Electronic List 131: ABAA Virtual Book Fair, June 4-7, 2020

A selection of rare books from the 17\textsuperscript{th} - 21\textsuperscript{st} century

\begin{itemize}
\item \textbf{BOLTANSKI, CHRISTIAN.} \textit{El Caso.} (Edition for Parkett No. 22.) (20)ff. 17 photographic plates. Contents secured with two steel rings, as issued. 16mo. Acetate cover panels. One of 80 copies signed and numbered by the artist in the colophon, from the limited edition of 100. [Zürich] (Parkett), [1989]. $2,000.00
\end{itemize}
CRALI, TULLIO. *Duello aereo*. Original drawing in graphite on cream wove stock, signed “Crali” in ink at lower right. 116 x 134 mm. (4 5/16 x 5 1/4 inches). Tipped (at top two corners on the verso) onto a backing sheet. This drawing is quite evidently a preparatory study for Crali’s painting “Duello aereo” of 1929, a very important and early instance of aeropittura, dating from year of the initial aeropittura manifesto. Crali’s signature, which is in ballpoint, is in the style of his later years, and was probably added at a later date. Provenance: Collection Claudio Rebeschini; Collection Marco Viglino.

N.p., [1929]. $4,000.00

DADA. NO. 7: DADAPHONE. Editor: Tristan Tzara. (8)pp. 10 illus. (halftone photographs). 4to. Self-wraps., stapled as issued, with front cover design by Picabia. Contributions by Tzara, Picabia ("Manifeste Cannibale Dada"), Breton, Éluard, Ribemont-Dessaignes, Soupault, Cocteau, Dermée, Aragon, Arnaud, Evola and others. The penultimate issue of "Dada," brought out by Tzara in March 1920, at a moment of inspired Dada activity in Paris, just before the Manifestation Dada at the Maison de l’Oeuvre (March 27), the first appearance of “Cannibale” (April), the Festival Dada at the Salie Gaveau (May). Reminiscent of “391” and with a strong Parisian bias along “Littérature” lines (like “Dada” 6), “Dadaphone”’s visual interest is mostly in its insistent typographic density, rather than its illustration—though it does include a beautiful abstract Schadograph, purporting to show Arp and Serner in the Royal Crocodarium in London, as well as the spiralingly zany Picabia drawing on the front cover. Central fold; a little light soiling.
Paris (Au Sans Pareil), 1920. $7,500.00
Dada Global 174; Ades p. 65; Almanacco Dada 32; Gersman p. 49; Admussen 70; Chevrefils Desbiolles p. 284; Sanouillet: Dada in Paris (Cambridge, 2009), no. 682.7; Motherwell/Karpel 66; Rubin 462; Verkauf p. 178; Reynolds p. 110; Dada Artifacts 118; Zürich 374; Pompidou: Dada 1363, illus. p. 315; Washington: Dada pl. 363
DADA ALMANACH. Im Auftrag des Zentralamts der Deutschen Dada-Bewegung. Herausgegeben von Richard Huelsenbeck. 159, (1)pp., 8 plates. Lrg. 8vo. Orig. printed wraps., designed by Huelsenbeck. Issued in the autumn of 1920, just after the close of the Erste Internationale Dada Messe, the 'Dada Almanach' was "the first attempt to give an account of the movement’s international activities, at least in Europe... Published on the initiative of Huelsenbeck, who was absent from the exhibition,...it contained important articles on the theory of Dadaism, valuable statements by the Dada Club and some pages by some less well-known Dadaists, such as Walter Mehring ("You banana-eaters and kayak people!")), sound and letter poems by Adon Lacroix, Man Ray’s companion in New York, not to mention a highly ironical letter by the Dutch Dadaist Paul Citroën, dissuading his Dadaist partners from going to Holland. The volume was also distinguished by the French participation of Picabia, Ribemont-Dessaignes and Soupault, quite unexpected in Berlin; their contributions were presumably collected and sent on from Paris by Tristan Tzara. The latter, living in Paris with the Picabias since early January 1920, gave in the 'Dada Almanach' a scrupulous and electrifying account of the doings and publications of the Zürich Dadaists,...one of the most dizzying documents in the history of the movement" (Dachy). Light crease at lower outer corner of cover; a generally fresh copy.

Berlin (Erich Reiss), 1920. $2,500.00

Gershman p. 24; Dada Global 68; Ades 4.68; Almanacco Dada 34; Bergius p. 108f.; Dachy p. 111; Motherwell/Karpel 7; Rubin 464; Reynolds p. 51; Verkauf p. 100; Richter p. 235; Raabe/ Harnich-Bode 132.25; Dada Artifacts 46; Pompidou: Dada 1245, p. 320f., illus. pp. 321, 323, 505, 721
DARBOVEN, HANNE. Milieu .80,--: heute. [Für Walter Mehring.] (2)ff., 137 plates of calligraphic text (printed on recto only), loose as issued. Folio. Publisher's clamshell case with supralibros (paper-covered cloth). Unstated limited edition of 250 copies, initialed by the artist on the front cover supralibros, and stamp-numbered on the first leaf.

Darboven shared a birthday with Walter Mehring, the prominent author associated with the Dada movement in Berlin, which was the inspiration for this calendar-inspired conceptual series of offset prints. Darboven's work to combat the loss of memory through the notation of time, writing out the names of numbers in a form of notation with undulating lines, often included important persons and events.

