labelled 1915. The fourth leaf, titled "TEATRO" and showing what seems to be a leaping woman in a flouncy dress composed of two 'R's, corresponds nearly identically to the final composition in the book, PERFINIRE. The fifth leaf, titled "ORCHESTRA" is a freeform version of Cangiullo's "Danza degli apaches." "Oplà," the sixth leaf, is nearly identical to the composition of the same title which is "Parte II N. 13" in the book, a strongman made entirely of muscular 8's, who seems to hold up a chair (the number 4) with figures balancing on it. In the book (where the full title reads "Op1! Orchestra Sospensione per-plessa"), this plate includes a tower of acrobats in the distance at right (also made up entirely of 8's) which is not present here, but appears later on in our series. Leaf seven, another composition titled "ORCHESTRA" seems to depict a
ballerina with a whirling skirt, her arms raised in a circle over her head, *bras en couronne*, her legs compressed into a single downward-pointing arrow. Leaf eight, untitled, shows two stick figures on stage, a man and a woman (his head a S, hers a sideways 0), facing each other with arms akimbo. In the book, where this is Parte Ia N. 6, the figures are reversed, and given a title of lyrics below: “ti do no il mio cuore e tu dammi il tuo amore.” The ninth leaf is titled “Olé!” a hieroglyphic of an S, a V, an I and various small x’s, that may possibly be a view of a stage and audience from above. In the book, where, slightly more elaborate, it appears as Parte IIa no. 12, the full title is “Olè! Orchestra tempo di ‘bolero’ con tamburelli e nacchere.” The tenth leaf is a reprise of leaf seven, in which the ballerina, virtually identical to that in the other drawing, is provided a stage floor, and has no title. The eleventh leaf shows a curtain (labelled “SARINA L’EGIZIANA” about to rise on a stage, above the words “Tetetetetè tetetè tetetè ecc./ PARTE IIa - N. 9/ NZU NZU ZANG TUMB.” The twelfth leaf, numbered 10 in a box at top left, is a dancing female figure who appears in the book with the caption “Belle de nuit” (there with breasts added with a dotted sideways B). The thirteenth leaf, numbered in a box at top left, shows a tower of acrobats composed of figure 8’s and letter V’s, which (as noted above) is to be found in plate 13 in Part II of the book. The final leaf in our series is a ballerina leaping into the air (her pointed toe an A, her bent leg a Z, her furling tutu a sideways 3, her bodice a V, her breasts a sideways B, and her head, of course, a O). This corresponds, with tiny alterations, to Parte Ia, N. 4 in the book, where it is captioned “chanteuse e ballerina/ per danza ed eleganza/ son sempre la più fine.”

Throughout, the series is neatly but freely drawn, very close to the final compositions, but with minor differences in detail. Other drawings for “Caffè-concerto” are known: Caruso and Martini illustrate a number from the manuscript of the work (private collection, Livorno), including two of the same compositions: our leaves three ("Omaggio a Mayol") and nine ("Olé!") which are extremely close, but contain additional text and/or title below. Unpublished, to our knowledge, the present suite appears to show the work at a stage just short of final completion—a dress rehearsal one might say, for the first performance.

[Napoli/Roma], 1915. $22,500.00


SEE FRONT AND BACK COVERS

32

CANGIULLO, FRANCESCO

*Poesia pentagrammata*. 44, (4)pp. Sm. 4to. Dec. wraps. Cangiullo’s charming excursions into parole in libertá are here paired with unperformable harmonic and rhythmic notations. The underlying temperament and esthetic is closer to Apollinaire than Marinetti, and resembles some of Satie’s scores of the same period. The vibrant cover design, printed in red and black, is by Enrico Prampolini. An unopened copy, fine.

Napoli (Gaspare Cesella), 1923. $1,500.00

Salaris p. 27; *Lista* p. 81, fig. 186; Falqui p. 73; Tisdall/Bozzolla p. 103; Andel 49; Andel *Avant-Garde Page Design 1900-1950* no. 111-112

33

CHAR, RENÉ


Paris (Imprimerie Union), 1966. $700.00

34

CHAVÉE, ACHILLE

*Le cendrier de chair*. Poèmes. 98, (4)pp. Wraps. Édition de tête: one of 25 copies on japon, hand-numbered in roman numerals, from the limited edition of 200. Together with Fernand Dumont, Achille Chavée (1906-1969) was one of the founders, in 1934, of the revolutionary Belgian surrealist group Rupture, which published this volume, and after that, of the Groupe Surréaliste en Hainaut, in 1938.

La Louvière (Éditions des Cahiers de Rupture), 1936. $950.00

Cf. *Biro/Passeron* p. 88
35

CHAVÉE, ACHILLE

Une foi pour toutes. Poèmes. Wraps. Glasssine d.j. One of 185 numbered copies on papier vergé, from the limited edition of 200 in all. In 1936, following a trip to Paris, where he made the acquaintance of Breton and Eluard, Chavée joined the International Brigade in Spain. This collection, divided into “Belgique,” “Espagne,” and “Retour d’Espagne,” covers the arc of this period, both with war poems and more specifically Surrealist verse, the last section of which is largely dedicated to his Belgian colleagues. Presentation copy, inscribed by Chavée at the head of the title-page. A trace of foxing; a fine copy.

La Louvière (Éditions des Cahiers de Rupture), 1938.

$600.00

Cf. Biro/Passeron p. 88

36

(CHICAGO TRIBUNE TOWER)

The International Competition for a New Administration Building for the Chicago Tribune MCMXXII. Containing all the designs submitted in response to the Chicago Tribune’s $100,000 offer commemorating its seventy fifth anniversary, June 10, 1922. (8), 103, (5)pp., 281 full-page plates with facing captions. 27 illus. Lrg. stout 4to. Original burlap-covered boards.

As noted by Sigfried Giedion, “the competition...drew entries from everywhere. The projects submitted give an invaluable crosssection of the architecture of this period.” The pervasive preference for ‘Woolworth Gothic’ notwithstanding, there are a few brave essays in modernism by Walter Gropius, Bruno and Max Taut, Adolf Loos and others, as well as submissions by Bragdon, Burnham, Goodhue, Holabird & Roche, Eliel Saarinen, et al. Raymond Hood was the winner. Binding very slightly cocked, but quite a fine copy, tight and clean, the perishable spine in excellent condition.

Chicago (The Tribune Company), 1923. $1,450.00

37

(COCTEAU) Paris. Quatre Chemins

Jean Cocteau: Poésie plastique. Objets, dessins. 10-28 décembre [1926]. (16)pp. 4 plates. Lrg. 8vo. Wraps. Preface by Cocteau. In all, the exhibition included no fewer than 51 “objets,” which, judging from the plates, appear to have been primarily assemblages and collages, para-Surrealist and characteristically Orphic, some with photocollage elements. “Voulant ne pas écrire il fallait m’occuper les mains, jouer avec tout ce qui traine dans une chambre d’hôtel. Mais les poètes ne peuvent plus jouer. La mort et le mystère se mettent aussitôt de la partie. Voilà pourquoi (bien qu’il soit fou de poètes ne peuvent plus jouer. La mort et le mystère se mettent aussitôt de la partie. Voilà pourquoi (bien qu’il soit fou de

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Cocteau’s veneration of de Chirico, as of Picasso, Sylvia Sprigge and Jean-Jacques Kihm have written “He wrote about these painters in a random collection of notes scribbled on every conceivable type of material, which was published by Bernard Grasset with an appreciative preface under the title ‘Essai de critique indirecte,’ the extraordinary script later being sold to an American collector.” The passages in the present manuscript, which are on sheets of plain cheap writing paper, large and small, hotel stationery from Toulon, and pages and covers ripped out of a paperback study on Molière from the series “Encyclopédie par l’Image,” evidently derive from this source.

These drafts are meditations on the metaphysical and theatrical qualities of de Chirico’s universe, by a compatriot beyond the pale of the Surrealist orthodoxy. Characteristically—but it is still a surprise—Cocteau sees his work in terms of the purest French classicism, the plays of Racine and Molière. “Sur plus d’un point, Chirico ressemble à Racine. Il en accompagne la pompe, l’unité de temps, de lieu, de lumière dirai-je, et de mort. Comme le dramaturge achetait des recettes chez la Voisin, le peintre semble tenir d’une envoûteuse italienne ses fétiches et ses signes: fruits, légumes, gants, plâtres, mannequins, emblèmes dont il use pour faire triompher sa gloire.” Elsewhere, “A la Comédie Française j’aimais parcourir un labyrinthe de couloirs, de péristyles, de parquets, de magasins de meubles inquiétants, de cheminées de carton, de balustrades, candélabres, draperies peintes, bustes... ‘Oui, pensai-je, c’est avec un silence pareil aux Madamas... des personnages de Racine, à
AVRIL 1922

LE

COEUR A BARBE

1 Fr.

JOURNAL TRANSPARENT

Administration: AU SANS PAREIL
37, Avenue Kléber - PARIS (XVI)

Ont Collabore à ce 1er numéro:
Paul ELUARD, Th. FRAENKEL, Vincent HUIDOBRO, Mathieu JOSEPHSON, Benjamin PERET, Georges RIBEMONT-DESSARGUES, Erik SATIE, SERNER, Rene SELAVY, Philippe SOUPAULT, Tristan TZARA.
ses rimes, qui sont des temps de verbe exténués, à ses nobles ruses, qui doivent correspondre entre eux les mannequins de Chirico. Ses mannequins avec ses cheminées d'usines, ses ombres portées avec ses statues d'hommes illustres, ses bobines avec ses équerres, ses flotteurs de liège avec ses gants." Il contemple la physionomie de ces images, l'élément de l'isolation, de confinement. "Même encadrées, les toiles de Chirico ont l'air d'être sans cadres, ou, du moins, laissent le souvenir d'avoir été vues sans cadres. Cela provient de limites naturelles, de ce que le peintre décorait les quatre murs de sa prison."

Paris, circa 1928.

$3,750.00

COCTEAU, JEAN


40

LE COEUR À BARBE

Journal transversal. 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 ("Rrose Sélyà"), Éluard, Franekel, 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 'obse-quies de 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 Iliazd. A fine copy.

Paris (Au Sans Pareil), 1922.

$4,800.00

Dada Global 182, Ades p. 147f., (illus.); Almanacco Dada 26; Gershman p. 48f.; Chevreuils Desbilles 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; Milano: Dada, fig. 361; Ander, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 136, illus. 144

41

LA CONQUETE DU MONDE PAR L'IMAGE


One of several "plaquettes collectives" issued by Noël Arnaud and "La main à plume" during the Occupation, alongside "Les pages libres de La main à plume"; these were, in essence, a periodical that changed its name with each new issue, to defeat Nazi censorship. Of special interest are Georges Hugnet's "La sphère de sable," illustrated with nine drawings by Arp, Arp's own text, "Le grand sadique à tout casser," Dominguez's text "La pétification du temps," Arnaud's "L'image de la poésie collective," and Éluard's "Poésie involontaire et poésie intentionnelle." Heraldically reproduced in the center of the front cover is Picasso's famous "Objet," the sculpture of a bull's head fashioned of the handlebars and seat of a bicycle—this tipped-in plate being its first appearance anywhere. Arnaud later described "La conquête du monde par l'image" as marking the "apogée de cette période de 'La main à plume.'" Together with this, a copy of the Main à Plume manifesto "Nom de Dieu!" dated 1 mai 1943 and signed by Arnaud, Burea, Chabrun, Dotremont, Gagnaire, Magritte, Malet, Patin, and 16 others. "Nom de Dieu" is an attack on Jean Lescure's review "Messages," for its ecletic mysticism.

Paris (Les Éditions de la Main à Plume), [1942]. $550.00

Ades 16.38, p. 415; Biro/Passeron p. 256; Gershman p. 50; Reynolds p. 28; Jean p. 334f.; Milano p. 575

42

CRÉATION. No. 3

Directeur: Vincent Huidobro. Février 1924. (8)pp. Sm. 4to. Self-wraps. (light wear). No. 3 of 3 numbers in all, issued at irregular intervals between April 1921 and February 1924; no. 1, published in Madrid, appeared as "Création." The flagship of Huidobro's Creationist movement, which had originated in his collaboration with Pierre Reverdy at "Nord-Sud," Création drew on a small roster of writers and artists in the post-Cubist and Dada milieu. Contributions by Huidobro ("Manifeste peut-être," "Film"), Tristan Tzara ("Précise"), René Crevel ("Camille Desmoulins"), Juan Larrea ("Paysage involontaire"), and Erik Satie ("Cahiers d'un mammifère," then also being serialized in "391").

Paris, 1924.

$1,500.00

Almanacco Dada 28; cf. Dada Global pp. 75f., 80f.

43

CYCLE SYSTÉMATIQUE DE CONFÉRENCES SUR LES PLUS RÉCENTES POSITIONS DU SURRÉALISME

Prospectus and subscription form. (4)pp. (single sheet, folding). Sm. 4to. Self-wraps. Facsimile text, reproducing the manuscript original of André Breton. Marginal drawings, frot-tages, and other illustrations on each page: 2 each by Man Ray, Dominguez, Dalí, Arp, Ernst and Tanguy; 3 by Gia- cometti; 1 each by Duchamp (fingerprint), Valentine Hugo, and Marcel Jean. The program for an ambitious series of lectures organized by Breton, delivered at a critical juncture in the course of Surrealism, following the opening of the international exhibitions in Prague and Tenerife. The four sessions are projected as follows: 1) Why I am a Surrealist, by X.X.X; Breton slide show; Dalí, costumed appropriately, will read his poem 'I eat Gala'; Friendly Advice, by Max Ernst. 2) Will Surrealism disappear with bourgeois society? Discourse on ruins by Breton; slide lecture by Dalí based on Millot's 'Angelus' "accompanied by a tragic-atmospheric pantomime" between the male and female figures of the painting. 3) On poetic evidence, by Éluard; participation by Arp, Hugnet, Breton, Ernst. 4) Breton on the surrealist situation of the object, and the situation of the surrealist object; Hugnet on everyday life, Tanguy on the ordinary object; "Dalí will present the lat-
44 DARBOVEN, HANNE
Urzeit / Uhrzeit. 246, (2)pp. Prof. illus. (including tipped-in color plates). Folio. Cloth. Slipcase (cloth). One of 250 copies, initially and numbered by the artist in pencil, from the limited edition of 300 in all, printed in letterpress at the Stamperia Valdonega. This copy is additionally annotated in pencil by Darboven in the center of the title-page vignette, where she has added an artistic tally of crossed-out numbers (10, 20, 30, 40) culminating in a doubly-underscored “45” at the bottom. Coosje van Bruggen’s afterword, “Today Crossed Out,” also, is followed by an annotation in pencil by Darboven, the word “today” written and crossed out in her hand.
A very beautiful book.
New York (Rizzoli), 1990. $750.00

45 (DADA PARODY)
Zeitler, Julius. Presse Hauptquartier. (20)pp. Dec. front cover design after a woodcut credited to “Xylodada C.E.P.” Self-wraps., stitched with yarn, as issued (hairline split at foot of spine). Printed on yellow and blue-green stocks (cover and text, respectively). An extremely rare instance of Pseudodada, a category confined to a mere handful of examples, such as Friedrich-Hardy Worm’s “Das Bordell” and “Harakiri”; the antagonistic “Dada-Jok” from Serbia, the sheet music “Dadaistischer Foxtrot”; and the three publications of Alfred Sauermann: “o Siris. Was ist Dadaismus,” “Dada Tragodie,” and “Dada Quatsch.” An extended parody of aleatory Dada utterances and typography, “Dada Quatsch” is set in a frivolously wide spectrum of fonts, the ‘texts’ scattered widely across and up and down the page. Some browning and soiling; lacking the original staples. This copy has received extensive expert conservation, including infill of lost chips at extremities, and consolidation of clean tears. Very rare.
Leipzig, [1917/1918]. $1,200.00

46 (DADA PARODY)
Dada Quatsch. Enzyklopädie des Osiris 1919. [Editor: Alfred Sauermann.] (8)pp. 4to. Self-wraps., stapled as issued. In the Kingdom of Dada, the phylum Pseudodada is confined to a handful of examples: Julius Zeitler’s “Pressehauptquartier;” Fried Hardy Worm’s “Das Bordell”; “Der Moloch. Zeitschrift für internationale Blutokratie;” “Dada Foxtrott;” from Serbia, the antagonistic “Dada-Jok”; and the three publications of Alfred Sauermann: “o Siris. Was ist Dadaismus,” “Dada Tragodie,” and “Dada Quatsch.” An extended parody of aleatory Dada utterances and typography, “Dada Quatsch” is set in a frivolously wide spectrum of fonts, the ‘texts’ scattered widely across and up and down the page. Some browning and soiling; lacking the original staples. This copy has received extensive expert conservation, including infill of lost chips at extremities, and consolidation of clean tears. Very rare.
Berlin (verlag grotesque kunst), 1919. SOLD

47 DE CHIRICO, GIORGIO
Hebdomeros. (Collection Bifur.) 252, (2)pp. Sm. sq. 4to. Printed plain yellow wraps. D.j., with design by de Chirico. One of 288 numbered large-paper copies on uncut
Hollande Panneköck, from the limited edition of 300, apart from the regular edition of 2500.

