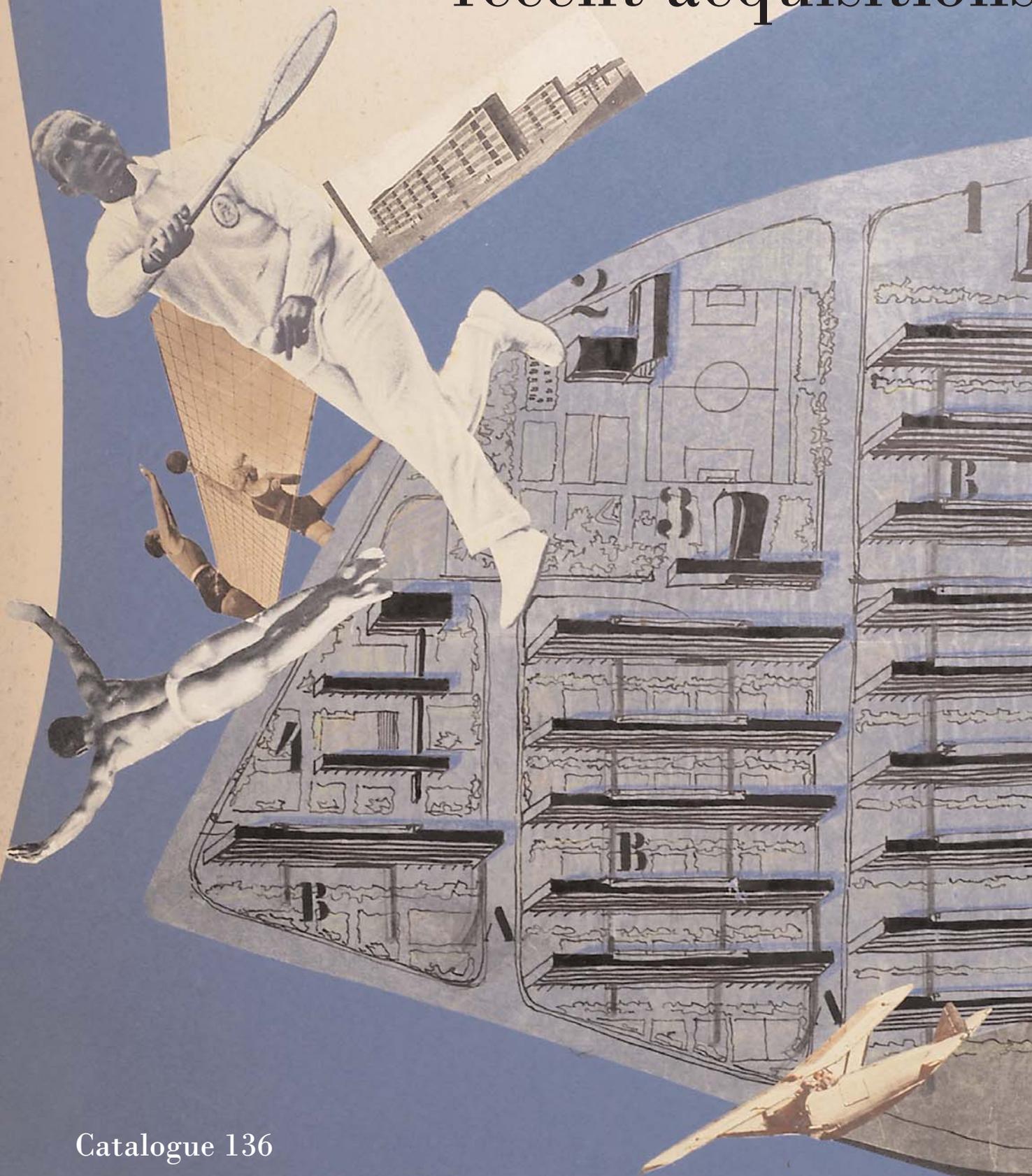


REKA

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Catalogue 136

## A selection from Ars Libri's stock of rare books of the 20th century

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1

1 **(ALECHINSKY)** Caillois, Roger. **Un mannequin sur le trottoir.** Pierre Alechinsky: remarques au pinceau. (20)pp. Illustrations in color throughout by Alechinsky, including 5 plates (2 double-page) and 14 integrated with text; the text itself a facsimile of a typescript containing manuscript corrections by the author. Sm. folio. Portfolio (dec. slipcase, chemise). Contents loose, as issued. Edition limited to 450 hand-numbered copies in all, signed in the justification by Alechinsky and Caillois. Light wear to the slipcase.

Paris (Yves Rivière), 1974. \$950.00

*Sicard, Michel: Alechinsky: travaux d'impression (Paris, 1992), no. 30; Peyré, Yves, et al.: Pierre Alechinsky: The Complete Books (Antwerpen: Ceuleers & Van de Velde, 2002), no. 38*

2 **(BERTINI)** Lévêque, Jean-Jacques & Bertini, Gianni. **Stèle pour Adam de La Halle.** (56)pp. Prof. illus., with original serigraphs (partly integrated with text) in reds, green, black and white. Oblong lrg. 4to. Wraps. (with original serigraph in blue and red on the front cover). Glassine d.j. One of 200 hand-numbered copies on papier gris d'emballage, here boldly signed in the justification by Bertini, from the limited edition of 221 in all. A remarkable livre d'artiste by the Italian-French Gianni Bertini, one of the founders of Arte nucleare, with her characteristic mix of feminist-inflected Pop and gestural abstraction. A fine copy.

Anduze (Édition du Castel Rose), 1962. \$850.00

3 **BIEBL, KONSTANTIN.** **Novy Ikaros** [The New Icarus]. 73, (3)pp. Frontispiece etching by Frantisek Muzika. Oblong 4to. Wraps. One of 100 numbered copies on uncut van Gelder paper, signed by Biebl and Muzika in the colophon. A handsome letterpress production. "The collection of poems 'Novy Ikaros' stands on the boundary between Poetism and Surrealism.... The etching evokes the first poem in the collection: 'The poet, the New Icarus, soars freely through space and time...'" (Blanka Stehlíková, in "The Czech Avant-Garde and Czech Book Design"). Muzika (1900-1974), originally a member of Devetsil, moved from Constructivism to Surrealism by the

late 1920s, in painting, stage design and book design. Light offsetting, as usual, on frontispiece and title.

Praha (Aventinum), 1929.

\$1,200.00

*Primus 101-102 (illus. 122, 68); The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s (Florham-Madison Campus Library, Fairleigh Dickinson University, n.d.), cat. no. 37 (illus).*

4 **BILL, MAX. x = x.** (8)pp., 10 full-page plates. Japanese-bound. Lrg. 8vo. Yellow boards, printed in red, 1/4 cloth. Orig. glassine d.j. (small chip). One of 130 copies, numbered in red in the colophon, from the limited edition of 150 in all, printed at Benteli A.G., Bern-Bümpliz. A refined album of geometrical abstractions originating in the letter/number form 'x'. Rare.

Zürich (Allianz-Verlag), 1942.

\$1,750.00

6 **BOLTANSKI, CHRISTIAN.** **Inventaire des objets ayant appartenu à une femme de bois-colombes.** (2)pp., 21 plates with numerous illus. Sm. 4to. Wraps. Glassine d.j. Published in conjunction with the exhibition "Boltanski - Monory" at the Festival d'Automne à Paris, at the Centre National d'Art Contemporain, Paris, Oct.-Dec. 1974.

Paris (CNAC), 1974.

\$275.00

6 **BOLTANSKI, CHRISTIAN.** **Les images stimuli.** (16)pp. 14 plates. Oblong 8vo. Stapled self-wraps.

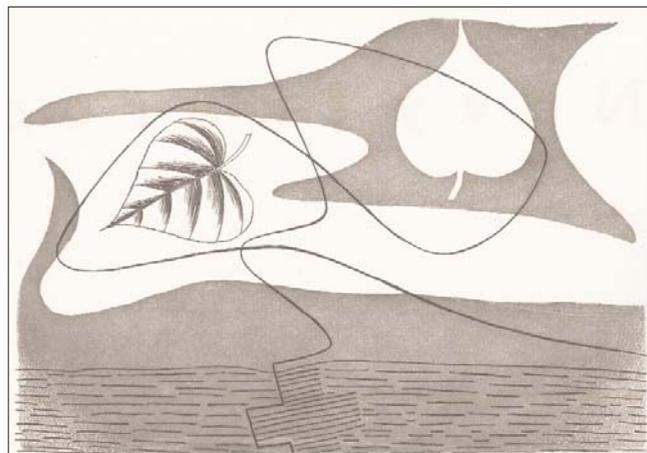
Warszawa (Galeria Foksal PSP), 1978.

\$250.00

7 **(BORTNYIK)** Kahána, Mózes. **Univerzum.** Versei. 45pp. Sm. 4to. Dec. wraps., designed by Sándor Bortnyik. Mózes Kahána published with "MA" from the 'teens into the 1920s, when János Mátis-Teutsch produced abstractions to illustrate his literary works. Here, Sandor Bortnyik's cover shows a robotic figure with raised fist, in a globe-shaped format. A very fine copy, bright and fresh.

Budapest (MA-Kiadás), 1919.