Hamburg (The Artist), 1980.

$3,500.00
DARBOVEN, HANNE. *Quartett ‘88.* (42), 745, (3)pp. Prof. Illus. 4to. Cloth. D.j. Folio fitted cloth clamshell case. Unstated Vorzugsausgabe: one of 25 copies initialled and numbered by the artist on the title-page, accompanied by a sheaf of 6 folio plates with mounted photographic prints from the book, each initialled in pen (the first also numbered in pen), housed in an interior compartment of the case.

Köln (Verlag der Buchhandlung Walther König), 1990. ₤3,500.00
DELLA VALLE, PIETRO. Voyages de Pietro Della Valle, gentilhomme romain, dans la Turquie, l’Égypte, la Palestine, la Perse, les Indes Orientales, & autres lieux. Nouvelle édition, revuë, corrigée & augmentée. 8 vols. 2 engraved portraits, and 6 copper-engraved plates (of which 5 are plans). Fine contemporary mottled calf, handsomely gilt at spine. A later French edition of the work first published in Rome in 1650-1653, written in the form of 54 letters from the author to the Neapolitan physician Schipano; the first French translation appeared in 1661-1664. “The prince of all such travellers is Pietro de la Valle, the most insatiate in curiosity, the most intelligent in apprehension, the fullest and most accurate in description” (H. Yule, after Cox). Della Valle’s journey, undertaken over twelve years, took him through the Near East, Persia, and India, and, on his return, through Arabia, Cyprus, Malta and Sicily. “Della Valle left Venice in 1614 on a pilgrimage to the Holy Land. From there he travelled through Syria to Persia, where he married the Circassian Setti Manni and spent some time at the Court of Shah Abbas. He carried on his travels to the west coast of India, finally returning to Italy in 1626. The greatest number of letters are dated from Persia.... Ten letters are dated from Constantinople” (Blackmer). A very handsome and fresh copy, with the rococo ex-libris throughout of M. Huvier du Mée.

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

Cf. (citing various editions): Blackmer 1712; Tobler 95; Cox I.273; Wilson p. 234
9 DESCARTES, RENÉ. *De homine, figuris.* Et latinitate donatus a Florentio Schuyl. (38), 121 [i.ed.123] . (1)pp., 10 plates (2 folded, and two with movable flaps). 58 woodcut and engraved illus. Woodcut title-page device; head- and tailpieces. Sm. 4to. Full contemporary vellum. Second edition of the first European work on physiology, and the first mechanical account of bodily functions. Written by Descartes in the early 1630s, he was ready to publish in 1633, but delayed the publication when he learned of Galileo’s condemnation by the Catholic Church. He continued to correct and amend the manuscript, which was then translated into Latin by Florentius Schuyl, and published posthumously in 1662. The two plates with movable flaps are present. Ownership inscription, “Ex-libris Vincenori [?] de Ambra, 1670.”
Lugduni Batavorum (Ex Officinâ Hackiana), 1664.

$4,500.00

EGELMANN, CARL FRIEDRICH. Deutsche & Englische Vorschriften für die Jugend. 21 copperplate engravings, verso blank. Oblong 8vo. Orig. blue wraps, stitched (front neatly detached and with a small loss; loss to corner of rear). Orange reinforcement. Spine perished. Carl Friedrich Egelmann was an astronomer, newspaperman, and poet, who provided most of the astronomical calculations for the principal American almanacs published in the first third of the 19th century. He was also an engraver, with this being his only book, containing engraved examples of handwriting in German (Fraktur) and English. The engraving on the title-page is a fine example of Federalist art, though influenced by Pennsylvania German folk art traditions. A cartouche surrounds the title, surmounted by an all-seeing eye with the motto “He Shines For All”. A woman (likely Justice; with scales but not blindfolded) is seated on the cartouche to the upper right and holds the Declaration of Independence, and tools for farming, mining, and surveying fill the upper and lower left, with a globe to the lower right. Texts for handwriting practice in Fraktur include texts on lions and elephants, while texts for practice in the Latin alphabet include collections of epigrams along with an example of a bond (dated) and a text on the heavenly bodies. The last two plates show the signs of all the known elements and a demonstration fabric sampler. Included throughout are brief poems signed in the plate by Egelmann. Plates foxed and with a large tide mark to the first ten plates; small watermarks and old stains throughout. Wear to corners. Small red stain to title-page. Rear wrapper pierced (as if by a bored child) with a needle repeatedly in a small area.