First edition. "A travers une suite de visions proches de ses premières toiles, mais où se trouvent évoqués les thèmes postérieurs à la période métaphysique—les gladiateurs, les cavales, etc.—De Chirico-Heddomeros, enfant comme en un collier métaphores, allégories, anagramms, lieux communs intentionnels et autres jeux de langage, guide le lecteur tout au long d’une sorte de voyage initiatique qui s’achève par la rencontre du peintre avec l’immortalité, cette femme dont les yeux sont ceux de son père" (Biron/Passeron). By universal consensus, an astonishing book. The large-paper format entails alternating signatures with very wide margins. A fresh consignment, an astonishing book. The large-paper format entails alternating signatures with very wide margins. A fresh copy, unopened.

Paris (Éditions du Carrefour), 1929. $1,250.00

Gershman p. 14; Ades 9.94; Biro/Passeron p. 202; Rubin 187; Jean p. 41; Reynolds p. 85

DERMÉE, PAUL

Spirales. (90)pp. 4to. Wraps. Derrée’s very rare first book, privately published, with understatedly calligraphic poems dedicated to Picasso, Apollinaire, Jacob, Gris, Matisse, Reverdy, Huidobro, Cendrars, Braque, Satie, Cocteau, Kisling, Lipchitz, Derrée, and others in Derrée’s “SIC” and “Nord-Sud” circles. Derrée himself pronounced the book “rarissime” at an early date. An historic presentation copy, the half-title inscribed “a mes amis Jacques et Berthe Lipchitz/ hommage cordial des/ [Spirales]/ Paul Derrée/ 9 nov. 1917." In the book, Lipchitz is the dedicatee of Derrée’s long poem “Le grand sacrifice,” printed at a right angle to the rest of the volume. A little browning, as always; an exceptionnally fresh copy.

Paris (Paul Derrée), 1917. $1,800.00

Sanouillet 59; Biro/Passeron p. 124

DIACONO, MARIO


San Francisco/Berkeley (Edizioni JCT), 1968-1970. $800.00

DISCONTINUITÉ


The only issue published of the revue of the short-lived Discontinuité group, composed significantly of Rumanian expatriates in the Parisian Surrealist milieu—Adamov, Sernet (a contributor to “75HP”), Brauner, Fondane. “Discontinuité” paraît sous le signe de l’ambiguïté. La présentation rappelle en tous points la revue dirigée par André Breton: couverture dont la partie centrale est occupée par une photographie, présentation des textes et des reproductions sur deux colonnes; parenté de style également: oeuvres signées Malkine, Man Ray et de deux artistes qui, à cette époque,
sont dans la mouvance surréaliste, Michonze et Dida de Mayo. Les participations de Claude Sernet et de Benjamin Fondance mises à part, les poèmes sont automatiques, ce qui ne saurait étonner de la part de Monny de Boully et de Jean Carrive récemment exclus du groupe surréaliste. Arthur Adamov signe deux sortes de textes: poésie elle aussi marquée par le Surréalisme et prose qui témoigne d'un profond sentiment d'échec—échec qui tient probablement pour une bonne part au refus des Surréalistes de l'admettre parmi eux” (Marc Thivolet). A fine, fresh copy. Extremely rare. Paris, 1928. $2,500.00

Biro/Passeron pp. 362, 380

52

DOISNEAU, ROBERT


53

(DOMELA) Kandinsky, Wassily (preface)


54

(DUBUFFET) Paris. Galerie René Drouin

Exposition de tableaux et dessins de Jean Dubuffet. 20 octobre - 18 novembre 1944. (24)pp. 1 tipped-in illus. Sm. 4to. Pink self-wraps., printed in red and black. The catalogue of Dubuffet’s first solo exhibition, an ambitious presentation of 82 items, including 55 oil paintings. The catalogue is prefaced by a long “Lettre à Jean Dubuffet par Jean Pauilhan.” A very fine copy. Paris, 1944. $400.00

55

(DUBUFFET) Bruxelles. Galerie Le Diable par la queue

Mémorial de la petite exposition de dessins et de peintures de Jean Dubuffet, joyeusement organisée à Bruxelles en décembre 1949 par l’auteur et son ami Geert van Bruaene pour l’inauguration de sa nouvelle boutique: Le Diable par la queue. (8)pp., lithographed in black on brown wove stock, with text entirely from the artist’s hand, integrated with drawings (2 full-page, deriving from “La métromanie”). Sm. sq. 4to. Self-wraps., stitched as issued. Edition of 600 copies in all, printed by E. and J. Desjhouet “en hâte, pour quelle soit prête à la date de l’exposition.” Dubuffet’s beautifully caligraphed catalogue, listing 24 paintings, concludes with the note “Cette exposition est la première qu’aït faite jusqu’à présent l’auteur en Europe hors Paris.” Paris/Bruxelles, 1949. $950.00


56

(DUCHAMP, MARCEL)

Cahiers d’Art. Directeur: Christian Zervos. Vol. XI, Nos. 1/2. “L’objet. Objets mathématiques. Objets naturelles. Objets sauvages. Objets trouvés. Objets irrationnels. Objets ready made. Objets interprétée. Objets incorporés. Objets mobiles.” 68pp. Prof. illus. (4 plates by Duchamp on heavy paper, of which 2 in colors). Sm. folio. Wraps. (tiny chip at foot of spine, a couple of tiny spots at edges of cover). Texts by Zervos, André Breton (“Crise de l’objet”) Georges Hugnet (“L’oeil de l’aiguille”), Paul Éluard (“L’habitude des tropiques”), Gabrielle Buffet (“Coeurs volants”), Claude Cahun (“Prenez garde aux objets domestiques”), Salvador Dalí (“Honneur à l’objet”), Marcel Jean, and Hans Bellmer. The superb special issue devoted to the Surrealism and the Object, with cover (“Coeurs volants,” printed in dayglo red and blue) designed by Duchamp. The topic was inspired by an exhibition held at the gallery of Charles Ratton, a distinguished Parisian expert and dealer in primitive art; though on view for only a week, it was one of the most important shows of the Surrealist epoch. “For this particular issue of the magazine, Duchamp was asked by the editor, Christian Zervos, to provide a design for the cover, and he submitted a paper collage of blue and red hearts to be superimposed over one another, their sharply contrasting colors intended to create the illusion of vibration—thus the title ‘Fluttering Hearts’—a poignant image from someone who had suffered from a heart murmur in his youth. Moreover, as Duchamp himself later explained: ‘In French, it is a society expression to express flirting.’ The idea came from similar optical experiments Duchamp had seen reproduced in text books. ‘It is a very well
known experiment in optics," he explained. 'I think they call them flying hearts...they use that [term] to indicate the idea of playing...the optical play on the retina'" (Naumann).

Copies, particularly in such fine condition, are almost impossible to obtain.

Paris, 1936. $8,500.00


57  

(DUCHAMP, MARCEL)  

Le surréalisme, même. Directeur: André Breton. Rédacteur en chef: Jean Schuster. No. 1, Octobre 1956 (of 5 issues published in all, 1956-1959). 158pp. Prof. illus. (partly in color, and with loose inserts. The first issue, with cover design by Marcel Duchamp, here signed in pen by Duchamp on the cover, at the upper left edge of his "Female Fig Leaf." A similarly inscribed copy is cited in Schwarz.

Texts by Breton, Bédouin, Mansour, Benayoun, Pieyre de Mandiargues, Cirlot, Legrand, Schuster, et al. "For the cover, Duchamp asked a photographer to take a special photograph of his sculpture, lighting it in such a way as to make it appear 'inside out and upside down.' Duchamp then retouched the photograph in such a way as to accentuate its contours, thereby enhancing the illusion that the object in the image was convex and three-dimensional (rather than what it actually was, concave)" (Naumann). Lower right corner of front cover visibly creased.

Paris (Jean-Jacques Pauvert), 1956. $1,200.00


58  

(DUCHAMP) Benoit, P.A.  


Alès ([Pierre André Benoit]), 1960. $2,000.00


59  

(DUCHAMP-VILLON, RAYMOND & Keller, Jean)  


Published posthumously, after Duchamp-Villon’s tragic death at the age of forty-one, this comic spoof was written while he was convalescing in an army hospital, in collaboration with a doctor friend. “Suivront des pièces des jeux d’échecs, le rédaction d’une ‘petite comédie burlesque écrite avec un camarade [Jean Keller] pour une représentation dans un hôpital du front. Elle est très spéciale de la guerre et n’a rien qui vise le grand public” [Walter Pach]. Pour cette pièce, intitulée ‘Les Sémaphores,’ il dessine également des costumes.” “Si l’austerité qui caractérise la ‘Tête du Professeur Gosset’ suggère la direction que la sculpture de Duchamp-Villon aurait pu prendre, ‘Les Sémaphores,’ avec ses personnages absurdes, ses accessoires bizarres, et ses situations incongrues, révèlent la possible affinité du sculpteur avec Dada et le théâtre surréaliste d’après-guerre” (Judith Zilczer, in the Centre Pompidou catalogue). The front cover—with its amusing line-drawing of a mantle clock with no hands, the dial simply reading ”Il est trois heures” in script—is surely Duchamp-Villon’s design, as must be the surrealistic vignette in the justification, showing a pipe stem curling out of an open window (and its smoke curling back again in the shape of a question mark).

That, remarkably, no trace of the work seems to exist in the Duchamp-Villon or Duchamp literature prior to 1998 (including the careful 1967 monograph by George Heard Hamilton and William C. Agee, with bibliography by Bernard Karpel) is one index of its great rarity. Unopened. A fine copy.

Châlons-sur-Marne (Imprimerie-Librairie de l’Union Républicaine), 1918. $2,500.00

60

DUMONT, FERNAND


La Louvière (Édition des Cahiers de Rupture), 1937. $2,000.00

Biro/Passeron 980

61

DUMONT, FERNAND

Traitée des fées. 32, (2)pp. Wraps. Glassine d.j. One of 100 numbered copies, from the limited edition of 112 in all. This mythically rare volume, a sequence of surrealist meditations on fairies and their characteristics, was one of three books published by Dumont during his lifetime. In the year it was issued, Dumont was arrested by the Gestapo for his antifascist activities and sent to Bergen-Belsen, where he is presumed to have died. A tiny trace of foxing; a fine copy.

Anvers (Ça Ira), 1942. $2,000.00

Biro/Passeron 985

62

EILSHEMIUS, LOUIS MICHEL

Autograph manuscript texts regarding skeletal anatomy. 7ff. (versos blank), paginated I-II, I-II, I-II. 205 x 125 mm. (8 x 5 inches). Pencil on buff-colored wove stock. Lrg. 8vo. “The Radius of Man,” “Radius of Cat as compared with that of Man,” “The Ulna of Man,” “Ulna of Cat as compared with that of Man.”

N.p., n.d. $500.00

63

ENTARTETE KUNST


Berlin (Verlag für Kultur und Wirtschaftswerbung), 1937. $400.00


64

ERNST, MAX

Une semaine de bonté, ou les sept éléments capitaux. Roman. 5 vols. (10)pp., 182 full-page plates of collages of steel engravings. 4to. Publisher’s dec. carton, the front cover with mounted illustration by Ernst on green stock. (The box is numbered in pencil by the publisher, with the copy number of the five cahiers.) 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 experiences. 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 paradise’ of the child’s first picture-book, as well as the herbarium in which every plant consents to flower a second time’” (Evan M. Maurer). An exceptionally fine, fresh copy, the box in excellent condition, rare thus.

Paris (Jeanne Bucher), 1934. $6,500.00

Spies/Metken 1904-2085; Hugues/Poupard-Lieussou 11; Beyond Painting 51; Rainwater 33a and pp. 78-91; Ades 12.150; Hubert pp. 269-286; Andel 134; Reynolds p. 44; Stuttgart 76; Villa Stuck 36; Milano p. 651; Castleman p. 161; Logan Collection 107; Andel Avant-Garde Page Design 1910-1950, illus. 430-431

65

ERNST, MAX & Eluard, Paul

Les malheurs des immortels. Révélés par Paul Eluard et Max Ernst. (44)pp. Frontis. and 20 full-page collages of steel engravings by Ernst. Sm. 4to. Wraps. Glassine d.j. One of 500 numbered copies on pink vélin, from the limited edition of 1800. A reprint of the rare 1922 edition, which had been issued in a “petit nombre” only.

Paris (Editions de la Revue Fontaine), 1945. $650.00

Tours 19; Gershman p. 18; Andel 129
A quite exceptional copy, with extra-wide margins at left and bottom, measuring 315 x 267 mm. (Poupard-Lieussou and Sanouillet record 280 x 220 mm.); very faint foldlines; in fresh, bright state, the fugitive blue background unfaded.