\$700.00



8 **BRAGAGLIA, ANTON GIULIO. Del teatro teatrale, ossia del teatro.** Con riproduzioni di apparati e bozzetti scenici. 212pp. More than 200 illus. 4to. Cloth, with mounted titles on front cover. A major text by one of the key figures of twentieth-century Italian experimental theatre. The theorist of "photodynamismo," Bragaglia is also perhaps the most important exponent of Futurist photography. This work includes scenographic designs by Antonio Fornari, Longanesi, Marano, Olesiewicz, Pannaggi, Primo Sinòpico and others, as well as photographs by Bragaglia himself, of theatrical productions. Light wear. Roma (Edizioni Tiber), 1929. \$750.00

*Lista, Giovanni: Le livre futuriste de la libération du mot au poème tactile (Modena, 1984), p. 144; Hultén, Pontus (ed.): Futurism and Futurisms (New York, 1986) p. 435f.*

9 Mönchengladbach. Städtisches Museum. **MARCEL BROODTHAERS.** Fig. 1. [Filmabend/Ausstellung 21. Oktober - 7. November 1971.] A series of four nesting cardboard boxes with printed lids, inserted one within the other. Sm. 4to. Edition limited to 220 numbered copies. The backs of each of the boxes repeat the same text by Johannes Cladders, under the heading "Fig. A." The lids however, differ: from largest to smallest, they are designated "Fig. 1," "Fig. 2," "Fig. 0," and "Fig. 12." **Presentation copy, inscribed and signed by Broodthaers,** "A Gabriel Berks - Amicalment - . M.B./ 71" on the titled side of the cover lid (where Broodthaers has also crossed out his printed name to replace it with his initials). A pristine copy. Mönchengladbach, 1971. \$2,750.00

*Glasmeyer, Michael: Die Bücher der Künstler (Stuttgart, 1994), no. 086 (illus.)*

10 Paris. Galerie Louis Carré. **ALEXANDER CALDER.** Mobiles, stables, constellations. Exposition. Oct.-Nov. 1946. Texts by Jean-Paul Sartre and James Johnson Sweeney. 35, (11)pp. 4 color pochoir plates and 1 pochoir cul-de-lampe; 4 collotype plates of photographs by Herbert Matter. Sm. 8vo. Photo-illus. wraps. Color printing by Moulrot frères. A beautiful and historic catalogue. Paris, 1946. \$450.00

11 **(CAPEK, JOSEF)** Neumann, Stanislav K. **At zije zivot.** Volné úvahy o novém umení [Long Live Life! Free reflections about new art]. Uvodní slovo napsal Václav Nebesky. Se čtrnácti obrázky Josefa Capka. (Edice Cervna. Svazek VIII. ) 247, (5)pp. 14 full-page illus. by Josef Capek. Dec. wraps. Uncut. With a fine linocut cover, printed in teal blue, by Capek. Light browning; an unopened copy. Praha (Fr. Borovy), 1920. \$650.00

*Thiele, Vladimír: Josef Capek a kniha. Soupis knizni grafika (Praha, 1958), 189, illus. p. 91*

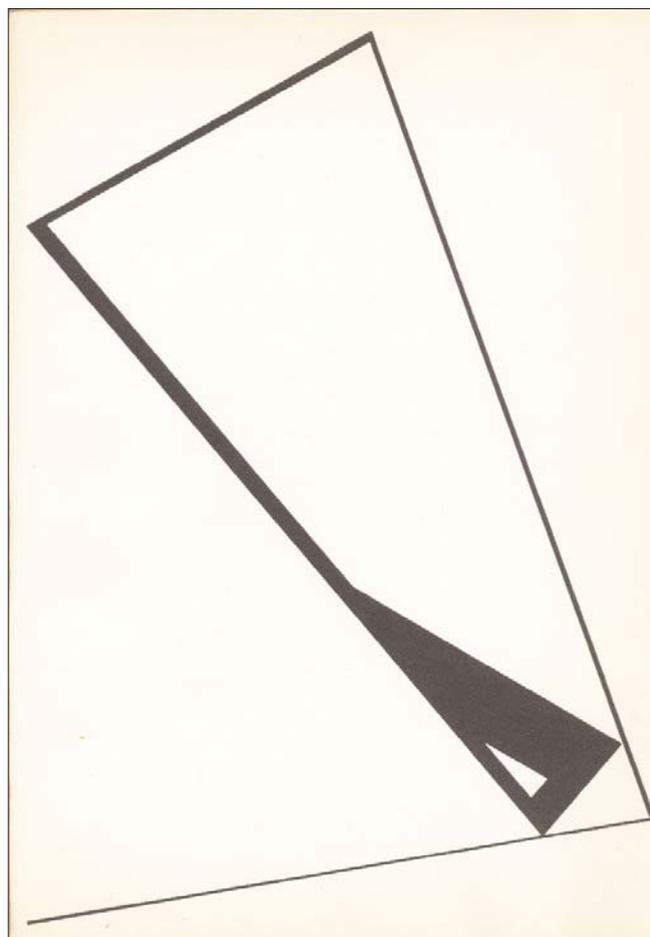
12 **(CAPEK, JOSEF) Mistr Petr Pleticha** (Maître Pierre Patelin). Starofrancouzská fraska neznámého autora. Preložil Norbert Havel. Uvod napsal P.M. P.M. Haskovec. (Symposion. 2.) 85pp. Sm. 8vo. Dec. wraps. Edition of 750 copies. First Czech translation of this anonymous French farce, with a fine linocut cover design by Josef Capek, printed in blue on ochre wove stock. Praha (Symposion), 1921. \$300.00

*Thiele, Vladimír: Josef Capek a kniha. Soupis knizni grafika (Praha, 1958), 189, illus. p. 154*

13 **(CAPEK, JOSEF)** Apollinaire, Guillaume. **Kacir & Spol** [L'Hérésiarque et Cie.]. (Symposion. 22.) 137pp. 8 full-page original linocuts, printed in brown and black, by Josef Capek. Lrg. 8vo. Dec. wraps., with linocut cover design in brown and black by Capek. A copy on Antike laid paper, apart from the edition of 500 on Japan Banzay paper. Translation by Jaroslav Stary. Lavishly designed and illustrated by Capek. Praha (Symposion), 1926. \$450.00

*Thiele, Vladimír: Josef Capek a kniha. Soupis knizni grafika (Praha, 1958), 202*

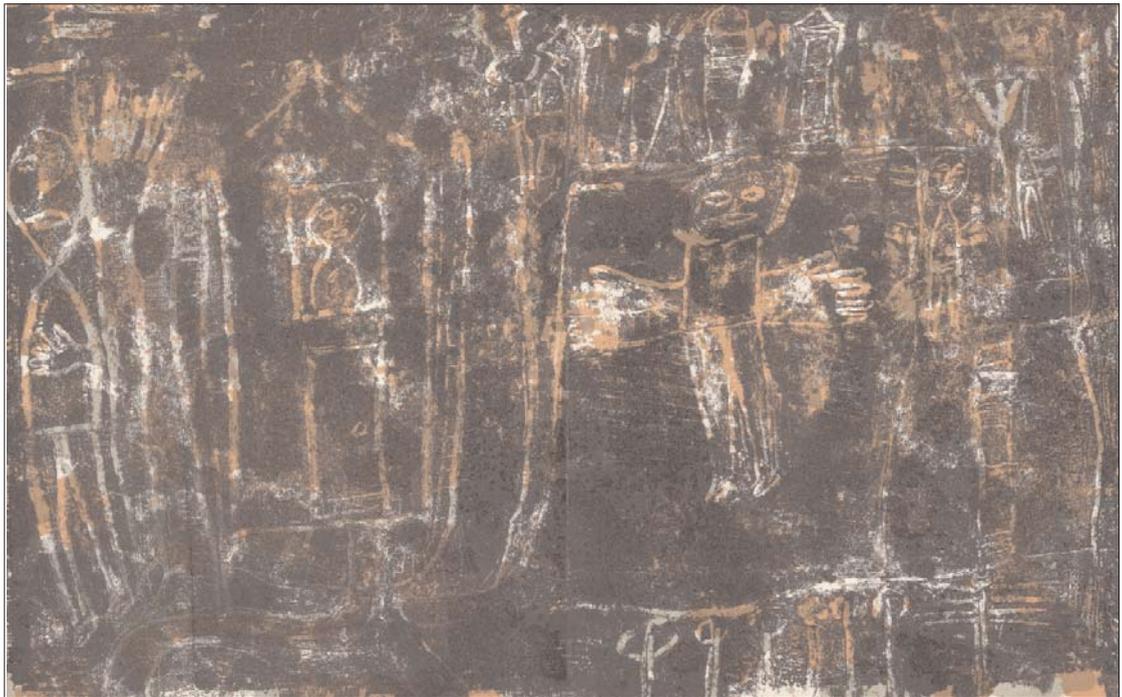
14 **LE DA COSTA ENCYCLOPÉDIQUE.** A complete run, in three issues, as follows: [1] Le Da Costa Encyclopédique. Fascicule VII, Volume II; [2] Le memento universel. Fascicule I; Le memento uni-



versel. Fascicule II. Editors: Isabelle Waldberg and Robert Lebel. (36), 16, 16pp. Sm. folio (issue 1) and sm. 4to. (issues 2-3). Collaborators listed in issues 2-3: Maurice Baskine, Marcel Duchamp, Marcel Jean, Pierre Mabille, Henri Pastoureau, Isabelle Waldberg, J. Heisler, et al.