[Reading, Pennsylvania], 1833. $1,500.00

11 HAYTER, STANLEY WILLIAM. Paysages urbains. Suite de six pointes-sèches. 6 original drypoint etchings, each signed and numbered in pencil by the artist (Black/Moorhead 33-38ii). Lrg. 4to. Publisher’s portfolio (boards with supralibros title, 1/4 cloth, ties). Edition of 50 copies (apart from artist’s proofs), printed by Paul Haasen on B.F.K. Rives paper. No justification or table was provided with the publication.
Paris (Éditions des Quatre Chemins), [1930]. $4,000.00

12 HECHT, JOSEPH. Ile des cormorans. 10 original copperplate etchings, each signed in pencil in the margin. Sheet size: 300 x 400 mm. (ca. 11 3/4 x 15 1/2 inches). Oblong sm. folio. New fitted cloth clamshell case. This “suite libre de dix estampes” (as stated in the Tonneau-Ryckelynck/Plumart catalogue raisonné) was created for an unpublished album, and includes no justification. This set, with all plates signed in pencil, corresponds to Tonneau-Ryckelynck/Plumart’s edition A, estimated at 30 copies, from the edition of circa 152 in all, all unnumbered and all on watermarked papier de Montval.
[Paris (The Artist), 1938-1939]. $3,750.00
Tonneau-Ryckelynck/Plumart 311-320 (A).
HOPKINS, GERARD MANLEY. Poems of Gerard Manley Hopkins, now first published. Edited with notes by Robert Bridges. (8), 124pp. 2 portrait plates, 2 double-page facsimiles, 2 facsimiles within text. Orig. boards, linen backstrip. Edition limited to 750 copies. This copy with the ownership signature of Aline Kilmer, the poet, author, and wife of Joyce Kilmer. Corners slightly bumped. Spine label slightly rubbed. A very good copy. London (Humphrey Milford), 1918. $2,500.00
JERIMADETH. Jerimadeth. Direction de la revue: Monique Goldschmidt, Frédéric Studeny. [No. 1: all published.] (8)pp., including introduction by Goldschmidt. 20 signed and numbered contributions hors texte, including original gouaches, drawings, collages, and prints in various media (etching, woodcut, screenprint, lithography; some hand-colored), by Jean-Bernard Arkitu, Édouard Berreur, Gérard-Philippe Broulin, Françoise Canal, Jean-Paul Curtay, Myriam Darrell, Jean-Pierre Gillard, Micheline Hachette, François Poyet, Roland Sabatier, Jacques Spacagna, Jacqueline Tarkieltaub, Antoine Grimaud and Patrick Poulain; an original photocopy by Pierre Jouvet, two texts by Isidore Isou and Alain de Latour, and a superb mixed-media assemblage by Maurice Lemaître. Lrg. 4to. Publisher’s chartreuse silk box and chemise, hand-painted in gold on the front cover and spine. Contents loose, as issued. Edition limited to 50 hand-numbered copies, signed in the justification by the editors. Conceived as the first of a series of Lettrist portfolios, only this inaugural volume of “Jerimadeth” appeared. A fine copy.

Paris, 1972. $4,500.00

KILLIP, CHRIS. In Flagrante. With an essay by John Berger and Sylvia Grant. 93, (1)pp. Prof. illus. Lrg. 4to. Photo-illus. wraps. “The objective history of England doesn’t amount to much if you don’t believe in it, and I don’t, and I don’t believe that anyone in these photographs does either as they face the reality of de-industrialisation in a system which regards their lives as disposable. To the people in these photographs I am superfluous, my life does not depend upon their struggle, only my hopes.”

“This is a subjective book about my time in England. I take what isn’t mine and I covet other peoples lives. The photographs can tell you more about me than about what they described.”

“The book is a fiction about metaphor. Chris Killip.” Presentation copy, inscribed “For Bobbie,/ one of the more than/ alright people!/ Chris Nov 92.” on the half-title.

London (Secker & Warburg), 1988. $500.00

Parr/Badger II.299; The Open Book p. 340f.

LABOUREUR, JEAN-ÉMILE.] Types de l’armée américaine en France. Suite de dix images taillées sur bois par S.E.L. [sic]. Texte de A.S.C. (24)pp. 10 woodcut illus. (including front cover image), printed in black on colored backgrounds. Dec. wraps. Glassine d.j. One of 1000 numbered copies on vélin d’Arches, from the limited edition of 1052, printed by François Bernouard. The artist’s initials are misstated on the title-page, but corrected on the front cover. The text is by Laboureur himself, who, as author, appropriates the initials A.S.C. from his address at the Army Service Corps.

Paris (A La Belle Edition), 1918. $600.00
(LÉGER) Goll, Ivan. *Chansons de France*. Dessin de Fernand Léger. (Poets’ Messages.) (16)pp. Line-drawn cover design by Léger. Sm. 4to. Dec. self-wraps., stitched with red thread. Glassine d.j. A copy numbered in red, from the limited edition of 700 in all, printed on Chippendale Offset. Unspecified édition de tête, in which the blooms of the flowers on the cover—superimposed on a sketchily drawn map of France—have been hand-colored by Léger in red and blue, and initialed in ink by the artist. Published in New York, where both Léger and Ivan Goll were in exile during the war years, these very classical Gallic poems express Goll’s anguished longing for his lost country. Partly uncut. A fine copy.