Paris, 1921. $2,250.00

Ades 8.46; Motherwell-Karpel p. 114ff.; Sanouillet 279, p. 244ff.; Documents Dada 28; Richter p. 183ff.; Rubin p. 459; Düsseldorf 253; Zürich 449; Pompidou: Dada 1524, illus. pp. 714, 858; Washington: Dada illus 6.2

68

(FEININGER, LYONEL)

Ja! Stimmen des Arbeitsrates für Kunst in Berlin. 115, (1)pp., 32 plates with 41 gravure illus. 1 original woodcut by Feininger as frontispiece (“Rathaus,” Prasse W37, F. 1824). 4to. Publisher’s dec. cloth, designed by Bruno Taut (small stain on back cover). Vorzugsausgabe: one of 55 numbered copies on Büttenpapier, with the Feininger woodcut signed and titled in pencil, printed on fine laid paper.

In 1919 the Arbeitsrat published the book “Ja! Stimmen des Arbeitsrates für Kunst in Berlin [Yes! Voices of the Workers’ Council for Art in Berlin],” edited by the Berlin art historian Adolf Behne, in which, “springing from the turmoil of the moment of Revolution,” a questionnaire was answered by twenty-eight distinguished architects, painters and sculptors, whose written responses were published. The ideas and proposals put forward by these people are so many and varied, and in many cases so touchingly remote from reality, that the outcome of the survey is impossible to summarize” (Barron).

Berlin-Charlottenburg (Photographische Gesellschaft), 1919.

$12,500.00

Lang 51; Rifkind/Davis 559; Rifkind p. 368.B; Söhn 315; Perkins 133; Barron, Stephanie, ed.: German Expressionism 1915-1925: The Second Generation (New York, 1988), p. 52

69

(FELIXMÜLLER, CONRAD)

Felixmüller und Frau Londa. Vermählte. (Söhn 138.) Original lithograph, printed in black on buff-colored imitation Japan paper. Sheet size: 231 x 165 mm. (ca. 9 1/8 x 6 1/2 inches). Indistinct pencilled notation (seemingly a limitation number) at lower left. Felixmüller made this double portrait as a wedding announcement (also mentioning below his wife’s maiden name); this is his own copy. Rare; Söhn suggests the edition was about 50 copies, but few have survived. Felixmüller estate stamp “Nachlass C. Felixmüller” on the verso. Some creasing, tiny puncture at upper right.

Dresden, 1918. $4,500.00

FELIXMÜLLER, CONRAD
Otto Rühle, sprechend. (Söhn 214.) Original lithograph, printed in black on smooth white paper, signed, dated and numbered in pencil “Felixmüller 1920/11/75” by the artist. Image size: 700 x 400 mm. Sheet size: 760 x 520 mm.; visible 742 x 495 mm. (ca. 29 1/4 x 19 1/2 inches) within mat; unexamined out of frame. Söhn, who describes this as a transfer lithograph from a drawing, notes that nearly the entire edition of this rare print was destroyed. “Vorzeichnung auf Umdruckpapier und auf dem Stein durchgearbeitet. Nahezu gesamte Auflage vernichtet.” The print was reproduced in “Die Aktion,” X. Jahrgang, Heft 39/40 (2 October 1920). Small losses along lower edge, with associated short tears (closed clean tear into the date); closed tears at upper edge. Dresden, 1920. $12,500.00
Söhn, Gerhart: Conrad Felixmüller: das graphische Werk, 1912-1974 (Düsseldorf, 1975), no. 214

FLUXUS. No. 3
The third issue of the Fluxus newspaper. “These temporarily replaced the yearboxes as a faster means of propagandizing the movement and distributing new works; resulted in 9 issues, plus 2 after Maciunas’s death. Each issue is different in content and intent, variously including scores, pieces and ads for Fluxus works, posters for Fluxus concerts, and photo-reportage of past performances” (Phillpot/Hendricks). This issue includes Henry Flynt’s “Primary Study” essay, a double-page Barnum & Bailey-styled advertisement (designed by Maciunas) for 12 Fluxus concerts at the Fluxhall, Canal Street, April 11th to May 23rd, with performances by Paik, Brecht, Williams, Shiomi, Patterson, Higgins, Watts, Knowles, La Monte Young, Vautier, Maciunas, Ligeti, and others), as well as Flux Horn (Handy Order form for Fluxus editions, also by Maciunas); George Brecht’s collage of found texts “River Wax” (“Jury Blames Wind” etc.); and other contributions by Paik, Filliou, Vautier and Zazeela. Folded; a fine copy.
New York, 1966. $1,800.00
Silverman 551; Fluxus Codex p. 94f. (illus.); Phillpot/Hendricks 16; Heller, Steven: Merz to Emigre and Beyond (London/New York, 2003), p. 176 illus.
73
(FLUXUS, No. 7) Fluxus 3 newspaper events for the price of $1. Fluxus Number 7, February 1, 1966. (4)pp. (single sheet, folding), printed on green wove stock. 560 x 430 mm. (22 x 17 inches). Prof. illus. Tabloid folio. The seventh issue of the Fluxus newspaper. “Fluxus Newspaper No. 7... was the most innovative of all the Fluxus newspapers. George Maciunas, its editor and designer, invited Fluxus artists to design events for the page—that is, not just reproducing a pre-existing collage or whatever, but, as he wrote in a letter to Ben Vautier, ‘events related to paper page.’ Maciunas had the printer produce both the newspaper version and each page separately on white sheets of stiff card stock, enabling him to cut the works into cards to box as three separate editions” (Hendricks). Contributions by Yoko Ono (“Do It Yourself Fluxfest,” laid out by Maciunas as a full-page grid of 20 boxes with agenda, elaborately illustrated from nineteenth-century woodcut figures and diagrams), Ben Vautier (“Fiftyeight propositions for One Page”), Jim Riddle (“One Hour,” a grid of 63 progressive photos of a pocket-watch, plus one cantankerous self-portrait at the end); 4 photographs of Shigeko Kubota performing “Vagina Painting,” 16 photographs “from Fluxorchestra Concert at Carnegie Recital Hall,” New York 1965. A variant issue, printed on pale green stock, rather than scarlet. Folded. A fine copy. New York, 1966. $2,000.00 Silverman 568; Fluxus Codex p. 97f. (illus.; Philpot/Hendricks 26, cf. 122 (illus.).

74

75 (FONTANA) Looten, Emmanuel Vers le point Omega. Couverture de Lucio Fontana. 54, (2)pp. Lrg. Bvo. Wraps., within folding cardboard chemise designed by Fontana (as issued). Printed on pur Alfa, without indication of the size of the edition. Fontana’s elegant design for the chemise involves a column of four crude punctures on its white cover, revealing an inner layer of scarlet stock, within a loosely drawn frame. Presentation copy, inscribed by Looten on the front flyleaf. A fine copy. Paris (Jean Grassin), 1963. $850.00

76 (DIE FREIE STRASSE, No. 9) November 1918. “Gegen den Besitz!” [Editors: Raoul Hausmann and Johannes Baader.] (4)pp. (single sheet, folding). Front page with massive block tilted on the diagonal, printed in black. Tabloid folio, folded as issued. Texts by Raoul Hausmann (“Gegen den Besitz,” uncredited), Johannes Baader (“Die Geschichte des Weltkrieges,” under the pseudonym Joh. K. Gottlob), Karl Radek (“Revolution und Konterrevolution”), et al. “That psychoanalytic ideas were acceptable to Dadaists in Berlin was consistent with their adherence to systematic politics, which Dadaists in France, Switzerland and America rejected. Even so it was not Freudian psychoanalysis that interested Dada in Berlin, but a psychotypology that was based on the researches of Otto Gross as systematized in 1916 by Franz Jung...who, the following year, founded the review ‘‘Die freie Strasse’ to propagate these views. It
became the first voice of Dada in Berlin” (Rubin). A brilliant copy, fresh and crisp.
Berlin-Friedenau (Verlag Freie Strasse), 1918. $4,500.00
Dadaglobal 27; Almanacco Dada 59; Bergius p. 414; Dada Artifacts 35; Pompidou: Dada 1369, illus. p. 125; cf. Ades 4.64, Raabe 26, Rubin p. 10

77
(FUNKE) Soucek, Ludvik

78
GARCÍA LORCA, FEDERICO
Poeta en Nueva York. Con quatro dibujos originales. Poema de Antonio Machado. Prólogo de José Bergamin. 187, (3)pp. 4 full-page drawings by García Lorca (2 color hors texte). 4to. Wraps. Glassine d.j. García Lorca’s final cycle of poems. This Spanish-language edition is preceded (by a few weeks) by a bilingual edition published in New York, but with a substantially different text, and this is the first to include his drawings. México (Editorial Seneca), 1940. $1,650.00
Laurenti & Siracusa 121

79
(GIACOMETTI) Paris. Galerie Zak
Un groupe d’Italiens de Paris. Brignoni, Campiglì, de Chirico, de Pisis, Paresce, Pisano, Savinio, Severini, Tozzi, peintres. Giacometti, sculpteur. Introduction by Georges Ribemont-Dessaignes. (4)pp. Self-wraps., stapled as issued. One of Giacometti’s first exhibitions. In this same year, the artist signed a contract with Pierre Loeb, and was the subject of an important article by Georges Bataille in “Documents.” A fine copy. Very rare. Paris, 1929. $400.00

80
GOURMONT, REMY DE
Phocas. Avec une couverture et trois vignettes par Remy de Gourmont. 28, (4)pp. 3 illus. by Gourmont (including 1 original linocut, on the title-page). 2 additional original linocuts by Gourmont, printed in teal blue, on front and back covers. Sm. 8vo. Later dec. boards with leather label (probably René Laurent). Orig. dec. blue wraps. bound in. Unspecified very small limited edition, printed on hollandande.
One of the most beautiful publications of Gourmont’s and Alfred Jarry’s short-lived review “L’Ymagier,” “Phocas” is a fable of a youthful gardener, martyred for his faith in fourth-century Sinope. Gourmont’s visual imagery is meant to evoke the early Christian mode of the text, in a primitivized style drawn from Gauguin and the Pont-Aven artists, particularly Charles Filiger and Jarry, whose “Minutes de sable mémorial,” illustrated with woodcuts of his own, had just appeared. “Phocas,” plaquette in-seize raisin tirée à un très petit nombre, est aujourd’hui l’un des opuscules les plus rares de la collection gourmontienne” (B. Guégan and J. Mégret, “Remy de Gourmont typographe”). A very fresh copy. Paris (L’Ymagier), 1895. $1,250.00
81

GOURMONT, REMY DE

Livret intitulé de la poésie populaire. Avec un air noté et des images le tout suivant la copie imprimé dans “L’Ymagier” du mois de janvier dddccccxvii. 21, (5)pp. 21 woodcut illus. (including covers), of which 1 printed in red. 4to. Dec. boards, 3/4 morocco gilt. Orig. dec. wraps. bound in. T.e.g. Edition limited to 125 copies in all. One of the very rare publications of Gourmont’s and Alfred Jarry’s “L’Ymagier,” devoted largely to popular and religious prints, and elsewhere. Paris (L’Ymagier), 1896. $750.00

82

GOVONI, CORRADO

Rarefazioni e parole in libertà. 4º migliaio. 49, (7)pp. Line drawings and typographic compositions throughout. Sm. folio. Printed wraps. One of the most enchanting books in the literature of parole in libertà, filled with lyrical freehand drawings and typographic compositions enhanced by the spaciousness of the unusual large format. “Govoni’s poetry is punctuated with flashes of humor that strongly recall Rimbaud. Elsewhere it swings between lines, handwritten in a deliberately simple and childlike style, and quite extraordinary typographical fantasies which forecast the techniques of concrete and minimalist poetry. Govoni’s literary background is stressed by bold page designs which set up a contrapuntal theme throughout the typographical experimentation that changes from one page to the next” (Luciano Caruso, in Jentsch). Covers a bit foxed. Milano (Edizione Futuriste di “Poesia”), 1915. $2,000.00

Salaris p. 41; Falqui p. 68; Jentsch p. 321

83

(GRIS) Paris. Galerie Simon

Exposition Juan Gris. 20 mars - 5 avril 1923. Text by Maurice Raynal. (8)pp. 2 line-drawn illus. by Gris. Lrg. 8vo. Self-wraps., with the Kahnweiler signet, designed by Derain, printed on the front cover. The long and thoughtful introduction by Raynal is followed by a checklist of no fewer than 54 paintings (including loans from Gertrude Stein, Raynal, Waldemar George, Léonce Rosenberg and Kahnweiler personally), apart from drawings and lithographs. Rare. Paris, 1923. $350.00

84

(GROSZ) Berlin. Kunst Kammer Martin Wasservogel


85

GUTAI


86

(HAMBURGER KÜNSTLERFEST)

Prisma im Zenith. Das 10. Hamburger Künstlerfest. 3.4.6.7.8. Febr. 1928. Maquette for a promotional publication. 5 conjoined sheets of tracing paper, in the form of a horizontal scroll, written and decorated in pen and black ink, with additions in brush and red watercolor; traces of underdrawing throughout in graphite, as well as small areas of white gouache for corrections. Marginal annotations in pencil. 28 x 1760 mm. (11 x 69 1/2 inches).

This hand-drawn maquette, probably made as a model for the printer, is very likely the layout for a five-panel promotional brochure, perhaps a folding leporello. It advertises the tenth Hamburg artists’ festival, planned for February 1928. Held every year at Fasching (Mardi Gras) in the rooms of the Curiohaus, the Künstlerfeste were organized around annual fantasy themes, such as “Dämmerung der Zeitlosen” (1919), “die gelbe Posaune der Sieben” (1920), “Die Götzepauke” (1921), “Der himmlische Kreisel” (1922), “Cubicuria, die seli-
same Stadt" (1924), "Der siebente Krater" (1925), "Noa Tawa" (1926) and "Kurioser Zirkus" (1927). The Künstlerfeste were the brainchild of the artist Friedrich Adler, an instructor at the Kunstgewerbeschule, who supervised the elaborate decorations for each of the festivals, overseeing crews that included Carl Otto Czeschka, Arthur Illies, Richard Luksch, and their students—eclectic collections of artists who managed to collaborate stylistically on these projects. The various "isms" of art—Expressionism, Cubism, Rayonnism, and so on—were themselves worked into the programs, and the rooms decorated accordingly. The festivals were extremely popular, in large part because they included poetry recitals, music, dance, film, and cabaret; starting in 1922, theatrical revues were also added. Performers included the young Gustav Gründgens, Paul Kemp and Mary Wigman, as well as poets and composers such as Hans Henny Jahnn, Hans Peip and Karl-Heinz Stuckenschmidt.

The five panels of the scroll—each with ruled borders to indicate the sheet size—give a whimsical presentation of previous festivals, and billing for the next one. On the first panel is a comic procession of numerals 1-9, each hopping and skipping on stork feet toward the next page; on the second, a columnar listing of these nine earlier festivals, providing the title and a representative signet for each (an alarm clock for "Dämmerung der Zeitlosen," for example). The third panel is a poster-like advertisement for the 10th festival, somewhat reminiscent in design to the work of Lothar Schreyer; the fourth panel, a reiteration, giving the title of the festival, "Prisma im Zenith" in art déco lettering. The last panel is an elaborate pinball-machine-like composition of words, names and slogans, emanating kinetically from a five-sided prismatic shape with a star at its center—headline "Deine 5-Tage-Chance/ Also sprach Zenitsche/ Täglich um 11 Uhr die berühmte Bühnen-Schau! Prisma-ma und Prispapa! Die Farbenvielfrass!" (etc.).