An astonishing Surrealist review—originating in the circle of Georges Bataille and the Acéphale sect of Surrealism, and still somewhat shrouded in mystery—that appeared in three altogether baffling issues, the first in the autumn of 1947. "Anonymous and deliberately designed so that it appeared to be one fascicle, and not the first, of an encyclopædia being published periodically, it began not only in mid-sentence, but mid-word, and bore the heading Fascicule VII, Volume II. A few readers wrote to the publisher requesting earlier issues; they were informed that they were all sold, whereas in fact they had never existed. The cover bore a rebus in place of an author's name: 'L'âne au nid mât' [Donkey in a crow's nest] meaning 'Anonymat' [Anonymity]. The author of an article [on the review] pointed out its 'insolence and immoderate use of sarcasm'.... 'The next year,' he continues, 'two further fascicules appeared, entitled "Le memento universel Da Costa." The defection of most of the earlier collaborators led to the abandoning of the principle of anonymity, which hardly facilitated the recruitment of new authors. It only remained for the "Da Costa" to scuttle itself, which it proceeded to do all the more promptly since its two successive publishers had pushed the joke to the limit, one having been bankrupted, the second dead.

"Today, supreme irony, 'Da Costa' has become a bibliophilic rarity....' The extraordinary omission of this publication from all histories of post-war culture in France is not so hard to understand, even given the celebrity of some of its contributors. Their anonymity has been a well-kept secret and was only initially revealed by the recent publication of the letters of Patrick and Isabelle Waldberg written during the war. Since then it has become evident that the 'Da Costa' was



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edited by Isabelle Waldberg and Robert Lebel, with much assistance from Marcel Duchamp, and with Patrick Waldberg acting as a sort of roving emissary.... It included contributions from writers recently returned to Paris, as well as using texts written during the war years in London and New York, and presumably collected by Patrick Waldberg. Not only was the 'Da Costa' anonymous, it was hard to obtain. One of its few reviewers noted that it had been 'carefully *stified* by both publisher and the bookshops'" (Brotchie). Fine condition.

[Paris, 1947-1948]. \$1,500.00

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

15 **DERMÉE, PAUL. Spirales.** (90)pp. 4to. Wraps. Dermée's very rare first book, privately published, with understatedly calligrammatic poems dedicated to Picasso, Apollinaire, Jacob, Gris, Matisse, Reverdy, Huidobro, Cendrars, Braque, Satie, Cocteau, Kisling, Lipchitz, Derain, and others in Dermée's "SIC" and "Nord-Sud" circles. Dermée himself pronounced the book "rarissime" at an early date. An unnumbered copy on Alfa vergé, from the edition of 225 in all. An extremely fresh copy, with a 12-page pamphlet on Dermée's publications, dating from the 1920s, loosely inserted.

Paris (Paul Dermée), 1917. \$1,600.00

*Sanouillet 59; Biro/Passeron p. 124*

16 **DERMÉE, PAUL. Zverokruh** [Zodiac]. Novemu roku. 18pp. Frontispiece (zodiacal disc, from an early printed book). Sm. 8vo. Wraps. Unbound signatures, loosely inserted, as issued. Translation by Jindrich Horejsi. First Czech edition, privately printed by Jindrich Styrsky and Stanislav Kohout (who designed it), presumably as a New Year's gift. "Zverokruh" had also been the title of a short-lived Czech Surrealist review, published in 1930 under the direction of Vítěslav Nezval. Signed in the colophon by Kohout.

[Praha] 1938. \$350.00

17 (**DUBUFFET**) Guillevic, Eugène. **Élégies.** Avec une lithographie de Jean Dubuffet. (70)pp., 1 double-page original color lithograph by Dubuffet. Sm. 4to. Wraps. Glassine d.j. One of 296 numbered copies on B.F.K. de Rives, from the limited edition of 306 in all. Guillevic, whose career as a poet began in 1942, when he was a member of the Communist Party, and a fighter in the Resistance, also collabo-

rated with Dubuffet on "Les murs," published in 1950. A fine copy, unopened.

Paris (Le Calligraphe), 1946.

\$2,750.00

*Webel, I.49; The Artist and the Book 87; Mellby: Splendid Pages p. 177*

18 **EPSTEIN, JEAN. Bonjour cinéma.** (Collection des Tracts. 6.) (122)pp. Prof. illus. throughout with Cubist-influenced illustrations, cinema advertisements, and typographic compositions. Dec. wraps. A book of poems and prose pieces on the cinema, widely admired for its hybrid of Léger-styled stencil typography (Léger's "La fin du monde," 'filmed by the angel of Notre Dâme,' had appeared the year before), Hollywood film posters (Chaplin, Fairbanks, Nazimova), and jazz-age design. Here, the elaborate layout and graphic design is by Claude Dalbanne. A fine copy.

Paris (Editions de la Sirène), 1921.

\$650.00

*Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 292, illus. 374, 385*

19 (**FORNASETTI**) Ponti, Giovanni. **All'insegna delle dodici mani.** Lunario per l'anno 1940. (34)pp., including 12 plates, each printed in two colors (in combinations of green, red, pink, brown, yellow and black). Lrg. 8vo. Wraps., printed in red with a cut by Fornasetti, simply with the framed date "1940." Edition limited to 500 numbered copies in all, hors commerce, on Carta Lanilla. A calendar, in which a column of dates for each month is set opposite a series of emblematic hands by Piero Fornasetti, all apparently original woodcuts: a hand with a mask, with a bird, with a fish, with sheaves of wheat, striped with the Italian flag (with a key?). October is a repeat. Wraps. lightly worn at edges.

Milano (All'Insegna delle Dodici Mani), 1939.

\$1,200.00

20 **FORNASETTI, PIERO & Scheiwiller, Giovanni. Tema & variazioni.** Introduzione di Alberto Moravia, e 144 vignette di Piero Fornasetti con 144 frasi sulle donne, di autori vari nelle lingue originali, scelte da Giovanni Scheiwiller. (36)pp., 144 plates (printed on black backgrounds). Tall 12mo. Dec. boards, within windowed slipcase. Edition of 2000 copies. Parallel texts in Italian, English, French and German. An exquisitely whimsical update on the emblem book, based by Fornasetti on his designs for a series of plates. A fine, fresh copy.

Milano (All'Insegna del Pesce d'Oro), 1964.

\$600.00

21 **FORNASETTI, PIERO. Autoritratto.** (10)pp., 33 plates. 32mo. Dec. wraps. (small stains on cover). A miniature book with 33 fine line-drawn self-portraits, quite in the manner of Matisse, with occasional Surrealist wit. The suite was originally drawn in Deitingen in 1945. Presentation copy, inscribed on the half-title "auguri da Fornasetti/ natale/ 1966."

Milano (Vanni Scheiwiller), 1966. \$375.00

22 (**FORNASETTI**) Ponti, Gio. **Il lavoro di ricamo alla VII Triennale di Milano.** 31pp. 4 plates in text by Fornasetti (1 printed in green), as well as 2 full-page plates by him on the wrappers (one on the front cover, one on the interior flap). 4 halftone illus. from photographs. Sm. 8vo. Dec. wraps. Edition of 1000 numbered copies. A booklet on the embroidery exhibits at the Triennale di Milano. Intermittent foxing.

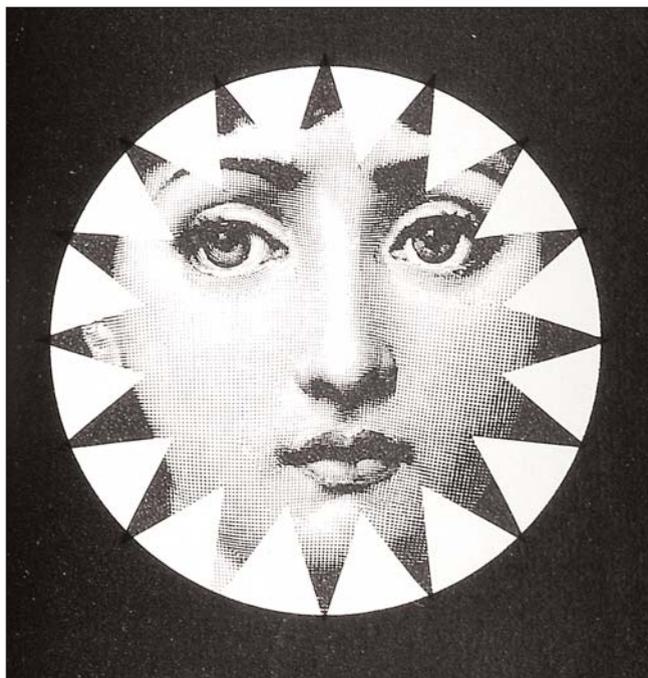
[Milano] n.d. \$150.00

23 **GRAHAM, DAN. Theatre.** (48)pp. Prof. illus. Sm. 4to. Wraps. Edition limited to 500 copies.