New York (The Gotham Book Mart), 1940. $950.00

18 LEMAÎTRE, MAURICE. ["Corps écrit/offert."] Suite of 10 original color photographs, overpainted in the negative in white and/or black, all signed on the print (8 in brown ink, 2 in white). 301 x 202 mm. (ca. 11 7/8 x 8 inches). Loose in folder. No. 2 of an edition of 3 in all. Each is inscribed by Lemaître in brown ink on the verso: “Prise de vues: 1981. Enrichissement: 1989. Tirage: 2007. 2/3.” Hazily solarized studies of a nude model, with brush-painted Lettrist interventions in white or black, the images printed in pale green or pale sepia tones. One of the compositions is printed in two versions, in different tonalities, and with a second stage of Lettrist inscription in the image. The suite was exhibited at the Atelier Lettrista, Verona, in February-March 2008, as “Maurice Lemaître Corps écrit/offert.” [Paris], 2007. $4,000.00


LeWITT, SOL. The Location of Six Geometric Figures (Circle, Square, Triangle, Rectangle, Parallelogram and Trapezoid). Six etchings. Title/colophon leaf, and 6 original etchings, each signed and numbered in pencil, printed on Rives BFK, loose as issued. 608 x 507 mm. (24 x 19 7/8 inches). Tissue guards. Lrg. folio. (625 x 525 mm.). Publisher’s black cloth box. Edition limited to 25 copies and 10 artist’s proofs, printed by Kathan Brown at the Crown Point Press, Oakland. A fine copy.

New York (Parasol Press Ltd.), 1975. $12,000.00

Vallès, Jules. Mazas. Publié avec l’autorisation de Séverine. Lithographies par MAXIMILAN LUCE. 12pp., 9 full-page lithographs. Sm. folio. Orig. wraps., secured with cord, as issued. (somewhat soiled). New fitted cloth clamshell case. One of 240 copies in laid papier à dessin, signed and numbered in ink by Luce in the justification, from the limited edition of 250, “en vente à L’Estampe Originale.” The images are famous in the history of French anarchism, three of them depicting Félix Fénéon during his incarceration at Mazas. $2,500.00
Graphite, black ink, and white gouache, on buff laid paper (watermark indistinct). 140 x 98 mm. (ca. 5 1/2 x 3 7/8 inches), slightly irregular. Signed in pencil at lower right: manet.

MANET, ÉDOUARD. Study for “Rendez-vous des chats.” Graphite, black ink, and white gouache, on buff laid paper (watermark indistinct). 140 x 98 mm. (ca. 5 1/2 x 3 7/8 inches), slightly irregular. Signed in pencil at lower right: manet. Provenance: Sold by the artist to Alphonse Daudet; Hôtel Drouot, Sale April 1, 1942, lot 116 (sold for 4,600 francs by the expert Cailac, according to Guérin); bought by Viscount Alain de Léché; by whom sold to Gérard Cramer; Gérard Cramer, Genève, by whom sold to the father of the present owner July 6, 1951. $50,000.00.

A preliminary design for the famous lithograph “Le rendez-vous des chats” (Guérin 74), which was to serve as a poster for the second edition of the book “Les chats” by Champfleury, published in Paris in 1870. Alain de Leiris, discussing the preparatory drawings for the lithograph in his authoritative study “The Drawings of Édouard Manet,” notes that this drawing is the first study to show Manet’s conception of representing cats in an outdoor setting:

“In 1868, the publication of Manet’s lithograph ‘Le Rendez-vous des chats’ was a pioneering step in launching the poster as an art form. It prefigured the accomplishments of Chéret, Lautrec, and Bonnard in the later decades of the century. Manet had illustrated the book entitled ‘Les chats,’ written by his friend Champfleury, with an etching, ‘Le chat et les fleurs’ (Guérin, no. 53)-a technically elaborate and exotic image. The lithograph ‘Le Rendez-vous des chats’ was planned as a poster to advertise the book. The genesis of this image is of particular interest since the final lithograph is the most stylized work of Manet. First came the direct sketches of animals in action, their characteristic poses caught in silhouetted form. Three of these drawings appear on a single sheet…. Manet repeated this motif without change in a small pencil and wash drawing
(illustrated in Guérin under no. 74), contrasting it on the same page with another cat differing in pose and much more stylized in form. This drawing appears to be the first stage of a composition representing cats in an outdoor setting. A large drawing presents the final synthesis. Its form is caricatural, and the pattern is dense. The two cats are now the protagonists in a ritual dance. The black cat is reminiscent of the animal in ‘Olympia.' The caricatural element and picturesque subject matter (the moonlight setting and the ghostly actors: cats and chimney pots) produce a haunting mixture of the strange and the familiar.”

Paris, 1868.


MARINETTI, F.T. Letterhead for ‘Movimento Futurista.’ Single sheet of lightweight cream wove stock, printed in bright orange on both sides. 295 x 233 mm. (ca. 11 9/16 x 9 3/16 inches). ‘Letterhead for ‘Movimento Futurista’ (1915), incorporating Balla’s drawing of his sculpture ‘Boccioni’s Fist-Lines of Force’ which he completed in the same year. The sculpture synthesizes in wood and cardboard painted red the Futurist assault upon the past. The interpenetration of geometric forms concentrates the force emanating from the abstract portrait of Boccioni (1882-1916) and his fist. It is entirely appropriate that Marinetti adopted Balla’s drawing and made it central to the letterhead of the Futurist Movement. The drawing is surrounded by a text of Marinetti’s summarizing the ideological center of Futurism and is set off by Marinetti’s slogan ‘Run/Don’t Rot.’ Although little room is left at the bottom of the page for a message, Marinetti used the letterhead for quick notes and comment” (The Avant-Garde in Print). The verso of the sheet is taken up completely with the text “Ideeologia del Futurismo e dei Movimenti che ne derivano,” with quick remarks about Dadaism, Purism, Surrealism, Vorticism, Expressionism, Constructivism and other vanguard movements, which presumably dates this example to a printing sometime in the 1920s. A very fine, fresh copy.