Though not signed, the maquette has been attributed to the Secessionist artist, musician and poet Otto Teljus Tügel, who was a regular participant in the Hamburger Künstlerfeste in the 1920s. Tügel (1892-1973), after a youthful interval at the Worpswede Künstlerkolonie, led a freewheeling Bohemian existence as a storywriter and cabaret performer, in addition to his work as a painter. Running afloat of the National Socialists, his 1933 "Totentanz" was banned, and his paintings at the Hamburger Kunsthalle and the Altonaer Museum classified as "entartet" in 1937. A substantial exhibition devoted to him was held at the Hamburger Sparkasse in 2002. Intermit tent light creasing; marginal tears and chips; slight discol oration at marginal glue-lines; generally in bright and attrac tive condition.


87
(HEARTFIELD) Tucholsky, Kurt Deutschland, Deutschland über Alles. Ein Bilderbuch von Kurt Tucholsky und vielen Fotografien, montiert von John Heartfield. 231, (S)pp. Prof. illus. 4to. Publisher’s yellow cloth, with complex colored photomontage design by Heartfield laid into embossed portions of both covers, as issued. First edition of Tucholsky’s scathing anthology, filled with both documentary photographs and photomontages by Heartfield (including “German Sports,” reminiscent of the cover of “Jedermann sein eigner Fussball,” and “The Dormant Reichstag”). Heartfield’s brilliantly colored binding is one of the masterpieces of twentieth-century avant-garde book design. First printing. A very fine copy.

Berlin (Neuer Deutscher Verlag), 1929. $2,750.00


88
HECKEL, ERICH
Matrose. (Dube L247.) Original lithograph, printed in black on buff wove stock. 326 x 270 mm. (ca. 12 3/4 x 10 5/8 inches). Signed and titled below image "Erich Heckel/ Lithogr. Handdruck/ Ostend 1917/ Matrose" and inscribed by him in lower margin, "Für Herrn und Frau Dr. Mayer/ von Erich und Siddi Heckel." This would appear to be an undescribed intermediate state between the two states described by Dube, in which—here—the background to the right of the sailor’s neck is darker than in the second state, though the line of his nose is not broken (dropped), as it is in the first. Elisabeth Mayer,
to whom this copy is inscribed, was famous for her friendships with Benjamin Britten and W.H. Auden, and her prominence in the arts communities of the Weimar Republic and the English musical scene. Provenance: Elisabeth Mayer; Beate Sauerlander (daughter of Elisabeth Mayer); private collection, Massachusetts. A fine impression in excellent condition (unexamined out of frame).

Ostend, 1917. $8,500.00


(HERBIN) Jakovsky, Anatole

(HUIDOBRO) Paris. Galerie G.L. Manuel Frères
Une exposition de poèmes de Vincent Huidobro. Au Théâtre Edouard VII du 16 mai au 2 juin [1922]. Préface de Maurice Raynal. (8)pp. 2 illus. Loosely inserted: “Moulin.” Single sheet, folded, with calligram verse (in the shape of a windmill) on the recto, and the same transcribed on the verso into conventional typographic format. Rare. Lrg. 8vo. Self-wraps. With quoted critical texts by Matthew Josephson, Waldemar George, Juan Larrea and others, and a portrait of Huidobro by Picasso on the front cover. The charming inserted calligram, listed as one of the items on exhibit, must have been printed for this catalogue. Two corrections in blue ink, presumably in Huidobro’s hand.

Paris [1922]. $450.00

Iliazd [Il’ia Zdanevitch]

Published shortly after Iliazd’s arrival in Paris, “lidantIU fAram” was the culminating work in a series of five plays (or “dra,” as he called them) written in the transrational language known as “zaoum,” which is the basis of much Russian Futurist literature. In the production of these texts, Iliazd showed an increasing concern with the design and physical appearance of the books themselves, eventually coloring his pages and inserting them between sheets of lilac paper, and...
presenting the verbal notation in an increasingly sophistica-
and complex system of phonetic signs. “Both aspects,”
Markov notes, “were further developed in ‘lidantYU faram!’... perhaps written in Russia but published in 1923 in Paris. The play in this edition is preceded by a table of symbols with a description as to how the sounds they stand for should be pronounced (one of them is a click of the tongue). The table even lists features of pronunciation for which no symbols are given, such as vowel length, staccato, pitch and so on. In respect to typography, the book is probably the most luxurious one in the world, with hundreds of different sorts of letters used, so that the pages become visual works of art in which letters and page numbers jostle one another, fly, jump and somersault.... ‘Ledentu as Beacon’ is a synthesis of all Zdanevitych’s previous trends and motifs. It is mocking and satirical, but...it investigates the nature of reality, this time in its relation to art.... The ‘zaum’ in this play is unbelievably inventive, expressive and funny.... The play, which combines slapstick with the solution of aesthetic problems, may be considered the oddest literary work of Russia, but it is unquestionably a masterwork of the Russian poetic avant-garde” (Markov).

“In the final publication of the book, he outstripped most western European typographical invention while anticipating surrealism by continuing the Russian futurist tradition which he and Kruchenyk had pushed further in Tiflis” (Compton). Jaroslav Andel calls this “one of the most complex typographic designs of the twentieth century.” Although the justification states the limitation of the book as 530 copies, François Chapon, in his exhaustively detailed bibliography of Iliazd’s publications, states that no more than 150 copies of the book were ever completed, and the remainder pulped (“Le reste de l’édition aurait été envoyé au pilon”). The cover of the book, designed by Naum Granovskii (and “probably the most elaborate and beautiful of all suprematist book covers,” according to Robert Flynn Johnson and Donna Stein) was in itself a painstaking production, each “individually hand assembled with cork and silver and gold paper elements. The only thing printed is the black letterpress type.”

An historic presentation copy, signed and inscribed by Iliazd to Anatoly Lunacharsky, dated Paris 12 December 1926. Lunacharsky (1875-1933), the Marxist revolutionary, served as the first head of Narkompros (the Soviet People’s Commissariat for Enlightenment), responsible for culture and education. Active as an art critic and journalist throughout his career, and a co-founder with Alexander Bogdanov of the Proletkult art movement, he was, in his early career, “sympathetic to the radicals both in art and in literature, and hence acted as a vital link between them and Lenin” (Bowlt). Hairline split inside front hinge, as often. A superb copy, especially rare with the accompanying prospectus.

Paris (Éditions du 41*), 1923. $19,500.00


95

JAKOVSKY, ANATOLE

H. Erni, H. Schiess, K. Seligmann, S.H. Taeuber-Arp, G. Vuli-

96

JAKOVSKY, ANATOLE


Paris (Jacques Povolzky) [1935]. $250.00

97

(JANCO) Costin, Jacques G. Exercitiu Pentru Mina Drepata si Don Quichotte. Cu un portret al autorului si 5 desene de Marcel Jancu, 1 desen de Milita Patrascu. 175, (5)pp. 6 full-page line-drawings in text (5 by Janco). Lrg. 8vo. Wraps. (lightly soiled). Though one of the 1000 unnumbered copies constituting the regular edition, this copy also contains the loosely inserted original linoleum cut by Marcel Jancu, signed in pen, which accompanied the Luxusausgabe of 140 copies.
JEAN, MARCEL

Mnésiques. Essai, avec trois dessins de l’auteur. 44, (2)pp. 3 full-page plates of line drawings in text. Sm. 4to. Printed wraps. Uncut. One of 52 copies on Ingres beige, from the limited edition of 101 in all. The illustrations are meant to be viewed horizontally, and are accommodated by a parallel text which requires the book to be turned. A beautiful production. Presentation copy, handsomely inscribed “Pour Max Clarec-Séraou avec mes très bonnes amitiés ces mémoires d’un autre monde/ Marcel Jean” on the half-title.

Budapest (Éditions Hungaria), 1942. $750.00

JOOSTENS Marlier, Georges

Kinderlust. (1), 12 ff., 12 color plates. Oblong 4to. Dec. wraps., printed in color with designs by Jespers. The only children’s book produced by the Belgian avant-garde (and thus a kind of counterpart to Bart van der Leck’s “Het Vlas”), “Kinderlust” is lavishly illustrated with full-page colored plates, and two beautiful cover compositions, in a loosely constructivist figurative style. Jespers, a leading figure in the Antwerp avant-garde of Paul van Ostayen and “Ça Ira” during the twenties, was noted for his églomisé paintings, which these resemble. Unobtrusive mend in the margin of the last plate; a handsome copy.

Antwerp (“Reclam”), [1923]. $6,000.00

KANDINSKY München. Neue Kunst Hans Goltz

Kandinsky Kollektiv-Ausstellung. 1902-1912. Introductory text by Kandinsky, dated München, September 1912. (2), 5, (3)pp., 4 plates. Sm. 8vo. Self-wraps., with front cover design by Kandinsky. The catalogue itself is undated; Gordon gives it as “2 Sept.,” noting that after its Munich installation, the show travelled to Berlin, where it opened on 2 October as the seventh exhibition of Der Sturm; and then to Rotterdam, where it ran 5-18 November at the Gallery Oldenzeel. Kandinsky’s introduction consists of a brief autobiographical
statement. Grohmann states the edition to have been 1000 copies. A few lightly pencilled contemporary annotations; small abrasion on cover; a fine, attractive copy. Rare. München, 1912. $450.00

Gordon p. 610f.; Grohmann p. 68; Spalek 2741

102 (KANDINSKY) Stockholm. Gummesons Konsthandel
Kandinsky. (12)pp. Half-tone portrait photograph and 3 reproductions. Dec. self-wraps. secured with silk string, the front cover with a design by Kandinsky, printed in red and black. Introduction, in Swedish translation, by Kandinsky. The lithographic front cover reproduces an original design by Kandinsky, in the manner of "Kleine Welten," made for this catalogue. The exhibition was held 1 September to 15 October 1922, and included ten paintings and fourteen watercolors. Kandinsky had also designed the catalogue cover for an earlier show at Gummesons in 1916, an occasion he recalls in his introduction. Very fine. Rare. Stockholm, 1922. $1,200.00

Spalek 2673

103 KANDINSKY, WASSILY


104 KASSAK, LAJOS


105 (Kienholz) Düsseldorf. Städtische Kunsthalle

106 (Kirchner) Heym, Georg
Umbra Vitae. Nachgelassene Gedichte. Mit 47 Originalholzschnitten von Ernst Ludwig Kirchner. (4), 62, (2)pp. 47 original woodcuts by Kirchner, including frontispiece printed in red and black (Dube 759-807). Sm. 4to. Publisher’s cloth, with original woodcut by Kirchner printed in yellow, green and black, covering the entire binding. Endpapers with original woodcuts by Kirchner, printed in violet on pink stock. One of 500 numbered copies, from the limited edition of 510. Designed entirely by the artist, this is one of the key masterpieces of Expressionist illustrated books. A superb copy, crisp and bright. München (Kurt Wolff), 1924. $20,000.00

Dube 759-807; The Artist and the Book 142; Castelman p. 229; Logan 46; Mellby: Bareiss p. 185, fig. 83 (double-page plate); Wheeler p. 104; Andel 22; Stern 53; Bareiss 35; Villa Stuck 52; Vom Jugendstil zum Bauhaus 87; Lang 175; Jentsch 152; Rifkind 104

107 KNIZAK, MILAN
Deer Skin Book. Unique bookwork, signed and dated “Milan Knízák 64/72” (i.e. 1964/1972) in pencil on the back of the last leaf. Mixed media, within handmade deerskin binding. Circa 59 leaves, consisting of texts in various formats and media (manuscript, typescript, carbon, mimeograph, typeset, etc., many with annotations in colored crayon, pen, and pencil), illustrated with oil paintings, watercolors, collages, and original photographs. 4to. 300 x 210 mm. (11 7/8 x 8 3/8 inches).

An important and beautiful bookwork by Knizak, dated by him “64-72,” the span of time covered by its contents. The volume includes many texts (both in Czech and in English) relating to Fluxus and Aktual events, performances, demonstrations and projects, as well as poetic meditations on artistic and existential questions; as a work of art, it is also extravagantly loose in its kaleidoscopic mix of materials and media, intermingling hand-colored scripts, full-scale collages and paintings, large glossy photographs of performance pieces and happenings, suites of watercolor drawings ("clothes painted on a body"), a child’s handprint, paper airplanes, and a brocade blouse for a doll; its leaves cut, torn, pasted (even nailed), and embellished in every imaginable way. The
binding, also conspicuously handmade by Knízák, is fashioned of deerskin over two masonite boards, the contents secured through punched holes, with leather laces.

For comparable work, see Knízák’s “Book, to Live Otherwise” (Prague, 1968) in the Sohm collection, illustrated in “Fröhliche Wissenschaft.” Barbara Moore and Jon Hendricks, discussing printed and handmade books of the period (in Joan Lyon’s “Artists’ Books: A Critical Anthology and Sourcebook”) write “Some books were banners, propagandizing for esthetic or political points of view. Such were the publications of the Czech happenings group Aktual, which, beginning in 1964, published a magazine of that title, then a ‘newspaper’ (edition of fifty copies!), as well as elaborate, near-object-like books by two of its leaders, Milan Knízák and Robert Wittman. Their use of hand-printing and collage was less from a desire to make precious objects than due to the ‘unofficial’ nature of their work; as with the underground samizdat that began to appear in iron curtain countries in the early sixties, Aktual’s manuscripts had to be hand-typed in carbon duplicates or otherwise handmade in order to be published at all.”

[Prague] 1972. $15,000.00 


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**KNIZAK, MILAN**

Stone Ceremony. Unique bookwork, signed and dated “Milan Knízák 1971” in pen on the verso of the top panel, consisting of mounted original photographs and hand-stenciled text, all on loose heavy boards, secured with two rawhide straps. 16 loose panels in all, including cover (featuring an assemblage of actual rocks cemented in a bas-relief circle above the title), 10 original photographs (mounted in bleed format to the edge of each board), and 5 panels of text, hand-stenciled in black block letters. 4to. 240 x 178 mm. (ca. 9 3/8 x 7 inches).

“On a bottom of an abandoned rockquarry stone circles are compilling. / Everybody works on his own circle. After finishing of it people get into their circles &/ silently stand there, sit there & finally draw on the ground their magic signs./ After that they leave stone circles & with a monothony buzzing climb up to the rock/ cliff above the quarry from where they watch their stone circles left alone down on the bottom.” The strikingly interesting photographs (two of them close-ups) document the performance stage by stage, from a considerable distance above it, on the cliff: the procession onto the hardscrabble field; the individuals at work, small and multifarious; the figures seated, each separate in his or her own circle, as in a coracle; the procession away; the empty circles, like craters on the moon. A related work, “Stone Ceremony” dated 1965/75, incorporates photographs from the same event in a mixed media composition, also with actual rocks, but conceived as a relief, not a book (San Martino di Lupari, Collezione Girardin).