Gent (Anton Herbert), n.d. \$200.00

24 **HAK, MIROSLAV. Ocima.** Svet kolem nás. Introduction by Lubomír Linhart; poem by Jirí Kolár ("Portrét Miroslava Háka"). 15pp., 46 richly printed gravure plates. Sq. 4to. Photo-illus. wraps. Parallel texts in Czech and English. An early publication of Hák's characteristically Czech magic realist photographs: nightscapes, nudes, shop windows and delapidating alleys. A member of the Skupina 42 group in Prague, Hák (1911-1978) was noted for his ties to the Surrealist movement, beginning in the early 1930s. A fine copy. Praha (Ceskoslovenské Filmové Nakladatelství), 1947. \$650.00

25 (**HEARTFIELD**) Katajev, Valentin. **Vpred! [Forward!]**. 2. vydání. (Spisovatelé Sovetského Svazu. 2.) 338pp. Sm. 4to. Cloth. D.j. The dust jacket of this very rare book—unknown to Herzfelde, Siepmann, Pachnicke/Honnef, and other authorities—is a classic example of John Heartfield's photomontage design during his Czech exile, 1933-1938, a phase of his work still largely undocumented by bibliographers. "Vpred!" was published shortly before the so-called "Manes Affair," in which antifascist photomontages by Heartfield and others were expunged from a group exhibition at the Prague art association Manes after pressure by the Nazis on Czech authorities. The photos



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on the cover include close-up of two men in conversation (on the front), a construction worker dangling from a cable (on the back), and a four-panel strip (at the spine) of an airplane, and aerial views of a factory, wheatfields, and a hydroelectric dam. Two small chips at top edge of front cover of jacket.

Praha (Odeon), 1934. \$450.00

26 (**HEARTFIELD**) Hasek, Jaroslav. **Osudy dobrého vojáka Svejka za svetove války** [The Adventures of the Good Soldier Svejk during the World War. Continued as:] Vanek, Karel. **Osudy dobrého Vojáka Svejka v ruském zajetí** [The Adventures of the Good Soldier Svejk as a Prisoner of War in Russia]. Desáté vydání. Ilustroval Josef Lada. (Dobry voják svejk. Díl I-VI.) 6 vols. 238, 235, 238, 242, 242, 249. Line-drawn illus. throughout by Lada. Cloth. D.j.'s. Uncut.

The tenth edition of "Good Soldier Schweik," with different wrap-around photomontage compositions in color by John Heartfield on every cover. Extremely rare, this edition is not cited by Herzfelde, Siepmann, Pachnicke/Honnef, and other standard Heartfield authorities, and no copy could be located in Prague libraries by Stehlíková (Florham-Madison). In each, Heartfield combines cartoon figures from the Josef Lada illustrations with manipulated photographic backgrounds, and added elements of color. Hasek lived to complete only the first four volumes of 'The Good Soldier Schweik': the last two volumes are by the columnist Karel Vanek. Small repairs, with occasional infill, at the spines and edges of the wrappers.

Praha (Nakladatel Karel Synek), 1936. \$2,500.00

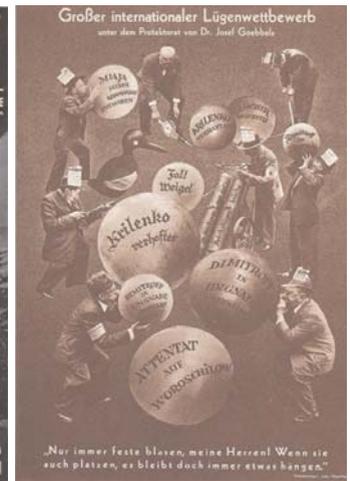
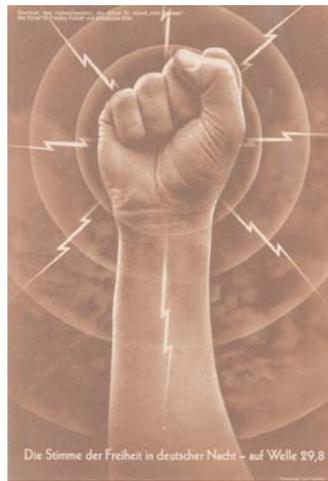
*The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s* (Florham-Madison Campus Library, Fairleigh Dickinson University, n.d.), cat. no. 64 (illus).

27 (**HEARTFIELD**) VI: **Die Volks Illustrierte.** Jahrgang 1937: Nos. 1-50 (all published of this volume). Prof. illus. principally with photographs and photomontages, mostly printed in sepia. Contemporary boards, 1/4 cloth (inner front hinge slightly shaken).

The complete run for the year 1937 of "VI" (known also by its full name, "Die Volksillustrierte"), containing 32 full-page photomontages by John Heartfield. Among these are some outstandingly vitriolic examples of his anti-Nazi satires: "Blut für Eisen," "Bild ohne Worten," "Die Saat des Todes," "Die Stimme der Freiheit in deutscher Nacht—auf Welle 29,8," "Der Gipfel ihrer Wirtschaftsweisheit," "Der friedfertige Raubfisch," "Der wahre Torpedo gegen den Frieden," "Tod dem Kriegspolypen!" and "Grosser internationaler Lügenwettbewerb," among others. Also included are some of Heart-



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field's most important compositions about the Spanish Civil War and the war in China: "Baskenland," "Seit einem Jahr kämpft Spanien für die Freiheit und den Frieden!" "Ob Nazimann, ob Samurai, es ist dieselbe Melodei," and the unforgettable "Mahnung," inevitably seen as a prefiguration of the Vietnam war.

"VI," was the new name given to "AIZ" ("Arbeiter-Illustrierte-Zeitung," or 'Workers' Illustrated Newspaper') in 1936, three years after it went into exile in Prague. There, its print run was drastically curtailed (as low as 12,000 copies, as opposed to a high of around 500,000 in Berlin in the early 1930s), and these issues are particularly rare. One photomontage with clean tear at top edge; small datestamp on front covers (in Hebrew, interestingly). A remarkably fine, fresh copy, very rare thus, with no embrittling of the paper, and not trimmed by the binder.

Prague, 1937. \$12,500.00  
*Evans, David. John Heartfield: AIZ/VI, 1930-1938 (New York: Kent Fine Art, 1992), pp. 424-487: nos. 1/37—32/37*

28 (HEARTFIELD) Durus, Alfred, et al. **John Heartfield: Photomontagen zur Zeit. I** [all published]. Texts by Alfred Durus, Wolf Reiss, and Louis Aragon. Introduction by Konrad Farnet. (Erbe und Gegenwart. No. 6.) 101pp. 21 plates in text. Frontis. portrait. Orange flexible boards with paper label. D.j. This copy with the rare publisher's wrap-around advertising band.  
 Zürich (Vereinigung "Kultur und Volk"), 1945. \$275.00

29 HEIDSIECK, BERNARD, et al. **b2B3. Poème partition exorcisme.** [By] Bernard Heidsieck, G. Bertini, P.A. Gette. (Collection L'Ornière.) (14)pp. Typographic compositions, and illustrations by Bertini, integrated throughout, the whole printed on graph-lined card stock. 33-1/3 r.p.m. recording loosely inserted under back cover, as issued. Sm. sq. 4to. Dec. wraps, with collage elements. Glassine d.j. One of 60 numbered copies from the limited edition of 64 copies in all, this one signed by Heidsieck, Bertini, and Gette in the justification. A major work by Heidsieck, co-founder with Henri Chopin of sound poetry. "Der Lautpoet Bernhard Heidsieck berichtete über ein Klangerlebnis in den unterirdischen Kellern bei Reims aus der Römerzeit, die heute als Champagnerlager benutzt werden. Sein Hauptwerk, 'b2B3,' hatte er laut Alain Jouffroy auf dem Festival 'Domaine poétique' 1963 wie eine Konferenz über das Bankleben verlesen" (Sohm). Very rare.  
 Paris (Édition du Castel Rose), 1964. \$1,750.00  
*Sohm p. 153 (illus.)*

30 HOYNINGEN-HUENÉ: **Meisterbildnisse.** Frauen, Mode, Sport, Künstler. Mit einer Einführung von H.K. Frenzel. 16pp., 48 gravure plates. 1 tipped-in illus. Sm. 4to. Cloth. A handsomely printed early publication, including some of Hoyningen-Huene's best-known photographs.  
 Berlin (Dietrich Reimer), 1932. \$350.00

31 HUEBLER, DOUGLAS. **Location Piece #2.** 17 loose sheets including 1 page of text and 16 photographic illustrations, inserted into envelope with text by the artist, as issued. Sq. 8vo. Wraps. Originally included in the portfolio Artists & Photographers edited by Lawrence Alloway published by Multiples, Inc., New York, 1970. New York (Multiples, Inc.), 1970. \$125.00

32 HUELSENBECK, RICHARD (editor). **Dada Almanach.** Im Auftrag des Zentralamts der Deutschen Dada-Bewegung. 159pp., 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-Desaignes 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" (Chapon). Light browning; a fine copy.  
 Berlin (Erich Reiss), 1920. \$2,200.00  
*Gershman p. 24; Almanacco dada 34; Ades 4.68; DadaGlobal 68; Bergius p. 108f.; Chapon p. 111; Motherwell/Karpe 7; Rubin 464; Reynolds p. 51; Verkauf p. 100; Richter p. 235; Dada Artifacts 46*

33 HUIDOBRO, VICENTE. **Saisons choisies.** Poèmes. Avec un portrait de l'auteur par Pablo Picasso. (36)pp. Frontis. portrait by Picasso. Sm. 4to. Printed wraps. Errata slip tipped-in under back cover, as issued. **Presentation copy**, boldly inscribed "A mon ami Ch. Rutt/ ce petit souvenir/ Vicente Huidobro" on the half-title. A fine, fresh copy, partly unopened.  
 Paris (Éditions "La Cible"), 1921. \$900.00  
*Gershman p. 25*