Milano (A. Taveggia [printer]), n.d. $2,250.00

The Avant-Garde in Print I.1

Cordier: Sinica I.559f.; Walravens 99; NDB XVII.94ff.

$1,250.00
MULLICAN, MATT & WEINER, LAWRENCE. In the Crack of the Dawn. (28)pp. Prof. illus. in color. Sm. 4to. Boards. Hardcover Edition, limited to 100 copies, signed and numbered by hand. This copy, designated "X/100" in the colophon, includes two original drawings in ink on the front flyleaf by Mullican and Weiner, Mullican’s signed and dated ’91, and Weiner’s initialled, dated Luzern ’91, and titled “In the Crack of the Dawn.” A collaborative comic book. Lucerne/Bruxelles (Mai 36 Galerie/ Yves Gevaert), 1991. $1,200.00
Häusler, Christa. JÜRGEN PARTENHEIMER. (24)pp. Prof. illus. in color. 4to. Boards. Vorzugsausgabe: one of 10 copies signed, numbered and decorated by the artist, here with an elaborate composition on the front cover, in impastoed oil paint, collage and pencil, and a collage on the half-title, both initialled and dated 1990. Parallel texts in German and English. Wien (Heike Curtze), 1990. $1,250.00
30 PRANGENBERG, NORBERT. Peer Gynt. 35 original etchings (18 signed, of which 16 with additions in color monotype). Printed on double-fold sheets. Folio. Cloth with supralibros title. Publisher’s fitted cloth clamshell case. Edition limited to 19 copies in all, signed and numbered by the artist in the colophon, printed on Rives 270 gm paper and bound by Klaus Rötzscher. This copy with a signed full-page pencil frontispiece drawing on the blank sheet facing the title, and with a loosely inserted double-sided sheet of rough sketches in pencil and paint, signed and dated Köln 86 on the verso (210 x 296 mm.; ca. 8 1/4 x 11 5/8 inches).
San Francisco (Limestone Press), 1990. $8,000.00
Steiner, Rolf & PRANGENBERG, NORBERT. Andritsena. Eine Erzählung von Rolf Steiner mit zwölf Linolschnitten von Norbert Prangenberg. (48)pp., 12 original linocuts (10 color). Printed throughout on double-fold sheets of Hahnemühle Bütten. Sm. folio. Boards, with additional original color linocut. One of 60 copies from the limited edition of 75, signed and numbered by the author and artist in the colophon. In this copy, the linocuts are individually signed in pencil, and the colophon embellished with small colored drawings by the artist. Bremen (Bismarck-Verlag), 1988. $1,200.00
Monotype with pencil additions, on japon paper. Signed and dated at lower right, in the plate: MB Prendergast 1895. Image: 254 x 200 mm. (10 x 7 7/8 inches). Sheet size: 390 x 274 mm. (ca. 13 5/16 x 10 3/4 inches). Sight (as matted): 262 x 213 mm. (10 1/2 x 8 3/8 inches).

PRENDERGAST, MAURICE BRAZIL. Picnic in the Park. The second pull of the monotype "Spring in Franklin Park," one of the important group of Prendergast monotypes now in the collection of the Terra Museum of American Art. Monotype with pencil additions, on japon paper. Signed and dated at lower right, in the plate: MB Prendergast 1895. Image: 254 x 200 mm. (10 x 7 7/8 inches). Sheet size: 390 x 274 mm. (ca. 13 5/16 x 10 3/4 inches). Sight (as matted): 262 x 213 mm. (10 1/2 x 8 3/8 inches). Provenance: The artist; to Charles Prendergast, 1924; to Mrs. Charles Prendergast, 1948; gift of Mrs. Charles Prendergast to Peter A. Wick, 1960; by descent to the present owner, 1978. $60,000

"Picnic in the Park" is the second pull of the monotype "Spring in Franklin Park," one of the important group of Prendergast monotypes now in the collection of the Terra Museum of American Art. In her discussion of the latter, Cecily Langdale observes that "Picnic in the Park" shares with "Spring in Franklin Park" an exceptional color scheme. "Picnic in Franklin Park" is notably strong in color (as, indeed, is even the second pull from the same plate); in it, the vivid greens of the grass and trees are accented by the brownish black trunks and pink blossoms of those trees, and by the black, brown, and white dresses and hats of the little girls. In this monotype, Prendergast has relied to an unusual degree upon the 'back of the brush' technique; most of the figures are outlined and much of the foliage delineated in that manner" (Langdale, 1979).

Comparatively few of Prendergast's monotypes are dated, as is this one. When it was shown in New York in 1979, Langdale noted that of the 107 monotypes in the exhibition, only 17 were dated. The year 1895 marks the beginning of Prendergast's
most significant work in the monotype medium. "In late 1894 or early 1895, Prendergast departed from Paris to go back to Boston; when he had left his native city four years earlier, he had been a self-taught amateur; now he was returning as a superbly assured mature artist…. The next several years were extremely productive ones for him. While he certainly painted the occasional oil, it was a period during which his concentration was focused upon the media of watercolor and monotype. Between 1895 and 1898, Prendergast produced a substantial percentage of his monotype oeuvre" (Langdale, 1984). Backed with a second sheet of japon, folded back at top and bottom margins; some small marginal tears (consolidated by the backing) and light marginal soiling.