[Prague] 1971. $12,000.00

Cf. Fluxus nel Veneto (Bassano del Grappa, n.d.): Milan Knízák

109

**KOKOSCHKA, OSKAR**

with gilt leather label. T.e.g. First bound edition, following portfolio editions of 1916-1918. One of 100 hand-numbered copies on Bütten, signed in the colophon by Kokoschka, from the limited edition of 125 in all.

Another important series of lithographs [by Kokoschka] appeared in 1914, before the outbreak of war. These were the eleven lithographs to the words of one of Johann Sebastian Bach's cantatas, 'O Ewigkeit—Du Donnerwort, so spanne meine Glieder aus (Eternity, thou fearful word...).'

They were published by Fritz Gurlitt in portfolio, and by the same press in 1918 in the series 'Die neuen Bilderbücher.' The musicologist Paul Bekker pointed out as early as 1917 in Westheim's 'Das Kunstblatt' that the lithographs had little more than the title in common with Bach's cantata. Although Kokoschka had become acquainted with this cantata through a piano recital by his friend Leo Kestenberg, his intention from the first was to draw images to the text, not to interpret the music. And here again, Kokoschka allowed himself to be guided more by the underlying states of mind—despair, fear, hope—than by individual passages in the text. 'O heavy path to the final struggle and conflict'—such was Kokoschka's theme in a double sense: the bewildering, disconcerting and deeply affecting experience of womankind in the person of Alma Mahler and—again—the presentiment of a danger, erotic as well as social. So it is small wonder that the figure of the man continually assumes Kokoschka's features, while that of the woman often calls Alma Mahler's appearance to mind' (Lang).

Mönchengladbach, 1918. $7,500.00

Wingler/Welz 58-68; cf (citing various issues): Artist and the Book 150 ; Lang 189, p. 34f.; Jentsch 28; Rifkind 190; Rifkind/Davis 1564
tion ("The beautiful Avon Gorge...") is printed with the exhibition information in the blank section reserved for messages. (6). 174, (2)pp., 8 color plates. 173 illus. Lrg. 4to. Publisher’s cloth gilt. Color plates by Max Benirschke (5), Alois Hollmann and Franz Exler (2); many of the line-drawn illus. by Benirschke. Work by Joseph Hoffmann, Kolo Moser, Benirschke, Leopold Bauer, Georg Winkler and others. A fine copy. Wien/Leipzig (Wiener Verlag), n.d. [ca. 1904]. $850.00

MALVA, CONSTANT


(MAN RAY) Paris. Galerie Surréaliste

Tableaux de Man Ray et objets des îles. Ouverture de la Galerie Surréaliste. Exposition, 26 March - 10 April 1926. (16)pp., 7 illus. Sm. 4to. Photo-illus. wraps. A “preface” consists of quoted statements by Jarry, Aragon, Nerval, Soupault, Leiris, Gros, Breton, Pérès, Desnos, Apollinaire, Diderot, Rimbaud, Lautréamont, and others; the complement to the 24 pictures by Man Ray is a selection of Oceanic sculptures and objects from the collections of Breton, Eluard, Aragon, Picasso and others. This was the inaugural exhibition of the Galerie Surréaliste, advertising “La révolution surréaliste,” (“la revue la plus scandaleuse du monde”). Loosely inserted, the very rare announcement card for the opening of the Galerie Surréaliste, at midnight on 26 March 1926, printed on goldenrod wove stock; framing the text, a running border on all four sides, reading “Sans soleil, sans fil, sans terre, sans reproches, sans patrie, sans vous, sans peine, sans coeur, sans relache, sans étioles, sans tain.” A superb copy. Paris, 1926. $2,500.00

Dada Global 248; Ades 9.82; Rubin p. 462; Milano. p. 649; Pompidou: Breton p. 183

MAN RAY

La photographie n’est pas l’art. 12 photographies. Avant-propos de André Breton. (10)pp., 12 fine half-tone plates on yellow coated stock. Sm. 4to. Publisher’s printed blue folder, within die-cut black outer folder. “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 pristine copy, complete with the black folder, bright and crisp. Paris (G.L.M.), 1937. $3,750.00

GLM 148; Parr: Photobook I, p. 108f.; Ades 12.156; Gersman p. 37; Reynolds p. 70

MAN RAY

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

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

A fine presentation copy, boldly inscribed by Éluard, with the full text of “Fil et aiguille”—the first poem in the book—written out in blue ink across center of the front flyleaf, and signed in full beneath: “Sans fin donner naissance/ A des passions sans corps/ A des étoiles mortes/ Qui endeuillent la vue.” In addition, there is a second inscription by Éluard at the head of the half-title: “à Monsieur Joan Oropesa/ avec l’expression de mon amitié/ pour son peuple et lui/ Paul Éluard/ 21 Oct. 1948.”

Paris (Éditions Jeanne Bucher), 1937. $3,000.00

Presentation copy, inscribed “à Jean Bernier, avec toute l’amitié et la confiance de Massot (27).”

Paris (Imprimé sur les presses de E. Keller), 1927. $500.00


La fin et la manière. Avec un préface, ‘Lettre rouge’ d’Alain Jouffroy. Lrg. 8vo. Wraps., with dec. glassine d.j. Dec. clamshell box, reproducing newspaper articles about El Corobè and the Cuban missile crisis. Édition de tête: one of 55 numbered copies on vélin d’Arches, accompanied by an original color etching by Roberto Matta (triptych format, with 3 separate images on a folding sheet), signed in pencil by the artist, printed on japon nacré. Also included with this édition de tête is a separate multiple, “La gangue du Mogol,” signed
and numbered in white by Matta, in which a facsimile of the print, also on japon, is visible through a die-cut diamond-shaped aperture. A fine copy.

Paris (Le Soleil Noir), 1965. $2,500.00

Sabatier 135; Gershman p. 17; Mellby: Splendid Pages p. 190; Peyre, Yves: Peinture et poésie (Paris, 2001), p. 68; Soleil Noir 12; Carré d’Art, Niemes, 13

MAUVAIS TEMPS


La Louvière, 1935. $1,750.00

MESENS, E.L.T.


London (London Gallery Editions), 1944. $400.00

Biro/Passeron 1982; Gershman p. 30; Ades 16.67

MIRO, JOAN


This issue contains the greatest of the three superb pochoir prints made by Miró in 1934, at the height of his powers, and of these much the rarest. Miró also designed the cover of the issue, which is printed in red, blue and black. Covers slightly chipped at extremities, with other light wear, as nearly always. The print is extremely fresh.

Barcelona, 1934. $6,500.00


SEE FRONTISPIECE
MUNARI, BRUNO

Via mercanti. Progetto di Bruno Munari. Bozzetti di Gelindo Furlan. Series title-page (loosely inserted) and 7 vols., each consisting of an illustrated paper folder with die-cut slots on the front, and 2 loose plates of colored illus., to be cut out and inserted in the slots. In all, 104 illus. Oblong 4to. Self-wraps. A whimsical set of children’s cut-out books of shops, each with a window on its cover in which various items—hats, cakes, medications, clocks, pipes, sausages, accordions, and so forth—can be inserted. In sequence, the volumes are: Cappelli, Pasticceria, Antica Farmacia, Orologiaio, Sali Tabacchi, Salumeria, and Musica. Gelindo Furlan, who drew the illustrations, was a Futurist artist, co-signer with Munari of the ‘Technical Manifesto of Futurist Aeroplastics’ in 1934. The series is rare, such that Giorgio Maffei, in his excellent catalogue raisonné of Munari’s books, could locate and identify only six of the seven volumes, and must not have known the illustrated separate title-page, the only place in which the name of the set is stated. Perfect condition.

Milano (Casa Editrice Gentile), n.d. [1940s]. $3,000.00

NEW YORK DADA

April 1921. [No. 1: all published.] Editor: Marcel Duchamp and Man Ray. (8)pp., consisting of two folded signatures, loose as issued: cover sheet, printed in red on plain buff stock, with front cover design by Duchamp, and text sheet, printed in blue on glossy stock. 5 half-tone illustrations, by Alfred Stieglitz (double-exposed photograph of a woman’s stockinged leg and a face), Man Ray (‘dadaphoto’ of his object ‘Coat Stand’), Rube Goldberg (cartoon), and two portraits of Elsa Baroness von Freytag Loringhoven. Folio. Tabloid self-wraps. New fitted cloth clamshell case. Duchamp’s front cover composition incorporates a photograph by Man Ray of Duchamp’s ‘assisted Readymade’ entitled “Belle Haleine, Eau de Voilette” (a perfume bottle supplied with a label featuring a picture of Rose Sélavy), surrounded by a typographic field of the title set upside down and endlessly repeated in lower case. Texts by Tristan Tzara (“Eye-Cover, Art-Cover, Corset-Cover/ Authorization”), Marsden Hartley (“Yours with Devotion trumpets and drums”), Duchamp (“Ventilator”): advertisement for the Société Anonyme, etc.

Man Ray later recounted that “Duchamp was in correspondence with the young group of poets and painters in Paris: the Dadaists, who asked for contributions to their publications. Why not get out a New York edition of a Dada magazine? We went to work. Aside from the cover which he designed, he left the rest of the make-up to me, as well as the choice of contents. Tristan Tzara, one of the founders of Dadaism, sent us a mock authorization from Paris which we translated. I picked material at random—a poem by the painter Marsden Hartley, a caricature by a newspaper cartoonist, Goldberg, some banal slogans. Stieglitz gave us a photograph of a woman’s leg in a too-tight shoe; I added a few equivocal photographs from my own files. Most of the material was unsigned to express our contempt for credits and merits. The distribution was just as haphazard and the paper attracted very little attention. There was only the one issue. The effort was as futile as trying to grow lilies in a desert.”

One of the rarest and most beautiful publications in the entire Dada canon, of great historic importance and artistic elegance. A few virtually invisible small clean tears and tiny chips at extremities of cover; an exceptionally fine copy.

New York, 1921. $25,000.00
Schwarz XIX.12; Schwarz Man Ray p. 49f.; Ades p. 43; Ger shman p. 51; Motherwell/Karpel 79, reproduced in full pp. 214-218; Tendenzen der zwanziger Jahre 3.36; Rubin 471; Verkauf p. 102; Schwarz Almanacco Dada 102; Dada Artifacts 95; Dachy p. 86f.; Nauman New York Dada p. 202ff.; Pompidou: Dada 1388, p. 756f. illus., full-page illus. p. 1024; Washington Dada pp. 293, 295f., fig. 270
130 NEW YORK. SAMUEL M. KOOTZ GALLERY
Rosenberg and Samuel M. Kootz. (4)pp. (1 poster-sized
sheet, folded twice; verso blank). Offset lithographic illustra-
tions in red, green and black, especially designed for this cat-
alogue by Adolph Gottlieb (full-page cover), William Baziotes
(integrated with text across the interior) and Hans Hofmann
(back cover). Folio. Self-wraps.
Artists exhibited include Baziotes, de Kooning, Gorky, Got-
tlieb, Graves, Hofmann, Motherwell, Pollock, Reinhardt,
Rothko, Tobey and Tomlin. “Such a movement seemed to call
for a name, though de Kooning had concluded the discussion
of this topic at Studio 35 with the assertion that ‘It is disas-
trous to name ourselves.’ Eight months earlier, for their Sep-
tember 1949 show of the first generation, Kootz and Rosen-
berg had proposed The Intrasubjectives, from an essay by
Ortega y Gasset. When Castelli again assisted Janis to
assemble an exhibition of twenty artists, most of whom had
shown on 9th Street, for exhibition in Paris in 1952, they were
referred to only as the American Vanguard. By the time of a
series of eight panel discussions organized by Pavia at the
Club later that year, earlier suggestions such as Abstract
Symbolists and Abstract Objectionists had been eliminated in
favor of Abstract Expressionists, a term used in America
since 1929 by Alfred Barr, Jr. to characterize Kandinsky’s
early abstraction” (Altschuler). Neatly folded, as originally
mailed. Scarce.
New York, 1949. $850.00
Altschuler p. 171

131 NEW YORK. MONTROSS GALLERY
Exhibition of Paintings, Drawings and Sculpture. March 23rd
to April 24th, 1915. Illustrated catalogue. (36)pp. 34 illus. (of
which 17 full-page). Purple printed wraps., stitched with pur-
ple cord, as issued.
This exhibition at the vanguard Montross Gallery is notable
for its inclusion of Man Ray, Morton L. Schamberg, and
Charles Sheeler, as well as such Armory Show Americans as
Arthur B. Davies, both Prendergasts, Walt Kuhn, Elmer
MacRae and John Mowbray-Clarke. This is an extremely
early exhibition for Man Ray (who, though invited, had not
shown in the Armory Show), and it precedes his first one-man
show, which took place in November. Man Ray is represent-
ed by five titled works and a group of drawings, including
the famous painting “AD MCMXIV” (here titled “War”), and
a portrait of Adon Lacroix, reproduced full-page in the cata-
logue. Schamberg is represented by five fine Cubist abstac-
tions, and Sheeler by five landscape paintings (as well as an
ethereally minimal landscape drawing). Also included are
F.G. Applegate, Putnam Brinley, the interesting Howard
Coluzzi, Alfred J. Frueh, William J. Glackens, Frank A.
Nankivell, Henry Fitch Taylor, and Allen Tucker. Covers a bit
worn, with a hairline split at the top. Very rare.
New York, 1915. $750.00
Cf. Schwarz, Arturo: Man Ray: The Rigour of Imagination

132 (NOVEMBERGRUPPE)
An alle Künstler! Mit literarischen Beiträgen von: Joh. R.
Becher, Ludwig Meidner, Bernhard Kellermann, Max Pech-
stein, Walter Hasenclever, Kurt Eisner, Konrad Haenisch,
Kurt Erich Meurer, Paul Zech. Mit Bildbeiträgen von: Max
Pechstein, César Klein, [Hans] Richter-Berlin, Lyonel
Feininger, Milly Steger, Georg Tappert. 47, (1)pp. 5 illus. Lrg.
8vo. Dec. wraps., printed in red and black with a design by
Pechstein. The revolutionary pamphlet issued by members of
the Novembergruppe shortly after its founding in 1919, envi-
visioning a close alliance between the expressionist artists and
the socialist state, and new bonds between the artist and arti-
san. A very fine copy.
Berlin ([Willi Simon]), 1919. $400.00
Raabe 137; Perkins 125; Lang 265; Rifkind 368A;
Marbach 119.4; Spalek 658

133 (PAALEN) Arnim, Achim d’
Contes bizarres. Introduction par André Breton. Préface de
Théophile Gautier. Traduction de Théophile Gautier fils. Cou-
verture de Wolfgang Paalen. (Collection "Voyants." Vol. 3.)
of 2000 numbered copies on vélin Bellegarde. Paalen
designed the cover of this book in two complementary parts:
the wrapper itself, which is printed in purple with the author’s
and publisher’s names and an abstract arrangement of
swirling swashes and blots; and a fragile glassine jacket on
top of this, with a fumage composition of biomorphic shapes,
and the title in a cloud of smoke. Together they create a mys-
terious, three-dimensional effect of Surrealist ectoplasm and
darting birds. The glassine jacket rarely survives. Uncut. A
fine copy, the jacket in fresh condition.
Paris (Arcanes), 1953. $350.00
Biro/Passeron p. 32