34 HUIDOBRO, VICENTE. **Tremblement de ciel.** Avec un portrait de l'auteur par Juan Gris. 62pp. Frontis. portrait by Juan Gris. Wraps. A fine copy, unopened.  
 Paris (Édition de l'As de Coeur, Louis Tschann), 1932. \$250.00

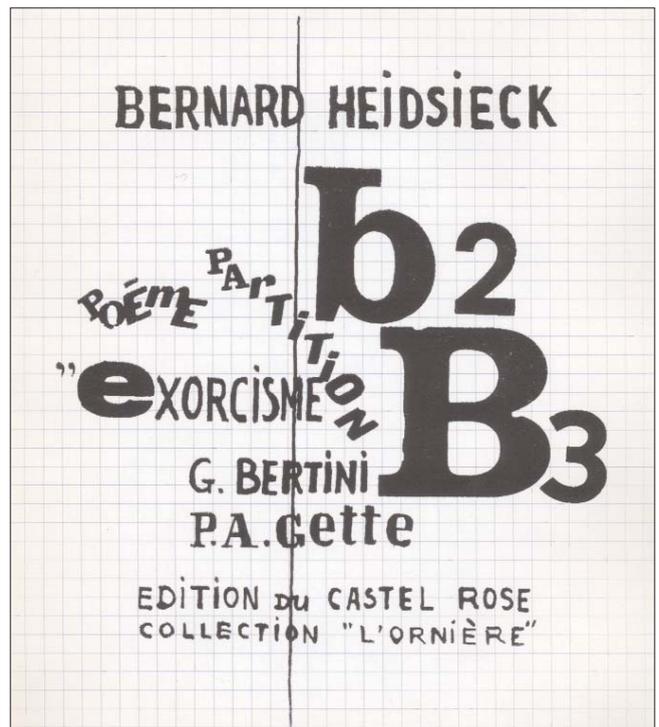
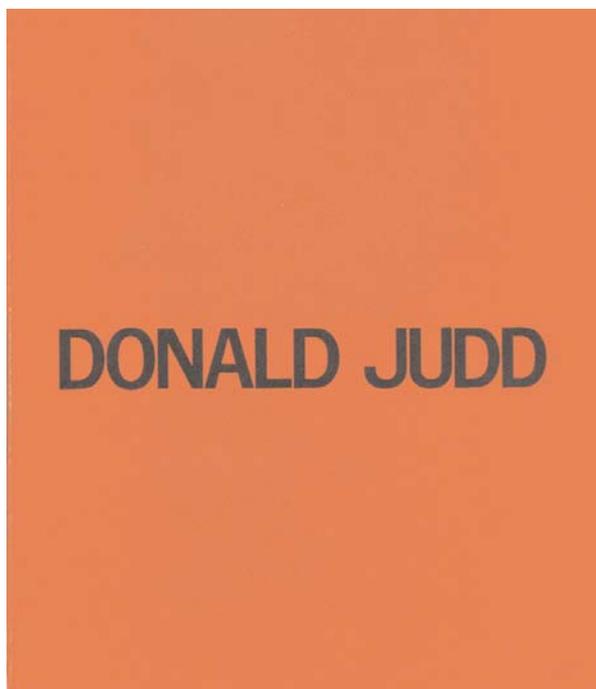
35 JAKOVSKY, ANATOLE. **H. Erni, H. Schiess, K. Seligmann, S.H. Taeuber-Arp, G. Vulliamy.** Texte par Anatole Jakovski. 65,

(3)pp. 65 illus. Lrg. 4to. Wraps. A rare publication of "Abstraction Création." Light wear. Presentation copy, inscribed "Pour Monsieur André Warnod/ cordial hommage/ d'A. Jakovski/ 2. Nov. 1934 Paris." Paris (Edition Abstraction Création), 1934. \$950.00

36 **JARRY, ALFRED. Gestes et opinions du Docteur Faustroll, pataphysicien.** Roman néo-scientifique. Suivi de Speculations. 323pp. Printed wraps. First edition. "Docteur Faustroll," begun in 1898, but not published until after his death, is Jarry's attempt to elaborate the doctrine of Pataphysics, "the science of imaginary solutions," into a full system. "Jarry is aiming not merely at the limit, but beyond the limit of man's conceptual powers, and this without ever abandoning the pretense of reason. He applied the resulting science to the 'practical construction of a time machine' after H.G. Wells, and explained his conclusions in a brilliant article in the 'Mercure' which inspired Valéry to write on the same questions of time and duration. But 'Pataphysics' finds its best expression in the deeply Rabelaisian 'Faustroll'" (Shattuck). A remarkably fresh copy, rare thus. Paris (Bibliothèque Charpentier/ Eugène Fasquelle), 1911. \$650.00 Shattuck, Roger: *The Banquet Years (New York, 1958)*, p. 187f.; Jean: *Autobiography of Surrealism*, p. 30f.

37 **JEAN, MARCEL. Mnésiques.** Essai, avec trois dessins de l'auteur. 44pp. 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 accomodated by a parallel text requiring the book to be turned. A beautiful production. Presentation copy, handsomely inscribed "Pour Max Claret-Sérou/ avec mes très bonnes amitiés/ ces mémoires d'un autre monde/ Marcel Jean" on the half-title. Budapest (Éditions Hungaria), 1942. \$750.00 Gershman p. 25 ("not seen")

38 **JOLAS, EUGÈNE. Vertical.** (Les Feuillettes de "Sagesse." Collection anthologique. No. 64.) (8)pp. (2 folding leaves, loose as issued). Lrg. 8vo. Self-wraps. Printed on Alfax-Navarre. A poem by Jolas, editor of "Transition," and propounder of Vertigralism, which shared Surrealism's embrace of the irrational, but focused on language innovation, and rejected automatic writing, as well as Surrealism's political biases. A fresh copy. Paris (Éditions Sagesse/ Librairie Tschann). \$175.00 Cf. Hoffman, Frederick J. et al: *The Little Magazine: A History and a Bibliography (Princeton, 1946)*, p. 172ff.



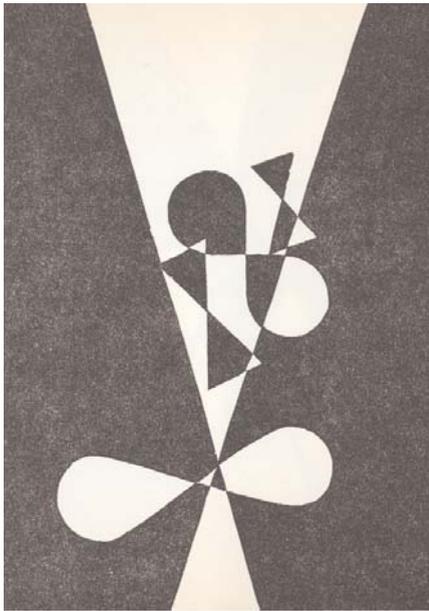
29

39 (**JUDD**) Ottawa. National Gallery of Canada. **Donald Judd.** A catalogue of the exhibition, 24 May - 6 July, 1975. Catalogue raisonné of paintings, objects, and wood-blocks, 1960-1974. By Brydon Smith. xv, (1), 320pp. Most prof. illus. Stout 4to. Orange wraps., printed in black. Parallel texts in English and French. The very rare catalogue raisonné. Library stamps on title-page and inner front cover; wraps. a little worn, otherwise fine. Ottawa, 1975. \$2,750.00

40 **LE CORBUSIER. Croisade, ou crépuscule des académies.** (Collection de "L'Esprit Nouveau.") 88pp. Prof. illus. Sm. 4to. Dec. wraps., with photomontage cover design. First edition. Le Corbusier's defense of modern architecture, in response to a crusade against his work by members of the Académie des Beaux-Arts, specifically its reactionary chef d'atelier Gustave Umbdenstock, on ideological and political grounds. A fine copy. Paris (G. Crès et Cie.), 1933. \$550.00 Brady 37; Freitag 5162

41 (**LÉGER**) Jakovsky, Anatole. **La petite reine.** Dessins de Fernand Léger. 34, (2)pp. 5 illus. Lrg. 8vo. Dec. wraps. One of 300 copies on colored stock (in this case "rose bonbon"), from the limited edition of 354 in all. Paris (Louise), 1950. \$375.00

42 **LERSKI, HELMAR. Köpfe des Alltags.** Unbekannte Menschen. Mit einer Einleitung von Curt Glaser. (14)pp., 80 halftone plates. Sm. folio. Publisher's flexible black cloth, spiral-bound within. "Though he's often identified, along with Karl Blossfeldt and Albert Renger-Patzsch, as a key influence on Germany's Neue Sachlichkeit or New Objectivity movement, Helmar Lerski is considerably more expressionist than his contemporaries.... Though his sitters are ordinary, 'unknown' working men and women—many of them hired from local employment agencies and identified in the book only as 'washerwoman,' 'painter,' or 'bookkeeper'—Lerski gives each of them the fraught, emblematic presence of characters caught up in the drama of their time" (Roth). An exceptionally fine and fresh copy. Berlin (Erich Reckendorf), 1931. \$1,200.00 Roth, Andrew: *The Book of 101 Books (New York, 2001)*, p. 68f.; *The Open Book* p. 98f.; Parr, Martin & Badger, Gerry: *The Photobook: A History. Vol. 1*, p. 130



43

43 **LEUPPI, LEO. 10 compositionen.** Preface by Max Bill. (6)pp., 10 plates (linocut or woodcut). Japanese-bound. Lrg. 8vo. Printed wraps. Orig. glassine d.j. One of 80 hand-numbered copies, from the limited edition of 100 in all, printed at Benteli A.G., Bern-Bümpliz. The painter Leo Leuppi (1893-1972) was the co-founder, together with Richard Lohse, of the Allianz Vereinigung Moderner Schweizer Künstler, in 1937. "The group had no official aesthetic but was not as heterogeneous or politically motivated as the roughly contemporary Gruppe 33, instead displaying a notable bias towards Constructivism and geometric abstraction" (Dictionary of Art). Zürich (Allianz-Verlag), 1943.