Regiert, Gabriele. Untitled album of original sketches and compositions. (175)ff. Prof. illustrated with original watercolors and gouaches (some with collage), and ink and pencil drawings (many on versos, as well as rectos). 290 x 210 mm. (ca. 11 3/4 x 8 1/4 inches). Lrg. 4to. Particle board, 1/4 cloth, with pencil sketches on both covers. Unique artist's bookwork. Many of the sheets are dated, ranging between 13 December 1984 and 6 May 1985. The artist was at this time a student of Rolf Thiele at the Hochschule für Künste, Bremen. The volume bears the artist's monogram in pencil and pen on the first and last leaves, and includes a formally printed panel with her name, mounted on the inside front cover. Memoranda in pencil on first and last leaves; occasional tears (some deliberate).

[Bremen], 1984-1985. $1,250.00

Engberg B5; Lauf/Phillpot p. 160; Lyons p. 98; Guest/Celant p. 54; Moore College of Art p. 68; Splendid Pages p. 199
SCHWITTERS, KURT. Wir zeigen Werbegraphik. Poster, printed in orange and black offset, with text and photomontage incorporating 14 photographic portraits. 625 x 338 mm. (ca. 24 3/4 x 15 1/4 inches), printed on coated card stock. Designed for the exhibition at the Handelsmuseum, Hannover. Schwitters himself is included at upper left, along with thirteen other designers affiliated with the Bund der Gebrauchsgraphiker. Schwitters was a founding member of the Ring 'Neue Werbegestalter,' having worked as a designer for the Pelikan firm earlier in the decade. In 1929, he was retained by the Magistrat of the city of Hannover to coordinate municipal typography and graphic design. The poster is discussed in the Hannover Stadtbibliothek catalogue, "Der Typograph Kurt Schwitters" under the heading "Kurt Schwitters als Gebrauchs- und Werbegraphiker in Hannover": "Um das optische Zentrum des Plakats (eine runde rote Scheibe mit dem Signet des Bundes des Gebrauchsgraphiker in der Mitte) sind Fotos Hannoverscher Graphiker angedeckt: Metzig, Heseler, Harter, Prelle, Hildebrand, Huch, Dröge, Rademacher, Horrmeyer, Hesse, Schacht, Schwitters, Reinstein, Peffer (im Uhrzeigersinn gelesen)." A very fine copy. Hannover, [circa 1930]. $18,000.00


Berlin (Langner & Bose), 1989. $3,000.00
Gimferrer, Pere & TAPIES, ANTONI. La clau del foc. Tria de textos i pròleg de Pere Gimferrer. Litografies d’Antoni Tàpies. 74, (12)pp. 16 original color lithographs (partly full-page). Lrg. 4to. Publisher’s cloth with appliqué, designed by the artist, One of 425 numbered copies, from the limited edition of 561 in all. Design by Joan Brossa. Barcelona (Edicions Polígrafa), 1973. $650.00
TOURNEFORT, JOSEPH PITTON DE. Relation d’un voyage du Levant, fait par ordre du Roy. Contenant l’histoire ancienne et moderne de plusieurs isles de l’archipel, de Constantinople, des côtes de la Mer Noire, de l’Armenie, de la Georgie, des frontières de Perse, & de l’Asie Mineure.... 3 vols. (22), 379, 448, 404, (60)pp., 153 engraved plates, plans and maps (6 folding). Stout 8vo. Eighteenth-century French tree-calf gilt, raised bands, with red and green morocco lettering pieces. A.e.g. Second edition of the work, published in the same year as the Paris first edition, in quarto; a third edition was issued in 1718 (Amsterdam), as was an English translation. “The botanist Pitton de Tournefort was sent on a mission to the Levant by Louis XIV in 1700. He was accompanied by the artist Claude Aubriet and the doctor Gundelsheimer. Pitton de Tournefort traveled extensively in the Archipelago, visiting most of the islands in the Cyclades... He also spent a considerable period in Crete before going to Constantinople and Asia Minor, the coasts of the Black Sea and then overland through Armenia to Persia. The travellers returned to Paris in June 1702.... The text takes the form of letters to M. de Pontchartrain, who sponsored Pitton’s mission. The very fine plates are after Aubriet’s drawings, and illustrate costumes, botanical and zoological specimens, views and maps” (Leonora Navari, in the Blackmer catalogue). An elegant copy.

Lyons (Anisson et Posuel), 1717. $4,000.00

Cf.: Blackmer 1318; Hilmy II.292; Atabey 960; Cox I.221; Weber 458; Brunet V.903; Graesse VII.180f.; Wilson p. 230

$1,800.00
40 TUTTLE, RICHARD & Guest, Barbara. The Altos. 15ff., 11 softground etchings, each hand-colored by Tuttle. Folio. Full embossed cream pigskin. One of 80 copies signed and numbered by the artist, from the edition of 120 in all, printed in letterpress on uncut Somerset paper, and designed by Richard Tuttle and Hank Hine. San Francisco (Hine Editions/ Limestone Press), 1991. $7,500.00
Albiach, Anne-Marie & TUTTLE, RICHARD. *L'excès: cette mesure*. Poèmes d’Anne-Marie Albiach. Dessins Richard Tuttle ([Collection “Une rêverie émanée de mes loisirs.” Livre IX.]) (100)pp. Prof. illus. Lrg. 4to. Publisher’s gold-stamped white vellum, 1/4 faux-suede, stitched at the spine with dangling strings. Abstract blind-embossed doublures. Velvet-covered board slipcase. One of 108 copies, signed and numbered by the collaborators in the colophon, from the limited edition of 150 in all, composed by Vincent Fardoux and serigraphically printed by Eric Seydoux on papier pur chiffon. In all the work includes 48 poems by Albiach and 48 drawings by Tuttle.