†
Pansaers, Clément

L’apologie de la paresse. 61, (3)pp. Wraps. Glassine d.j. One of 300 numbered copies on bouffant, from the limited edition of 306. The central personality in Belgian Dada, Clément Panxaers was also a pivotal figure in the Paris Dada world from the time of his arrival early in 1921 as a correspondent for “Ça ira.” Involved with the “Littérature” group and “Le coeur à barbe,” he eventually went on to what he called the “assassination of Dada” in a special number of “Ça ira” entitled “Dada, Its Birth, Life and Death,” in November 1921. Before his untimely death in 1922, he published three books, of which this is one (together with “Le Pan Pan au cul du nu nègre” and “Bar Nicanor”). Small flaw on flyleaf; a nice copy. Anvers (Ça Ira!), 1921. $850.00

Gershman p. 31; Sanouillet p. 46; Verkauf p. 156; Dachy: Archives Dada p. 318 (excerpt); Lista: Dada libertin & libertaire p. 242; Pompidou Dada 1268, illus. 739; Zürich 330; Bruxelles, Bibl. Royale Albert Ier: Cinquante ans d’avant-garde (1983), no. 15

Pansaers, Clément

Le Pan Pan au cul du nu nègre. Avec une gravure par l’auteur. (Collection AIO.) (28)pp. 2 woodcut illus. (frontispiece and justification). Orig. wraps., with printed label. Uncut. Unopened. One of 375 numbered copies on Simil Japon, of a limited edition of 515. A scurrilous pamphlet, “Bang-Bang at the Ass of the Negro Nude,” the first of three Dadaist books by the author. Panxaers, a latter-day poète maudit whose early death in 1922 signalled the end of the Dada movement in Belgium, was a contributor to “Ça ira” and “Dada,” involved with the “Littérature” group. A fine crisp copy, with the rare promotional wrap-around band (with blurbs from Breton and Renée Dunan). Bruxelles (Éditions Alde), 1920. $1,500.00

Gershman p. 31; Dada Global 78; Motherwell-Karpel 44 (“1922? copy not available to compiler”); Sanouillet p. 46; Verkauf p. 164; Dachy: Archives Dada p. 318 (excerpt); Lista: Dada libertin & libertaire p. 242; Pompidou Dada 1268, illus. 739; Zürich 330; Bruxelles, Bibl. Royale Albert Ier: Cinquante ans d’avant-garde (1983), no. 15

Paris. Association des Artistes et Écrivains Révolutionnaires

The Communist-led Association des Artistes et Écrivains Révolutionnaires (AEAR) was founded in 1932 by Paul Vail-lant-Couturier and Maurice Thorez. Allied with the Third International, the association was created to bring together a diverse group of painters, sculptors, architects and writers who wished to “restituer à l’art son caractère sociale.” Though the Surrealists were the first to propose such an organization, they were initially not admitted to it because of their Trotskyist affiliations, and Breton (followed by others) was expelled from it in 1933 after printing a letter critical of “le vent de crétinisation qui soufflait d’U.R.S.S.” in “Le sur-réalisme au service de la révolution.” AEAR organized numerous exhibitions, of which this was the first, held at the Porte de Versailles, 27 January to 18 February 1934. Participants include Natan Al’tman, Jean Carlu, Étienne Hajdu, Nadia Khodassievitch [Léger], Fernand Léger, André Lhote, Jacques Lipchitz, André Lucé, Jean Lucé, Frans Masereel, and Paul Signac. Light wear.

Paris, 1934. $350.00


Paris. Galerie Goemans

Exposition de collages. Arp, Braque, Dalí, Duchamp, Ernst, Gris, Miró, Magritte, Man-Ray, Picabia, Picasso, Tanguy. Mars 1930. “La peinture au défi,” par Aragon. 32pp., 23 plates. Sm. 4to. Publisher’s green wraps. The first significant general exhibition of collage, here accompanied by the famous text of Louis Aragon. Lissitzky and Rodchenko are included in the plates, along with those mentioned earlier. A fine copy.

Paris (José Corti), 1930. $750.00

Gershman p. 2; Ades 11.37; Rubin 464
139 (PARR) Claudel, Paul
Le vieillard sur le mont Omi. Papillons et ombres de papillons par Audrey Parr. (104)pp. 29 pochoir decorations by Parr, printed in white gouache. Printed wraps. One of 200 copies on ivoirine paper, from the limited edition of 230 hand-numbered in all. Printing by J. Saudé (pochoir, in gouache) and Robert Coulouma. Japoniste reflections and prose poems by Claudel, who had lived in Japan earlier in the twenties as part of the diplomatic corps, and had collaborated with Parr on another work of this kind, “Sainte Geneviève.” Parr’s decorations are printed on translucent paper, so that they shimmer over the text beneath. A fine copy. Rare.
Paris (Société d’Édition “Le Livre”), 1927. $750.00

140 PENCK, A.R.
Prinzip. [Nachdruck eines vollständigen Skizzenbuches von 1970 mit einem Vorwort von A.R. Penck und Christiane Bühling.] 145, (2)ff. 4 original serigraphs hors texte, each signed and numbered 35/100 by the artist in pencil. Folio. Dec. boards, 1/4 cloth. One of 100 copies containing the four signed serigraphs, from the edition of 200 in all, signed and numbered in the colophon as well by the artist. Now with introductions by the artist and Christiane Bühling, and the four prints, the volume is a finely printed complete facsimile of this sketchbook of bold colored drawings, dating from a time when Penck was intensively involved in information theory, cybernetics, and related disciplines. A fine copy.
Berlin (Galerie Michael Schultz), 1970. $1,500.00

141 PEREDA VALDÉS, ILDEFONSO
Cinq poèmes nègres. 24pp. Sm. sq. 8vo. Wraps. Introduction by Alvaro Guillot Muñoz. Translations by Édouard Dubreuil and Maria Clemencia, from poems included in Pereda Valdé’s “La guitarra de los negros” (1926).
Montevideo (Éditions de “La Cruz del Sur”), 1927. $250.00

142 PÉRET, BENJAMIN
Marseille (Cahiers du Sud), 1929. $450.00

143 PÉRET, BENJAMIN
Paris (Éditions du Sagittaire), 1925. $1,250.00

144 (PEVSNER, ANTOINE)
exhibition in Paris. Contributors include Marcel Duchamp (a telegram, reproduced at the head of the first page), Katherine S. Dreier, Le Corbusier, Carola Giedion-Welcker, and René Drouin; there is also a statement by Pevsner himself, and a joint statement by Pevsner and Gabo. From the library of the book's printer, Louis Barnier, with his ex-libris on the title-page. A very fine copy.

Paris (René Drouin), 1947. $275.00

PHILADELPHIA. PENNSYLVANIA ACADEMY OF THE FINE ARTS


An extremely rare, extremely interesting catalogue, the seven-member Committee of Selection including Thomas Hart Benton, Arthur B. Carles, Joseph Stella and Alfred Stieglitz, and the Hanging Committee (of five) including the same minus Stella. Represented in the exhibition, most of them with multiple entries, were Stettheimer, Torres-Garcia, Robus, E.E. Cummings, Stella, Arnold Friedman, William and Marguerite Zorach, Kuniyoshi, Glackens, Laurent, Maurer, Davies, Carles, Sloan, Demuth, Dasburg, Cramer, MacDonald Wright, Preston Dickinson, Dove, Lachaise, O’Keeffe, Brodsky, Walkowitz, Covert, Pascin, Sheeler, de Zayas, Schamberg, Kuhn, Man Ray, Steichen, and Hartley, among many others. In all, there were 280 items. A seven-page index of artists at the end includes addresses for all participants. There are no illustrations. Small owner’s stamp twice each on cover and title-page, otherwise very fine.

Philadelphia, 1921. $1,250.00

PICABIA, FRANCIS

Jésus-Christ Rastaquouère. Dessins par Ribemont-Dessaignes. (Collection Dada.) 66, (4)pp. 3 full-page linocuts of drawings by Ribemont-Dessaignes. Sm. 4to. Orig. wraps. with printed label. One of 1000 numbered copies, from the edition of 1060 in all. Theoretical reflections on the philosophy of Dada, regarded by Sanouillet as perhaps the single most important Dada text of the period. Occasionally mistated 1919, the book was completed in July 1920, after the demise of “Cannibale.” Borràs notes that “Rastaquouère’ (together with its abbreviation, ‘rasta’), which signifies a rather flashy foreigner living on a magnificent scale without any known source of income, was a favorite word and concept of Picabia’s.” A brief introduction is provided by Gabrielle Buffet. A fine copy, unopened.

[Paris (Au Sans Pareil), 1920] $1,200.00

Dada in Zürich 79 ; Ades 7.23 ; Almanacco Dada p. 436 ; Geršman p. 34 ; Sanouillet 143 ; Biro/Passeron p. 332 ; Dachy p. 219 ; Motherwell/Karpel 317 ; Dada Artifacts 124 ; Verkauf p. 181 ; Reynolds p. 69 ; Düsseldorf 208 ; Zürich 335 ; Pompidou dada 1276 , illus. pp. 271.7 , 744 ; Borràs p. 214 n.63

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PICABIA, FRANCIS

Poèmes et dessins de la fille née sans mère. 18 dessins - 51 poèmes. 74, (6)pp. 18 full-page line drawings by Picabia in text. Sm. 4to. Orig. pale blue wraps., printed in black.

A collection of fifty-one poems and eighteen drawings by Picabia, begun in Martigues in November 1917 and continued in Lausanne the following February, where, suffering from an attack of nervous depression, he had gone to convalesce. Forbidden by his doctors to paint, Picabia complemented his poems, melancholy meditations on love, death, and sensation, with spare mecanomorphic abstractions, themselves composed as much of words as of line. Uncut. A fine copy.

Lausanne, 1918. $4,800.00

Dada in Zürich 79 ; Ades 7.21 ; Almanacco Dada p. 435 (illus.); Geršman p. 34 ; Sanouillet 136 ; Dada Artifacts 106 ; Motherwell/Karpel 322 ; Rubin p. 235 ; Lista p. 243 ; Dachy: Archives dada p. 475 ; Tendenzen 3/89 Zürich 336 ; Pompidou: Dada 1278 , illus. pp. 741 , 795 ; Le Bot, Marc : Francis Picabia et le crise des valeurs figuratives (Paris, 1968) , p. 150ff.

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PICABIA, FRANCIS

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

[Paris (Au Sans Pareil), 1920] $1,800.00

Ades 7.24 ; Dada Global 210 ; Almanacco Dada p. 436 (illus.); Geršman p. 34 ; Sanouillet 142 ; Motherwell-Karpel 323 ; Verkauf p. 103 ; Richter p. 177 ; Pompidou: Dada 1281 , illus. pp. 271 , 742 , 671 , 790
149
(PICASSO) Raynal, Maurice
Pablo Picasso. (Les Maîtres du Cubisme.) (2), 11, (3)pp., 48
colloyte plates. Wraps., printed in red and black, with
vignettes designed by Csaky. Maurice Raynal published two
studies of Picasso in 1921: this one (the text of which was
later printed in “Bulletin de l’Effort Moderne” in 1924-1925),
and the book “Picasso” which appeared in German transla-
tion (München, Delphin-Verlag) before its translation into
French the following year. The present work may well be the
first book ever published on Picasso; the distinction belongs
to one of these two studies.
Paris (Éditions de “L’Effort Moderne” Léonce Rosenberg),
1921. $275.00

150
(POLLOCK) New York. Betty Parsons’ Gallery
16 illus. in black offset lithography, including covers and title-
page (1 double-page, 14 full-page). Printed on fine laid paper.
4to. Dec. wraps., illustrated with works by Pollock on both
covers.
The catalogue of the important exhibition of 26 November -
15 December 1951: 21 oils, watercolors and drawings.
Clement Greenberg wrote, “Jackson Pollock’s problem is
never authenticity, but that of finding his means and bending
it as far as possible toward the literalness of his emotion.
Sometimes he overpowers the means but he never suc-
cumbs to it. His recent show at Parsons’ reveals a turn but
not a sharp change of direction; there is a kind of relaxation
but the outcome is a newer and loftier triumph. All black and
white, like Klee’s, and on unsized and unprimed canvas, his
new pictures hint, as it were, at the innumerable unplayed
cards in the artist’s hand. And also, perhaps, at the large
future still left to easel painting...” (Partisan Review, Jan.-Feb.
New York, 1951. $850.00
293 illus.

151
(POLLOCK, JACKSON)
Michel Tapié (“Jackson Pollock avec nous” and Alfonso
Ossorio (“Mon ami Jackson Pollock”). (8)pp. 6 illus., including
3 photographs by Hans Namuth. Sq. 4to. Pink self-wraps.,
edition limited to 500 copies. Catalogue of
Pollock’s first solo exhibition in France. The text by Ossorio is
adapted from his introduction to the Betty Parsons’ exhibition
of November -December 1951, which was the basis of the
Paris show, but was not altogether identical to it; interesting-
ly, there is no checklist and none of the works reproduced are
identified (and some uncertainty still remains as to the num-
ber of pictures included). “Jackson Pollock has climbed to the
first rank in the thrilling pictorial adventure of our time....
Still a great colorist, he abandons color and disciplines himself to
explore the infinite possibilities of black and white. This con-
straint upon his temperament acts like a springboard as he
forces his informal calligraphy to its utmost limits in huge
paintings that are among the most compelling phenomena of
our time” (Tapié, translated from the original). A fine copy.
Rare.
Paris, 1952. $650.00
O’Connor, Francis: Jackson Pollock (New York: Museum of

152
(RAINER) Catoir, Barbara
Arnulf Rainer: Übermalte Bilder. 223, (1)pp. 124 plates in text
(61 in color). 62 illus. 4to. Cloth. D.j. Edition statement loose-
ly inserted, as issued. Vorzugsausgabe: one of 62 copies
with an original color etching, “Gipfel,” printed in violet,
signed and numbered by Rainer in the margins (299 x 212
mm.; 11 3/4 x 8 3/8 inches), tipped-in opposite the half-title.
The volume is also signed by Rainer in orange crayon on the
title-page. “Gipfel,” which dates from 1985, is itself a rework-
ing of an earlier etching, entitled “Dunkle Frucht,” originally
created in 1972. Fine.
München (Prestel), 1989. $800.00

153
RÉALITÉS NOUVELLES
Comité du Salon des Réalités Nouvelles: Président-fonda-
teur: Frédé Sidès. Vice-Président: A. Herbin. Secrétaire
Delaunay, Dewasne, A. Gleizes, Gorin, A. Pevsner. Nos. 1-10
(all published). Together with: An important archive of
autograph letters, documents, and other publications of
and relating to the Salon des Réalités Nouvelles. Lrg. 4to.
Orig. wraps.
A rare complete set of the profusely illustrated annual series
issued by the association, which in the postwar years provid-
ed a panorama of geometric abstraction—both its pioneers
and its new exponents—then to some extent at odds with pre-
valing School of Paris taste. Seen as a continuation of
“Abstraction-Création: art non figuratif,” whose yearty cahiers
these resemble, the Salon took its name and original inspira-
tion from a 1939 exhibition at the Galerie Charpentier, which
itself had adopted the name “Réalités nouvelles” from a
phrase of Apollinaire’s in 1912. Among the more than one hundred artists included in its prestigious annual exhibitions were Arp, Attan, Béothy, Delaunay, Domela, Gorin, Hartung, Herbin, Kupka, Leppien, Magnelli, Motherwell, Piaubert, Poliakov, Soto, Stahly, and Vasarely. Shortly before its dissolution, in 1957, the group opened its doors to a wider range of new tendencies in non-figurative art, changing its name to “Réalités Nouvelles, Nouvelles Réalités.”