\$850.00

44 **LINHART, LUBOMÍR. Sociální fotografie.** 111, (1)pp. 36 halftone illus. Photo-illus. wraps. With an interesting selection of images by Lerski, Funke and Kohn, as well as Eastern European documentary photographs. Back cover with loss at one edge; a few signatures loosening. Very scarce. Praha (Knihovna Levé Fronty), 1934. *Primus 360, illus. 263*

\$350.00

45 **LODR, KAREL. Kolektivni Bydleni [Collective Living] 1.** Original collage and photomontage, prominently signed and dated "Lodr 35" at lower right, in ink. 69 x 100 cmm. (ca. 23 1/2 x 39 inches). Mixed media: pen and ink, black wash, pencil, colored crayon, clipped and pasted halftone photographs and photostat, cut sheets of colored paper; all on heavy cardboard support. The Czech architect and designer Karel Lodr (born 1915), who was noted for his innovative collages and photomontages in the 1930s and 1940s, collaborated with Josef Gocár, Pacel Janák, Jaromir Krejcar, and other leading Czech modernist architects, as well as designing books and exhibitions. This grandly exuberant architectural collage presents a project for a large scale apartment-house complex, and shows many different aspects of it at once: axonometric views (a prismatic abstraction in shades of yellow, pink and pale green), an aerial perspective on the towers in situ, a detailed rendering in crayon of one of the interiors (an open-plan study, with a cantilevered Mies van der Rohe 'MR' chair) and other elements—the whole tied together with soaring, out-of-scale photomontage figures of tennis players, divers and other athletes, vertiginously floating above. The blue cut-paper background in part of the composition may be intended to indicate water around the complex. Comparable examples of Lodr's collages (though not quite so large) are illustrated in "The Art of the Avant-Garde in Czechoslovakia 1918-1938" (Valencia, 1993). Tack holes in corners; photostatic sections faded, otherwise in splendid condition. [Prague?] 1935.

\$15,000.00

Cf., regarding Karel Lodr: *IVAM Centre Julio Gonzalez: The Art of the Avant-Garde in Czechoslovakia 1918-1938* (Valencia, 1993), p. 428, and color plates on pp. 240-241

46 **LODR, KAREL. Kolektivni Bydleni [Collective Living] 1.** Schema 1:2880. Original collage and photomontage, prominently signed and dated "Lodr 35" at lower right, in ink. 69 x 100 cmm. (ca. 23 1/8 x 39 inches). Mixed media: pen and ink, black wash, pencil, colored crayon, clipped and pasted halftone photographs and photostat, cut sheets of colored paper; all on heavy cardboard support. This collage presents a project for a large scale apartment-house complex, and shows many different aspects of it at once: two interior views of rooms, in pen and ink and colored crayons (with Mies van der Rohe cantilevered chairs and modular cabinets); detailed floor-plans, indicating the arrangement of the furniture; an axonometric study of the bathroom, with its fittings; and a brilliantly colorful sunlit watercolor elevation of the towers in their landscaped setting. Reclining at the fulcrum of the composition, a cut-out photomontage image of a handsome young woman, smiling happily in contemplation of this vision of modern life. Comparable examples (though not quite so large) are illustrated in "The Art of the Avant-Garde in Czechoslovakia 1918-1938" (Valencia, 1993). [Prague?] 1935.

\$15,000.00

Cf., regarding Karel Lodr: *IVAM Centre Julio Gonzalez: The Art of the Avant-Garde in Czechoslovakia 1918-1938* (Valencia, 1993), p. 428, and color plates on pp. 240-241

47 (**LÖFFLER**) Herbert, Eugen. **Unter Wildenten.** Buchschmuck von Berthold Löffler. 77pp. Design by Löffler throughout, including 2 full-page divisional titles and 2 different repeated border designs, all in apple green and black, and 2 endpieces in black. Dec. flexible boards, printed in colors with a design by Löffler. A charming children's book in Wiener Werkstätte style, featuring characteristic Löffler borders with whimsical, toy-like birds and flowers, as well as the title compositions and a droll cover of a crowned bird, with extravagant Viennese decorative elements. Light wear at the spine, otherwise very fine. Quite rare: OCLC cites only the copy at the Victoria and Albert.

Wien/Leipzig (Wiener Verlag), 1903. \$1,750.00

*Kulturamt der Stadt Wien: Wien um 1900 (1964), no. 433 and color plate XI (reproducing the front cover of the book); Waissenberger, Robert: Buchkunst aus Wien (Wien/München, 1966), p. 26*

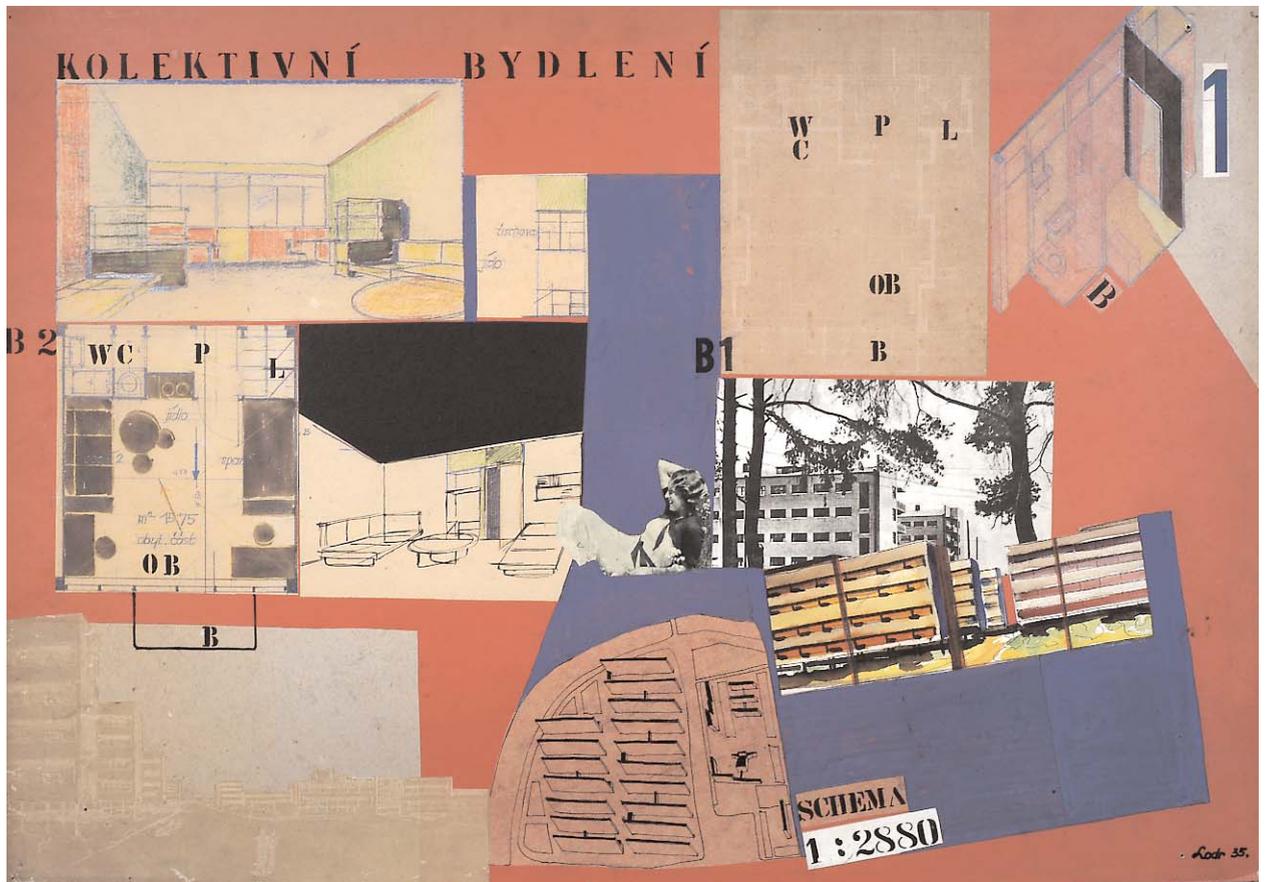
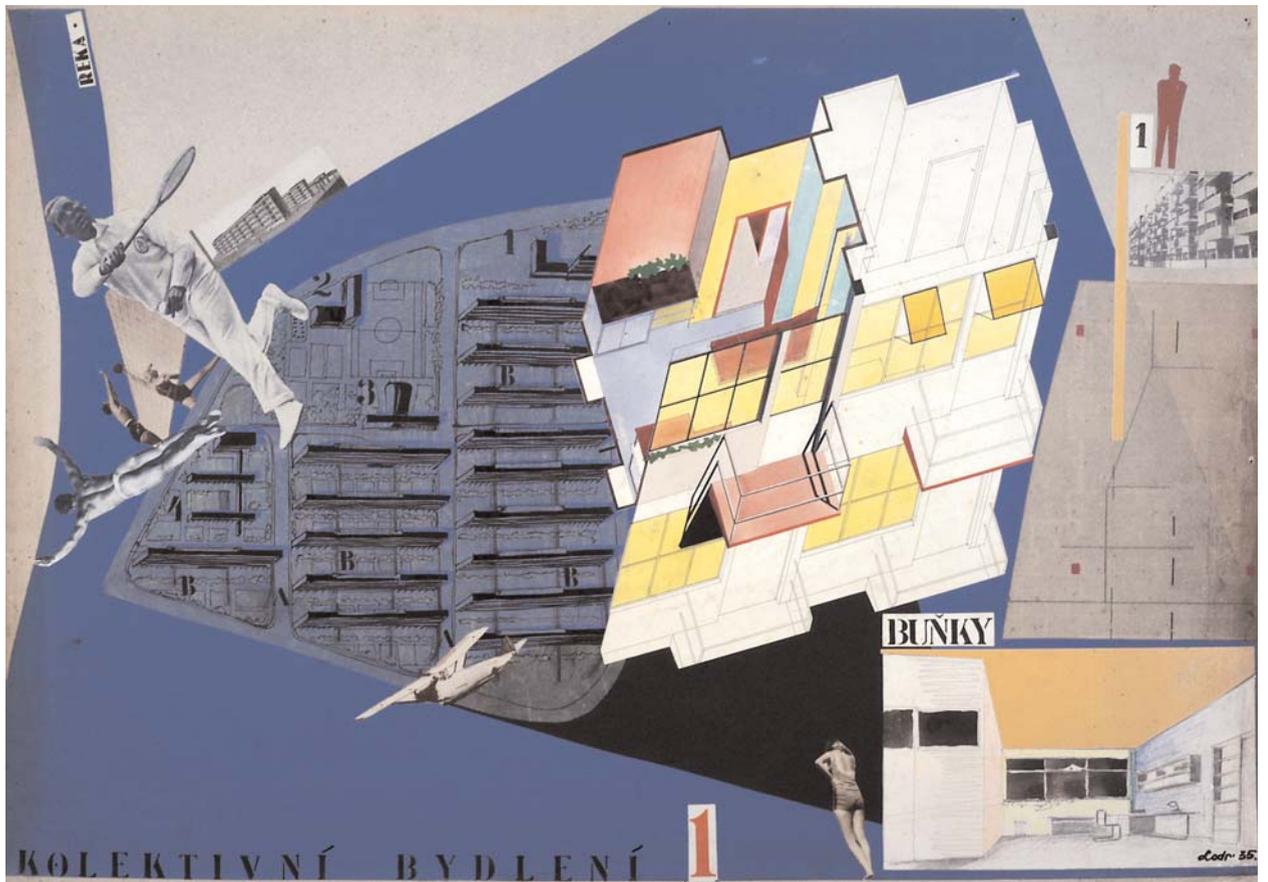
48 **LUX, JOSEPH AUGUST. Die moderne Wohnung und ihre Ausstattung.** Mit Bildern und farbigen Tafeln nach Werken und Entwürfen von modernen Architekten und ihren Schulen. 174pp., 8 color plates. 173 illus. Lrg. 4to. Publisher's cloth gilt. Color plates by Max Benirschke (5), Alois Hollmann and Franz 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