Paris (Yvon Lambert), 2004. $4,000.00
Cutts, Simon & TUTTLE, RICHARD. *Loophole*. Multiple. Edition limited to 50 copies, signed and numbered by the artist and author in the colophon. A collaborative edition of text and image, in which a poem by Cutts is set within a complex multiple by Tuttle, in "wood, aluminum, canvas, paper, wire, ink, paint" (as noted in the colophon), and the ensemble encased in a lidded wooden box. Contents comprise the Cutts text ("the green/ calyx of/ the petals/ of wallpaper/ "), printed in red on a large folding sheet or irregular dimensions, the verso of which features a spray painting by Tuttle in blue; a unique, large, handcut, gold-painted canvas construction by Tuttle, with wire elements (initialed by the artist on the verso); and a section of colored wallpaper. A colophon, printed on brown kraft paper (matching that of the Cutts poem) wrapped around a floating panel, is attached to the interior of the lid of the box. The box, imprinted with the title, features two decorative aluminum clasps at the sides, designed by Tuttle, cast from twisted cigarette foil papers. Box dimensions: 495 x 353 x 74 mm. (ca. 19 1/2 x 13 7/8 x 3 inches). In this copy, the two staples which originally attached one edge of the text to the canvas construction have been removed, making accessible all elements of the ensemble. The Cutts text is reinforced with tape at the central fold.

London (Victoria Miro Gallery & Coracle Press), 1987. $3,000.00
Yau, John & TUTTLE, RICHARD. *The Missing Portrait. Illustrated by Richard Tuttle.* (30)pp., profusely augmented with overlays and collage elements in tissue and vellum, colored paper, colored string, cheesecloth, metal rods, and sculptural colored accretions in pulped paper and fabric. Exterior dimensions (including pipe-cleaner and paper protrusions and high-relief sculptural binding): ca. 18 x 14 x 8 inches (457 x 356 x 203 mm.) Sm. sq. folio. Edition limited to 10 copies, signed in pencil by John Yau and Richard Tuttle, beneath a hand-numbered tissue overlay. Text in letterpress and silkscreen. The spectacular high-relief binding construction—each cover rising at the center into a massive sculpture of a lizard with its young—was designed and fabricated by Lisa Switalski. A very fine copy.

New Brunswick (Brodsky Center for Innovative Editions), 2008.

$30,000.00
TUTTLE, RICHARD & Waldman, Anne. One Voice in Four Parts. (Edition Kaldewey. Vol. 29.) (16)pp., in the form of eight panels, attached at their sides to form an octagon when opened out, of which the exterior has 8 photographic color illustrations, and the interior has 8 letterpress pages of text. This multiple, signed in pencil by Tuttle and folded as issued, is loosely inserted in a board portfolio, with mounted illustration, text by Richard Tuttle, and the colophon. Oblong folio. Portfolio and chemise (boards). One of 55 copies from the limited edition of 76, signed by Richard Tuttle, Anne Waldman, Chen Shi-zeng and Gunnar Kaldewey in the colophon. A collaborative artist’s book designed by Tuttle, documenting a performance by the actor Chen Shi-zeng in makeup by Tuttle of Anne Waldman’s poem “Putting Makeup on Empty Space” at Gunnar Kaldewey’s press in Poestenkill, New York, on 1 May 1999. The rectos of the octagon multiple bear photographs of the performance, and the versos the text of Waldman’s poem. Poestenkill (Kaldewey Press), 1999.  

$1,500.00
TUTTLE, RICHARD. Zwei mit Zwei. / Two with Any Two. 3ff, printed on recto and verso both with 2 original etchings, 3 original color lithographs and 1 original color silkscreen, loose as issued. Chemise and tissue guards. Portfolio: 758 x 528 mm. (ca. 29 7/8 x 20 3/4 inches). Large folio. Publisher’s clamshell case (boards, titled in pencil by the artist on the front cover, 1/4 cloth). Edition limited to 50 copies on J.B. Green heavy wove paper, signed and numbered by the artist in the colophon, the etchings and lithographs printed by Karl Imhof, München, the silkscreen by Atelier H. Laube, München. Hanging directions, as a sequence either of pairs or of single sheets, are proposed and illustrated in directions printed on the colophon sheet. München/New York (Galerie Heiner Friedrich/ Brooke Alexander Inc.), [1977]. $4,500.00

“Among the many literary and art reviews which sprang up in the United States during the last war, it was certainly ‘View’--although never in any way an ‘official’ organ of the movement--provides the most striking evidence of the gradual penetration of American intellectual life by the ideas and themes of Surrealism” (Marcel Jean). “When Breton reached New York, he found ‘View,’ an avant-garde literary magazine edited by Charles-Henri Ford, most sympathetic to the surrealists. One of its regular contributors, Nicolas Calas, in particular, was to become a close friend of Breton, and edited the special surrealist number October/November 1941, which contained an interview with Breton by Charles-Henri Ford, and contributions by Masson, Georges Henein (from Cairo), Seligmann, Ernst (‘The Hundred Headless Woman’) and Benjamin Péret, and communications from surrealists in America and abroad. Breton was asked the memorable question, had he ever dreamed of Hitler, and then his impressions of New York, in which he reveals an interest in flora and especially in the butterflies of the surrounding countryside, rather than the skyscrapers of New York” (Ades). Issues of the Series I are rare, and sets so nearly complete as this--lacking only two issues from the first series--are very difficult to obtain.