Archive contents as follows:


2) Nine catalogues of the annual salons of the organization: Nos. 1, 2, 3, 6, 7, 9, 10, 11, 12 (1946-1957). 16-52pp. per vol. 8vo. (in varying formats). Orig. wraps.

3) Premier manifeste du Salon des Réalités Nouvelles. 1948. 3pp. (single sheet folding). Unsigned, the text is ascribed in pencil to Herbin and Del Marle.

4) The autograph manuscript of the substantial introduction (“Réalités Nouvelles diverses; art abstrait et art abstrait”) to the catalogue of the 12ème Salon (1957), written by the new president of the association, the artist Robert Fontené. (7)pp., in black ink on 5 quarto sheets of paper from a writing tablet, with many cross-outs and alterations, including a rewritten first page, and additional passages on some versos.

5) A group of nine autograph letters from Robert Fontené to the writer Roger van Gindertael, who served as press secretary to the association. Three are dated between December 1956 and May 1958; the rest are not (“jeudi”). These range in scope from quick notes about Salon affairs to substantial, closely-written two- and three-page letters. Some are written on the stationery of the association.

6) Two additional autograph letters to van Gindertael, from Lempereur-Haut, artist and treasurer of the Salon (undated) and Georges Folmer, secretary general (May 1958).

7) An elaborate hand-sketched plan of the layout of one of the exhibitions, indicating the placement of works by more than 100 artists. Ballpoint ink, on the verso of a mimeographed flyer from an unrelated press conference of 1956. The plan seems to show the installation of the 1956 Salon. 269 x 208 mm. (10 1/2 x 8 1/8 inches; tattered at one edge).

8) An assortment of other ephemeral printed material, including meeting notices hand-inscribed by Folmer (8), regulations for the Salon of 1952, announcements and list of participants for the Salon of 1956, etc., together with two original snapshot photographs of sculpture installations at one of the Salons.

Paris, 1947-1956. $4,500.00
wraps. The second Dada exhibition at Au Sans Pareil, following the Picabia show in April. “Sous la loupe de grandeur étoile un insecte hygiénique sert de bouchon à la bouche du métropolitain. Assis sur un tuyau de fonte oiseau nuit convie les passants au DADA. Ainsi s’expliquent les tableaux de GRD qui fut un des premiers à visiter ce paysage qui n’avait pas encore de titre. Une courroie de transmission le porta à son aquarium de campagne salubre où il fit tout ce qu’on entend touche voit GRD” (from the text by Tzara). With checklist of 8 paintings and 15 drawings. Rare.

Paris, 1920. $1,250.00

Documents Dada 22; Almanacco Dada p. 287 (translated in full); Sanouillet 301; Motherwell/Karpel 357a; Verkauf p. 181; Dachy, Marc: Archives dada/chronique (Paris, 2005), p. 496; Düsseldorf 218; Zürich 445; Tendenzen 3/117; Pompidou: Dada 1327, illus. pp. 744, 773; Harwood 64

156

RIBEMONT-DESSAIGNES, GEORGES


Paris (Au Sans Pareil), 1924. $1,500.00

Gershman p. 38; Sanouillet 151; Biro/Passeron 2492; Pompidou Dada 1282

157

RICHTER, HANS


Berlin (Hermann Reckendorf), 1929. $500.00


158

(RIVERA, DIEGO)

Das Werk Diego Riveras. (18)pp., 50 gravure plates. Folio. Extensive text by the artist in German translation, with repro-
ductions of Rivera’s vast mural cycles in the Secretariat of Education, México, and in the Escuela Nacional de Agricultura, in Chapingo. This is the first European publication of Rivera’s monumental paintings, issued around the time of his return from the Soviet Union (and with captions in parallel Russian). Fine copies are rare.

Berlin (Neuer Deutscher Verlag), 1928. $375.00

159

ROESSLER, ARTHUR

Kritische Fragmente. Aufsätze über österr. Neukünstler. 101, (3)pp., 68 plates. Sm. 4to. Full calf, gilt at spine (light wear). Raised bands. Luxus-Ausgabe A: one of 70 hand-numbered copies, signed in the colophon by Roessler, printed on uncut Bütten. Title-page design signed Diveky. Including essays and selected critical commentary by Roessler (chronologically arranged for each artist) on Kokoschka, Schiele, Kubin, Paris Gütersloh, Mestrovic and others, as well as on the War.

Wien (Verlag der Buchhandlung Richard Lányi), 1918. $650.00

160

RUSCHA, EDWARD


N.p. (Edward Ruscha), 1967. $3,000.00

Engberg B5; Lauf/Phillpot p. 160; Lyons p. 98; Guest/Celant p. 54; Moore College of Art p. 68

161

(RUSCHA, EDWARD)


New York (Gnilbmessa), 1970. $450.00


162

(RUSSOLO, LUIGI)

Premier concert de bruiteurs futuristes. Handbill/poster, with banner heading, printed on recto only. 394 x 142 mm. (15 1/2 x 5 5/8 inches).

The announcement for perhaps the very first noise concert, put on by Luigi Russolo on 11 August 1913, the composer himself conducting four ‘réseaux de bruits’ (exploders, cracklers, buzzers and scrapers) on 15 ‘intonarumori,’ before a group of international news correspondents at Marinetti’s
The vivid description also includes an account of Russolo’s recent performance in Modena on 2 June, demonstrating an ‘exploder’ during a Futurist evening at the Teatro Storchi, and an appealing résumé of his procedure. “Malgré une certaine inexpérience de la part des exécutants, insuffisamment préparés par un petit nombre de répétitions hâtives, l’ensemble fut presque toujours parfait et les effets vraiment saisissants obtenus par Russolo révélèrent à tous les auditeurs une nouvelle volupté acoustique.... En écoutant les tons combinés et harmonisés des éclateurs, des siffleurs, et des glouglouteurs, on ne pensait plus guère à des autos, à des locomotives ou à des eaux courantes, mais on éprouvait une grande émotion d’art futuriste, absolument imprévue et qui ne ressemblait qu’a elle-même.”

A full-scale public concert did not take place until April 1914. Discreet central fold; a fine copy. Rare.

Milano (A. Taveggia - E. Margherita), [1913]. $1,200.00


163 (RUTHENBECK) Mönchengladbach. Städtisches Museum Reiner Ruthenbeck. 11. Januar bis 20. Februar 1972. 3ff., with texts by Hans van der Grinten and Johannes Cladders, printed on heavy card stock, and 9-panel leporello with 32 offset photographic illustrations (on coated stock, verso blank), all loose, as issued in cardboard box with separate lid. Also inserted, in a slot at the bottom of the box (as issued), a 45-rpm record “Reiner Ruthenbeck Dachskulptur 1972.” Sm. 4to. Edition limited to 440 numbered copies. The exhibition was organized by Klaus Honnef, and shown prior to this at the Westfälischer Kunstverein Münster, Nov.-Dec. 1971, but this catalogue was designed for the Mönchengladbach exhibition. Box a little worn. Mönchengladbach, 1972. $350.00

Glasmeier, Michael: Die Bücher der Künstler (1994), no. 448


Fleischmann, Gerd: Bauhaus: Drucksachen, Typografie, Reklame (Düsseldorf, 1984), p. 234 (illus.)

165 (SCHWITTERS) Spengemann, Christof Die Wahrheit über Anna Blume. Kritik der Kunst, Kritik der Kritik, Kritik der Zeit. 29, (3)pp. Full-page photographic portrait of Schwitters in text. Lrg. 8vo. Dec. yellow wraps., with an abstract drawing by Schwitters, printed in red. “For the Zweemann-Verlag, the art critic and publicist Christof Spengemann, who was a friend of Schwitters’, edited a periodical called ‘Der Zweemann,’ from November 1919 to August 1920. The eight numbers of this ‘little’ magazine (which was large in size) were pro-Expressionist, with increasing attention paid to Dadaism. Schwitters was represented in every number with essays, poems, comments, and original graphic works. The Zweemann Verlag did not publish many books, but one stands out—a pamphlet entitled ‘Die Wahrheit über Anna Blume’—in which Spengemann passionately defended his friend Kurt Schwitters.... A letter to Spengemann has been preserved in which Schwitters exclaimed: ‘Go out into the whole world and make the truth known, the only truth there is, the truth about Anna Blume’” (Schmalenbach). Hannover (Der Zweemann), 1920. $1,350.00

Schmalenbach/Bolliger p. 21,41, no.256; Verkauf p. 182; Pompidou Dada 1294; Motherwell/Karpel 385


Schulenbach/Bolliger 4; DadaGlobal 123; Andel 81; Pompidou Dada 1294; Verkauf p. 104; Motherwell/Karpel 367; Reynolds p. 75

167 SWITTERS, KURT [Merz. 18/19.] Ludwig Hilberseimer: Grosstadtbauten. (Neue Architektur. 1.) (2), 28. (2)pp. 31 halftone illus. Orig. dec. card wraps. Schwitters issued this book by Hilberseimer both in 1925, as a separate publication of his Apoßverlag (it was to be the first volume of a series on ‘the New Architecture’), and again in 1926, when he designated it no. 18/19 of Merz (Jan.-April 1926). Various versions of the latter exist, some with the
Merz statement printed directly on the cover, and some in a hybrid form, with Merz stickers pasted on. The present issue is the first edition, prior to the Merz publication. It is the only work on architecture published by the Apossverlag. Chip at head of spine, otherwise a nice copy.

Hannover (Apossverlag), 1925. $4,000.00

Cf. (citing either or both editions): Schmalenbach/Bolliger 245; “Typographie kann unter Umständen Kunst sein”: Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990), no. 36; DadaGlobal 117; Ades p. 131; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469

168

(SEVERINI) London. Marlborough Gallery
Gino Severini’s Exhibition. April 1913. [The Futurist Painter Severini Exhibits His Latest Works.] Introduction by the artist. 12pp., 8 plates, advts. Text printed in green on mustard yellow stock. Sm. 8vo. Dec. wraps., printed in red with a design by Severini superimposed on black typography. This important exhibition, with its substantial statement by Severini, followed the year after the Sackville Gallery show of the Italian Futurists, and its import cannot have been lost on the budding Vorticists. In June, the exhibit was brought to Der Sturm in Berlin by Herwarth Walden. This copy is boldly signed in pencil by Severini on the back of the title-page, facing his introductory text.

London, 1913. $850.00

169

SEVERINI, GINO

Paris (J. Povolozy & Cie.), 1921. $125.00

170

(SIMA) Romain, Jules

Praha (Odeon), 1925. $450.00

Primus 25, illus. 94

171

(STYRSKY) Praha. S.V.U. Manes

Prague, 1946. $275.00

172

SUDEK, JOSEF
Sváty Vít. Patnáct fotografií./ Saint-Guy. Quinze photographies. Introduction par Jaroslav Durych. Traduite en français par R. Ruelle. 17, (3)pp., 15 original silver prints by Sudek, each tipped onto heavy rag mounts. Image size: 238 x 233 mm. to 292 x 233 mm. (ca. 9 3/8 x 9 1/8 inches to 11 2/3 x 9 3/8 inches; formats vary). Folio. Publisher’s embossed cloth, 1/4 white calf; all contents hinged within (covers rubbed and somewhat spotted). Edition limited to 120 copies in all,
signed in the justification by Sudek. Text in letterpress on van Gelder paper. Design by Emanuel Frinta. Parallel texts in Czech and French.
The architecture and statuary of the Cathedral of St. Vitus, with views down the dramatically sunstruck nave (then partly scaffolded), and close-ups of the flying buttresses and vaulting. The album was published on the tenth anniversary of the founding of the Czech Republic, in conjunction with the exhibition of contemporary culture held in Brno in the summer of 1928.
“...This collection of photographs is probably one of the first in the history of Czech photography which justifiably aroused interest and praise. It is an impressive album, both precious and extremely beautiful. Sudek’s intense, lovingly poetic way of looking at the world, together with his technical skill and artistic understanding of light made him the centre of attention for both artists and the public at large.... The fact that he chose to publish only fifteen out of the large number of photographs he made is another indication of their excellence. Just like his photographs of the Invalidovna Hospital, the book on St. Vitus’ Cathedral has all the characteristic elements of Sudek’s oeuvre: monumentality combined with intimacy, perfect lighting and composition, a spiritual atmosphere, magnificent surroundings, attention to detail and a fine tonal harmony. In addition, Sudek also shows us the cathedral as the construction site which it was at that time. There is a clutter of building material in a carefully structured room; or objects otherwise completely out of place in a cathedral: ropes, a wheelbarrow with sand, abandoned tools and a jug next to the remains of lunch” (Farová). Three plates lightly solarized at edges; one mount with closed clean tear at lower margin, well below the image. Very rare.
Praha (Vydavatelstvo Družstevní práce Tchéskoslovakie), 1928. $12,500.00
Farová, Anna: Josef Sudek (München, 1999), p. 43ff.
173

(SURVAGE) Grey, Roch
Le château de l’étang rouge. Roman. xxxi, (1), 257, (3) pp. 4 original woodcuts by Léopold Survage hors texte, each printed in 3 colors. Lrg. 8vo. Wraps. Uncut. One of 170 numbered copies on vélin Lafuma, from the limited edition of 213 in all. Roch Grey (a nom de plume for Hélène, baronne d’Oettingen) was the sister of Serge Férat and a central figure in the Russian expatriate community in Paris, and in the literary and artistic circles around Apollinaire and the review “SIC.” She and Survage had collaborated earlier on the livre d’artiste “Accordez-moi une audience” (1919), also with late synthetic Cubist woodcuts. Prospectus loosely inserted.
Paris (Librairie Stock, Delamain et Boutelleau), 1926. $850.00

174

(SUTNAR, LADISLAV)
Cesko-Slovenská Armáda. (88) pp. Prof. illus. with gravure photographs. Lrg. 4to. Photo-illus. wraps. Parallel captions in Czech, Russian, German, French and English. A dramatic photographic presentation of the Czech army, in training, a year before the German invasion. The handsome graphic design is by Ladislav Sutnar—then director of the State Graphic School in Prague, a year before his departure for the United States—with his characteristic use of orange in the binding.
Prague (“VOK”) [1938]. $400.00