49 (**MAGRITTE**) Bruxelles. **Le Miroir Infidèle. Dix tableaux de Magritte.** Précédés de descriptions. (8)pp., 10 plates. Printed wraps. "Il est temps de se rendre compte que nous sommes capables d'aus-si d'inventer des sentiments, et peut-être des sentiments fondamentaux comparables en puissance a l'amour ou à la haine" (Paul Nougé, as quoted on the front cover of the catalogue). Bruxelles, 1946.

\$275.00

50 **MARIE.** Journal bimensuel pour la belle jeunesse. Directeur: E.L.T. Mesens. Nos. 1-2/3, juin-juillet 1926. (4), (8)pp. 7 illus. 4to. Self-wraps. (No. 2/3 unopened folding sheet). Texts by E.L.T. Mesens, Paul van Ostayen, René Magritte, Gaston Burssens, G. Ribemont-Dessaignes, P. de Massot, H. Arp, T. Tzara. and others. Illus. of work by Man Ray, Picabia, Klee, Magritte, et al. The review was continued for one more issue as "Adieu a Marie," later in 1926. "Of those who came together to form the core of Surrealism in Brussels, there were two distinct groups, whose history should be traced from 1924. In that year, a prospectus for a review to be



called 'Période' was published by Magritte, Goemans, Mesens and Lecomte. Mesens said mysteriously that 'something rather obscure happened: the group split in two. Magritte and Mesens published "Oesophage," then "Marie"; Goemans, Lecomte and Nougé published "Correspondance" together. The end of these publications corresponds to the formation of a new group which, in Belgium, undertakes a new activity parallel to the French surrealists....' 'Marie, journal bimensuel pour la belle jeunesse'—the title is a reference to Picabia's 'Sainte vierge' in "391"—is still biased in the direction of '391,' with aphorisms, lists of names lined up to form a poem, and Picabia's 'Optophone' reproduced on the front of the second issue" (Ades). Small marginal tears, no. 2/3 slightly fragile at fold. Bruxelles, 1926. \$1,500.00  
*Ades 13.25, illus. p. 330; Almanacco Dada 87; Biro/Passeron p. 361; Jean p. 178; Bruxelles, Bibliothèque Royale Albert I.: Cinquante ans d'avant-garde 1917-1967 (1983), 206-207*

51 (MAVO) Saito, Hideo. **Aozameta Douteikyo** [The Pale-Faced Virgin's Mad Thoughts]. 4, 120, (4)pp. Prof. illus. throughout with linocut prints by Tatsuo Okada, including 17 full-page compositions, and many half-page images, integrated with text. 4to. Dec. boards, designed by Tatsuo Okada, printed in yellow, red, blue and black with dramatic abstract compositions on both covers.

One of the prime movers in Mavo and the Miraiha Bijutsu Kyokai (Futurist Art Association, or FAA), Tatsuo Okada was both an extremely visible, even violently prominent, artist and performer, and also a figure of some mystery to later scholarship; even his dates are unknown ("fl. ca. 1900-1935"). "Okada was probably from Kyushu and is thought to have died in Manchuria, or to have remained there after arriving sometime in the late 1930s. Knowledge of his artistic training and personal acquaintances is scant, but according to his later reminiscences, he was an art student when he participated in FAA-Mavo activities.... Okada's few extant works reveal a talented, innovative printmaker aesthetically and politically dedicated to anarchism. Okada represented a radicalizing force in the FAA-Mavo coterie, consistently leveling harsh criticism at the group, prodding them toward more violent and extreme actions. In many ways, he was a divisive force in the group, eventually driving them into opposing factions" (Weisenfeld). Okada's brilliance was multifaceted. In addition to being a significant artist, whose prints and assemblages were major works of the movement, he was a performance artist starring in some of Mavo's most famous events—in June 1924, he was Murayama's dance partner, in Murayama's first documented performance (to the accompaniment of a Russolo-like 'Noise and

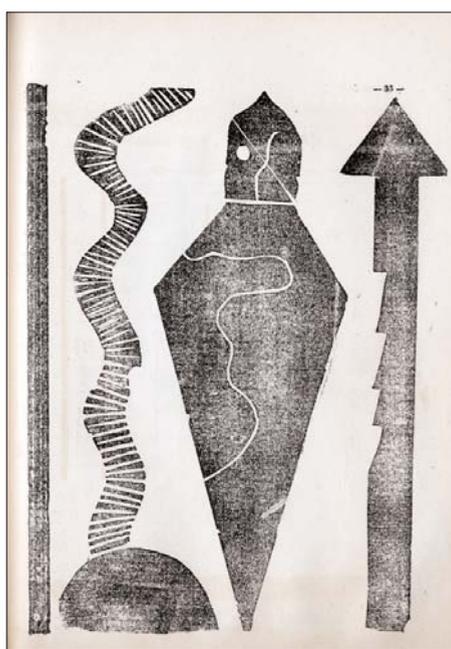
Sound Constructor'); and Okada's near-naked appearances, with his "Gate and Moving Ticket-Selling Machine" at the second Sanka exhibition in 1925 (to cite but one example) are recorded in some of the most amazing photographs surviving from the early Japanese avant-garde. He was a contributor to "Mavo," the review, in both of its two phases, and was one of its three editors in its second period (issues 5-7).