New York, 1940-1947. $6,500.00

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

New York (Visionaire Publishing), 1991. $1,250.00

VOGENAUER, ERNST RUDOLF. 10 Buchzeichen. (4)pp. (single sheet folding), set in letterpress with title, dedication, poem by Vogenauer, and table/colophon (signed in ink by Heinrich Graf); 10 original drypoint etchings by Vogenauer, all
signed in full and numbered I/X in pencil and tipped onto Bütten paper mounts blindstamped with the printer’s initials; 1 additional trial proof of the first etching, annotated and initialed in pencil. Image size varies, from 55 x 48 mm. to 130 x 70 mm. (2 1/8 x 1 7/8 inches to 5 1/4 x 2 3/4 inches). Mount size: 263 x 197 mm. (10 3/8 x 7 3/4 inches). 4to. Publisher’s original portfolio (red boards, 1/4 vellum, with asymmetrical blue paper supralibros printed in black with title and artist’s name). 

Vorzugsausgabe: copy no. I of X deluxe copies, from the edition of 50 in all (of which 25 were sold).

The Heinrich Stinnes copy, with his ownership inscription in ink, dated July 1924, on title and on the inside cover of the portfolio, and with his collector’s mark in red at the lower left corner of the prints (as well as his discreet pencilled annotation at foot of the mounts). In his collector’s note, Stinnes records that only these first ten copies were printed before the plates were steel-faced.

This extremely rare portfolio was published by Ernst Rudolf Vogenauer (1897-1969) in the year of his participation in the Bucharest avant-garde exhibition “Contimporanul,” organized by the co-editors of the eponymous review, Marcel Janco and Max Hermann Maxy. Here Vogenauer’s work was shown together with the work of some fifteen other East- and West-European artists (Maxy was in charge of the West-), including Arp, Schwitters, Klee and Viking Eggeling, among others. As Jürgen Holstein and others have pointed out, Vogenauer’s drypoint etchings—proposed as an imaginary series of ex-libris designs for celebrated leftist political and cultural figures—are conceived in an ideologized Constructivist style reminiscent of the work of the Cologne “Gruppe progressiver Kunst,” and at the same time are marked by a graphic delicacy quite close to that of Paul Klee. The subjects of the prints are titled as follows: 1. An Lenin. 2. Klara Zetkin. 3. Toller. 4. Szemere. 5. Lebedour. 6. Guilbeaux. 7. Nexö. 8. Holst. 9. Whitehead. 10. Siegrist. This copy includes an extra trial proof of the first drypoint—which incorporates Lenin’s famous appeal, “Workers of the World, Unite!”—annotated in pencil in the margins “mit diesem Papier nicht drucken” and signed with initials.

Particularly compelling is the massively geometrical typography, rather in the spirit of Paul Renner and the later Weimar Bauhaus (Moholy-Nagy), which sets off the spidery elegance of the drypoints with quite unusual effectiveness. Vogenauer had studied with F.H. Ehmcke in Munich, and worked at various small presses throughout his career, running afoul of the East German state after the War for his ‘excessive formalism.’ Very fresh condition. OCLC records one copy only, at the Deutsche Nationalbibliothek.

WEINER, LAWRENCE. A fripon fripon & demi. Jean-Claude Lebensztejn: Une rêverie émanée de mes loisirs. (Une rêverie émanée de mes loisirs. IV.) 2 vols. (44), (44)pp. Lrg. 4to. Embossed boards; printed wraps. Publisher's lidded heavy glass case. One of 108 numbered copies signed by Weiner and Lebensztejn in the justification, from the limited edition of 150 in all, printed in serigraphy on BFK Rives and bound at Les Reliures du Centre. Accompanying this is a “double” of the same, unsigned and unnumbered, which is printed in blue on papier Cyclos 115, and bound in paper wrappers. “L’ensemble comporte donc un livre et son facsimilé.”


Paris (Yvon Lambert), 1997. $4,750.00

WEINER, LAWRENCE. Vogue la galère. (Collection “Rencontre d’Atelier.”) 6 photogravure color plates in folio poster format, laminated within plastic guards. Justification leaf (octavo), printed on card. Contents loose, as issued. Sheet size: 605 x 450 mm. (ca. 23 5/8 x 17 5/8 inches). Lrg. folio. Publisher’s lidded box, designed by the artist. One of 225 copies, signed and numbered by the artist in the justification, from the limited edition of 233.

N.p. (Bernard Chauveau/ Couleurs Contemporains/ Le Néant), 2009. $2,000.00