175

TAIPEI. SHEN SHENG PAO PRESS BUILDING
Taipei, 1960. $450.00

176

TAKAHASHI, HAKUSEN
Hakusen zuanshu [Collection of Designs by Hakusen Takahashi]. ([Hakusen zuanshu. No. 1-2.]) 1f., 25 pochoir plates, in colors, gold and silver. Japanese-bound (versos blank), on a continuous folded sheet within covers. Oblong folio. Boards, with dec. color pochoir d.j. Extremely rare—no copies are recorded in OCLC or RLIN—this Taisho period collection of designs for fans is conceived in a predominantly art déco style, including such elements as playing cards (next to a Foujita-like little girl), European folk art motifs, surrealist matchstick-men rolling hoops, and Egypitonease hieroglyphs, as well as more conventional flower and bird imagery, and geometric patterns. Last plate creased; a few small spots; jacket with tears and small losses at extremities.
Kyoto (Kishi Saiichi), 1927. $5,000.00

177

(TANGUY) Paris. Galerie Surréaliste
Yves Tanguy & objets d’Amérique. May-June 1927. (20) pp. 7 illus. (5 full-page). Self-wraps. Texts by André Breton (on Tanguy), and Paul Eluard (“D’un véritable continent,” on Amerindian and Mesoamerican art). The catalogue of Tanguy’s first solo exhibition, dating from the moment when, in James Thrall Soby’s words, “with astonishing abruptness, [he] found his way as an artist.” Tanguy had been recognized as an ‘official’ surrealist since the previous June, when “La Révolution Surréaliste” published its first reproduction of one of his works. The selection of Pre-Columbian and other sculpture was drawn from the collections of Louis Aragon, Breton, Eluard, and Roland Tual. This was the second exhibition of the Galerie Surréaliste. Date of the vernissage corrected in ink on the front cover, as is proper. A very fine copy.
Paris, 1927. $1,800.00
Ades 9.85; Rubin p. 462f.; Reynolds p. 137; Pompidou p. 184f.; Sheringham Ac145

178

(TANNING) Crevel, René
Accueil. Gravures de Dorothea Tanning. 78, (4) pp. 14 original color etchings (partly hors texte, including that on the cover). Sm. 4to. All contents loose, as issued, within decorative wrapper and slipcase (silk over boards with leather label; chemise). One of 10 hors-commerce copies, from the limited edition of 60 in all, signed and numbered in the justification by Tanning and the printer Jacques Haumont; the etchings printed by G. Visat. “A remarkable example of color etching. The Surrealist plates have the effect of spiny and iridescent undersea growth. The text reprints early works of Crevel, originally published in reviews” (The Artist and the Book). A fine copy.
Paris (Jean Hugues), 1958. $6,000.00
The Artist and the Book 299; Biro/Passeron 757

179

(TEIGE) Apollinaire, Guillaume
by Jaroslav Seifert. Designed by Karel Teige, and with a very handsome cover design by Teige and Otakar Mrkvicka, printed in orange and blue. A fine copy, signed by Seifert on the title-page.
Praha (Aventinum), 1925. $500.00

(TEIGE) Seifert, Jaroslav

"In the collection 'Na vlnách TSF' Seifert inclined towards Poetism, a trend which found poetry and beauty in the contemporary modern world, liberated fantasy, and acknowledged playfulness and improvisation. By this time, Teige had turned away from illustration and representational art in general. In this volume he attempted a 'typographical realization of the text.' He composed his 'picture poems' from typographical elements, creating a kind of typographical montage.' Here he attempted a blending of Constructivism and Poetism. He formulated his aim in the article 'Obrazy' (Pictures): 'Constructivism is the basis of the world. Poetry is the crown of life' (Blanka Stehlíková, in "The Czech Avant-Garde and Czech Book Design").
Praha (Aventinum), 1925. $1,500.00

TINGUELY, JEAN
An official patent by "M. Jean Tinguely, résidant en Suisse," for a drawing and painting machine. "La présente invention a été..."
pour objet un appareil de construction simple permettant de
dessiner ou de peindre d’une manière qui, en pratique, est
entièrement automatique, l’intervention humaine étant limitée
au choix d’un ou de quelques paramètres et, éventuellement,
à la fourniture de l’énergie motrice. Cet appareil est utilisable
soit comme jouet, soit pour la réalisation de dessins ou pein-
tures abstraits plus importants susceptibles d’être exposés et
conservés, soit encore pour la décoration en continu de ban-
des, de papier, ou de tissu. Il permet d’exécuter sur une
feuille, toile, band ou autre élément désigné ci-après par
‘feuille à dessin’ un dessin ou une peinture désigné par
‘dessin’ à l’aide d’un organe formant organe scripteur ou
pinceau et désigné par ‘organe scripteur,’ cet organe pouvant
d’une manière très générale être un moyen quelconque clas-
sique ou autre pour dessiner ou peindre” (from the artist’s
extensive descriptive and technical text). A fine, fresh copy,
signed in pen by Tinguely at the conclusion of the text.
SOLD

183

(TINGUELY) Tokyo. Minami Gallery
Tinguely, 3.20 - 4.6 1963. (28)pp., printed on a continuous
folding strip, in leporello format (verso blank). 17 halftone
illus. (2 double-page). Loosely inserted, in plastic flap inside
the front cover, 1 double-sided 45 r.p.m. record. Sq. 4to.
Heavy board front cover (the back cover formed by the back
of the leporello). Edition of 1000 copies, hand-numbered both
on the front cover and on the record. Text by Yoshiaki Tono,
exhibition in Japan, a somewhat epochal cultural event, com-
parable to the Fautrier exhibition in 1958, already of a prior
generation, and the arrival of Johns and Rauschenberg in
1964. The record, made by the avant-garde composer Toshi
Ichiyanagi, captures noises emitted by Tinguely’s sculptures.
A fine copy.
Tokyo, 1963.
$600.00
Cf. Centre Georges Pompidou: Japon des avant-gardes

184

TORRES-GARCIA, JOAQUIN
La tradición del hombre abstracto (doctrina constructivista).
(78)pp. Prof. illus. throughout, including 16 full-page draw-
ings. Sm. 4to. Orig. dec. wraps., designed by the artist. Print-
ed on rough-textured uncut tan wove stock.
One of Torres-García’s most important books, such that it is
translated in its entirety, with numerous reproductions, in the
catalogue of the Hayward Gallery show of 1985. ‘In 1938,
when Torres-Garcia wrote ‘The Tradition of Abstract Man,’
had he been living in Uruguay for four years. He had returned
from Europe to his native country after an absence of forty-
five years. In Montevideo, he soon realized that the artistic
atmosphere was conservative and provincial but that young
artists were eager to learn about the latest art developments
in Paris. He formed AAC (Association de Constructivist Art)
in 1935, and, in 1944, the Taller Torres-García (Torres-García
workshop). There, constructivist art as well as traditional
methods of drawing and painting from the model were taught
and studied. ‘The Tradition of Abstract Man’ is the result of
the teaching and lecturing that Torres-García did during this
period. It is a condensed account of his essential ideas....
Torres-García’s concept of Abstract Man, spiritual man, is
derived from Hellenism, which for him embodied the highest
human ideals in all the arts as well as in philosophy. Particu-
larly important for him was the Protagorian idea that ‘Man is
the measure of all things..." Torres-García wrote and published many texts; 'The Tradition of Abstract Man' is perhaps the closest to a summary. It was published in a facsimile of his own handwriting; the size of words and the use of capital letters are evidence of the importance he gave to a particular word or idea" (Cecilia Buzio de Torres). A few leaves with underlining in pink pencil. A very fine, fresh copy. Montevideo (Asociación de Arte Constructivo), 1938. $6,500.00


(TOYEN) Kraus, Amo & Podrouzek, Jaroslav

391. No. 19
Paris. Octobre 1924. "Journal de l’Instantanéisme." (4)pp. Tabloid folio. Self-wraps. Text in letterpress. Cover printed in green with a full-page "Portrait de Rose Sépavy" by Picabia (actually an appropriated portrait of the boxing champion Georges Carpentier, who bore a striking likeness to Duchamp), overprinted in black with statements about Picabia’s newly proclaimed movement ‘Instantanéism.’ Within, Picabia’s combative “Opinions et portraits” (“André Breton me fait penser à Lucien Guilty jouant une pièce de Bernstein: il est certainement aussi bon acteur, mais plus démoli que Guilty”), Breton (letter to Desnos), Mesens (aphorisms), Magritte (aphorisms), and a huge advertisement for Picabia’s “Relâche, Ballet Instantanéiste,” with music by Satie, to be performed at the Théâtre des Champs Elysées by the Ballets Suédois. Small portion of a postage stamp at title; faint fold-lines. A very fine copy, crisp and clean. Paris, 1924. $4,000.00

Ades pp. 150 (illus.), 154; Gershman p. 54; Almanacco della dada 160; Chevrelilès Desbiolles p. 316; Motherwell/Karpel 86; Sanouillet 257; Verkauf p. 183; Pompidou Dada 1340, illus. p. 73.9

187

TSCHICHOLD, JAN

188

TZARA, TRISTAN

189

(UBAC) Bryen, Camille & Baranger, Henri
Affichez vos poèmes. Affichez vos images. Broadside, printed on recto only, with a photograph by Raoul Ubac (credited to the pseudonymous Raoul Michelet), set between two erotic poems by Bryen and Baranger. 261 x 326 mm. (ca. 10 1/4 x 12 3/4 inches). Ubac’s ‘irrational,’ quasi-erotic image is a close-up of a woman holding between her teeth an unidentified dangling object, in the manner of Matthew Barney. “In Paris, under the pen name Raoul Michelet, Ubac published a small book of poems and photographs with Camille Bryen, ‘Actuation poétique’ (1934). He had met Bryen at an exhibition of his own photomontages at the Galerie Gravitations earlier in 1934. The two men then joined to exhibit in unusual places ‘automatist’ objects made by Bryen, and to plaster the walls of Paris with their poems and photographs in poster form” (“L’amour fou”). Perfect condition. (Paris, 1935) $1,200.00


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UNION DES ARTISTES MODERNES
Pour l’art moderne. Cadre de la vie contemporaine. (32)pp. Typography in red and black throughout. 4to. Wraps. Glassine d.j. A manifesto, prepared with the assistance of Louis
Cheronnet, on the part of the Union’s remarkable roster of active members, who include Charlotte Perriand, Robert Mallet-Stevens, François Jourdain, René Herbst, and Jean Puffrect—all founders of the group—as well as Rose Adler, Jean Carlu, A.-M. Cassandre, Pierre Chareau, Le Corbusier and Pierre Jeanneret, André Lurçat, and Jean Prouvé, among others.

“Between 1929 and 1939 the group represented a centre of activity for a broad range of tendencies within the French avant-garde, from advanced technology to fine craftsmanship. Although spokespersons for the group at times claimed to be creating a ‘movement,’ in reality the U.A.M. was not doctrinaire; it was essentially devoted to the unity of arts common to the ideology of applied arts reform from the mid-19th century.... The world economic crisis hit France in 1931 at the exact moment when the U.A.M. was formulating its identity and social role, thus limiting important design commissions and forcing the group to become a defender of modernism against bitter attacks by the designer Paul Iribe and the critics Thiébault-Sisson, Camille Maualair, and Waldemar George, among others. Critics claimed that the clean lines and smooth surfaces of modern architecture and design were responsible for the crisis in French building and decoration industries. In response to these criticisms, the group published ‘Pour l’art moderne: cadre de la vie contemporaine’ (1934), one of the few manifestos published by French artists in the 1930s. It praised modern art’s accessibility, claiming it to be a socially aware art. Despite financial difficulties and attacks by conservative critics, the group organized an impressive series of exhibitions during the 1930s, both independently (1930-1933) and within the Salon d’Automne (1934, 1936) and the Salon de la Lumiére (1935)” (Suzanne Tise, in the Dictionary of Art). A fine copy. Paris, 1934. $850.00

191
VALLOTTON, FELIX.
Crimes et châtiments. (L’Assiette au Beurre. No. 48. 1 mars 1902. Numéro spécial.) 23ff., with 22 full-page original lithographs in three colors, including front cover (Vallotton & Goerg 56-78); versos blank. Lrg. 4to. Dec. self-wraps. “Le présent numéro présent plusieurs innovations, il est lithographié, il n’est pas imprimé au recto, et son format dépasse le format ordinaire de ‘L’Assiette au Beurre’” (from the publisher’s notice on the back cover). Small tear in last plate; a fresh copy, clean and unbrowned, rare thus. Paris, 1902. $1,500.00

192
(VLAMINCK) MARVILLE, Jean
La chanson de Kou-Singa. Avec une gravure sur bois par Maurice Vlaminck. (54)pp. Fine original color woodcut by Vlaminck on the front cover, printed in brown and black. Sm. 4to. Wraps. Glassine d.j. One of 250 numbered copies on Arches à la forme, from the limited edition of 252 in all. Vlaminck was one of the very first in the Fauve and Cubist milieu to recognize the significance of African sculpture. This color woodcut, an invented African mask, is his first book illustration. Uncut and unopened. A fine copy, especially rare thus. Paris (A la Belle Édition), 1921. $1,200.00

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WEBER, BRUCE

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WEBER, BRUCE


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WEIDENMÜLLER, JOHANNES

"gesang vom werbe werk." werbwalt weidenmüller. 59, (1)pp., including 2 full-page typographic abstractions. Sm. 4to. Dec. wraps. An advertising director and prolific graphic designer in Germany from the beginning of the century to the early 1930s, Johannes Weidenmüller (1881-1936) was the editor of the journal "Zur Werbe" and an instructor at the Humboldt-Hochschule in Berlin. The two full-page typographic abstractions in this publication—musings on publicity and design, and his most important book—derive from Dada, Constructivist and Futurist models, evoking Schwitters and Cangiullo. Very rare. Berlin-Pankow, 1924. $800.00

196

(WEINER) Mönchengladbach. Städtisches Museum


197

(YANASE) Wakizo Hosoi

Kojo [Factory]. Cover design by Yanase Masamu. (2), 427, (9)pp. Sm. 4to. Orig. dec. wraps., with cover composition by Masamu Yanase. Glassine d.j., imprinted with the same Yanase design (small losses at folds). "Yanase considered the book a central weapon of the proletarian movement, and saw his book designs as revolutionary. In designs he executed for the leftist author-textile laborer Hosoi Wakizo in 1925-1926, Yanase focused on a single image of intricately interwoven abstract and figural elements. His cover for Hosoi’s ‘Kojo’ (Factory) consisted of a round form encircling the outline of a factory, a smokestack, interlocking cogs, and several links of a chain, all surrounded by billowing smoke. Near the bottom of the design, a noxious-looking sludge oozed from the factory complex. In these graphic designs, Yanase skillfully integrated starkly abstracted and geometric forms with recognizable leftist symbols, a technique he would use repeatedly, refining and transforming it over time" (Weisenfeld). Extremely rare with the fragile Yanase glassine d.j. Tokyo (Kaizosha), 1925. $1,800.00

Weisenfeld, Gennifer: Mavo: Japanese Artists and the Avant-Garde, 1905-1931 (Berkeley, 2002), illus. 94