He was a highly original typographer, as well as a printmaker, designing the layout, as well as most of the linocut illustrations, for the important publication, "Shikei senkoku [Death Sentence]," the Mavo illustrated book par excellence. Okada's linocuts and typographic design for the present book (Weisenfeld translates the title as "The Mad [Male] Virgin Who Went Pale") are strikingly close to those in "Shikei senkoku," which had been brought out the year before by the same publisher (who was also responsible for "Mavo"). The cover design is an astonishingly strange high-colored composition, integrating a weird serpent-like humanoid head and flamelike legs with a Purist and Constructivist shapes and symbols. It prominently bears, in lurid red script at the base, the word "Mavo," next to Okada's block-styled name. The linocuts within are marked by the same mixture of the abstract, the uniquely bizarre, and the macabre, which characterize "Shikei senkoku." Small pale waterstain at top outer corner, occasional very light foxing and wear; spine darkened as always, but a fine copy, the covers in exceptionally bright and clean condition. Tokyo (Choryusha Shoten), 1926. \$8,500.00

*Urawa Art Museum: Books as Art: From Taisyo Period Book Design to Contemporary Art Objects (2001), p. 84f., pl. 31 (4 illus.); Weisenfeld, Jennifer: Mavo: Japanese Artists and the Avant-Garde, 1905-1931 (2002), p. 290 n. 104; cf. Omuka, Toshiharu: "Tada=Dada (Devotedly Dada) for the Stage: The Japanese Dada Movement 1920-1925," in: Janecek, Gerald & Omuka, Toshiharu: The Eastern Dada Orbit... (Crisis and the Arts: The History of Dada, Vol. 4; New York, 1998); Machida City Museum of Graphic Arts: Modernism in the Russian Far East and Japan 1918-1928 (Machida, 2002), no. 273.1-3 (illus.)*

52 (MAVO) Hagiwara, Kyojiro. **Shikei senkoku** [Death Sentence]. (28), 161, 5pp., 8 plates printed in yellow. Profusely illustrated throughout with original linocuts by Tatsuo Okada and Kimimaro Yabashi, and Tatsuo Toda. Dec. wraps., designed by Okada. Slipcase (dec. red boards, designed by Okada).

Second edition; first published Tokyo, October 1925. We quote at length from Jennifer Weisenfeld's discussion of the book: "[Shikei senkoku] was one of Mavo's best-known projects and the group's





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only collaborative book design. Mavo executed the entire layout of Hagiwara's anthology, deciding everything down to the pitch of the text. It is one of the finest examples of a successful integration of text, design, typography, and illustration. At the time, 'Shikei senkoku' was considered extremely experimental, graphically.... Without the artistic constraints placed on many commercial publications, Mavo artists were free to produce a strong visual response to the tumultuous poems. Okada did most of the illustrations for the volume, as well as designing the cover.... Several of the illustrations inside 'Shikei senkoku' were photographic reproductions of Mavo work already published in the group's magazine. The rest were abstract linocuts. Line, dot, and arrow border patterns dynamically frame the texts, which were interspersed with full-page illustrations, some featuring bold, black-and-white abstract patterns.... The typography used for the poems was also experimental, often incorporating symbols and shapes to substitute for characters and letters."

As the Machida catalogue shows, Okada's alteration in the cover of the second edition, changing the lattice from black to blue, gives the composition a new coloristic brilliance. Backstrip somewhat worn, with loss at foot, a little wear to the covers; an exceptionally fine copy, very fresh and clean and with strong, clear impressions of the cuts. Tokyo (Choryusha Shoten), 1926. SOLD

Weisenfeld, Jennifer: *Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (2002), p. 197ff. ; cf. Omuka, Toshiharu: "Tada=Dada (Devotedly Dada) for the Stage: The Japanese Dada Movement 1920-1925," in: Janecek, Gerald & Omuka, Toshiharu: *The Eastern Dada Orbit... (Crisis and the Arts: The History of Dada, Vol. 4; New York, 1998)*, p. 283f.; *Urawa Art Museum: Books as Art: From Taisyo Period Book Design to Contemporary Art Objects* (2001), p. 82f., pl. 26 (4 illus.), (citing 2nd edition); *Centre Georges Pompidou: Japon des avant-gardes 1910/1970* (Paris, 1986), pp. 177f., 516; *Machida City Museum of Graphic Arts: Modernism in the Russian Far East and Japan, 1918-1928* (Machida, 2002), illus. 272 (and cf. 271)

53 **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 Aero-plastics' 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]. \$2,750.00  
Maffei, Giorgio: *Munari: I libri* (Milano, 2002), p.52f.

54 **MUNARI, BRUNO. Il prestigiatore verde.** (I libri di Munari. 4.) (8)pp., including covers, with 9 additional flaps. Prof. illus. in color. Lrg. 4to. Dec. boards, 1/4 cloth. Though "I libri di Munari" was announced as a series of 10 volumes, only numbers 1-7 were ultimately published. Staple of the first fold-out loose; intermittent light wear.

Milano (Mondadori), 1945. \$1,200.00  
Maffei, Giorgio: *Munari: I libri* (Milano, 2002), p. 70

55 **MUNARI, BRUNO. Storie di tre uccellini.** (I libri di Munari. 5.) (22)pp. (including covers), with 1 additional flap. Prof. illus. in color. Lrg. 4to. Dec. boards, 1/4 cloth. The illustration in Maffei indicates that the positioning of the leaves can vary within the edition. Though "I libri di Munari" was announced as a series of 10 volumes, only numbers 1-7 were ultimately published. Staples loosening; intermittent light wear.

Milano (Mondadori), 1945. \$1,200.00  
Maffei, Giorgio: *Munari: I libri* (Milano, 2002), p. 71

56 **MUNARI, BRUNO. Il venditore di animali.** (I libri di Munari. 6.) (12)pp., with 1 additional flap. Prof. illus. in color. Lrg. 4to. Dec. boards, 1/4 cloth. Though "I libri di Munari" was announced as a series of 10 volumes, only numbers 1-7 were ultimately published. A fine copy.

Milano (Mondadori), 1945. \$1,200.00  
Maffei, Giorgio: *Munari: I libri* (Milano, 2002), p. 72



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57 **MUNARI, BRUNO. Gigi cerca il suo berretto.** Dove mai l'avrà cacciato? (I libri di Munari. 7.) (8)pp., with 6 additional flaps. Prof. illus. in color. Lrg. 4to. Dec. boards, 1/4 cloth. Though "I libri di Munari" was announced as a series of 10 volumes, only numbers 1-7 were ultimately published. Covers a little browned at edges. Milano (Mondadori), 1945. \$1,200.00  
Maffei, Giorgio: *Munari: I libri (Milano, 2002)*, p. 73

58 **MUNARI, BRUNO. Arte concreta 10.** Arte organica in continua trasformazione. (Arte Concreta. II. serie. Bolletino n. 10. 15 dicembre 1952.) (26)pp., including 4 double-page folding leaves. Sq. 8vo. Printed self-wraps. (printed glassine). Entirely designed by Munari, and printed on a variety of stocks, including glassine and colored papers, this issue contains "Manifesto del macchinismo" and "Manifesto del arte totale," among other texts. Milano (Movimento Arte Concreta), 1952. \$1,200.00  
Maffei, Giorgio: *Munari: I libri (Milano, 2002)*, p. 87

59 **MUNARI, BRUNO. Supplemento al dizionario italiano.** 112, (6)pp. 53 gravure illus. Photo-illus. wraps. Parallel texts in four languages. A dictionary of hand gestures, with 46 full-page plates. Milano (Muggiani Editore), 1963. \$500.00  
Maffei, Giorgio: *Munari: I libri (Milano, 2002)*, p. 92

60 **NEUMANN, STANISLAV K. Bragozda.** A jiné válené vzpomínky. [Bragozda and other war memories.] (Edice Odeon. Svazek 47.) 85pp. Wraps., printed in red and black. Typography, and the handsome cover design, by Karel Teige. Inventory number in gold at base of cover. Praha (Odeon), 1928. \$200.00  
Primus 83, illus. 115

61 **NEZVAL, VÍTESLAV. Básne na pohlednice** [Poems on Postcards]. (Edice Aventinum. Svazek 137.) 59pp. Dec. wraps., printed in red and brown, designed by Karel Teige and Otakar Mrkvicka. Praha (Aventinum), 1926. \$350.00  
Primus 37, illus. 100

62 **NEZVAL, VÍTESLAV. Pet prstu.** Básne. (Knihovny Mesíc. Svazek 1.) 92pp. 4to. Wraps. The exceptionally strong modernist typography and design is by Václav Rostřapil. **Presentation copy**, handsomely inscribed by Nezval on the title-page, 24 June 1937. Praha (Mesic), 1932. \$600.00

63 **PAALEN, WOLFGANG. Woodcut for "Dyn," No. 2.** Original woodcut, printed on tissue, signed and numbered in pencil (edition of 35). 253 x 197 mm. (10 x 7 3/4 inches). Presentation copy, with a fine six-line inscription in pencil at lower left "à Madame/ Marie Cuttoli/ en souvenir de Paris/ hommage respectuent/ de Wolfgang Paalen/ Mexico 1942." This woodcut was actually cut by the artist Díaz de León after a design by Paalen, and normal copies of it, unsigned and on ordinary paper, were published in "Dyn" No. 2 with the caption "bois de W. Paalen gravé par Díaz de León." As is evident from his inscription, though, Paalen certainly regarded it as his own print. These 35 hand-numbered copies on tissue were evidently meant to be tipped into the deluxe edition of the review. Mme. Marie Cuttoli, to whom it is inscribed, was a well-known collector and patron of the arts, and an old and intimate friend of Picasso's. Tipped onto archival mat; two tiny chips at top edge; a fine copy. Coyoacán, 1942. \$3,500.00  
Winter, Amy: *Wolfgang Paalen, Artist and Theorist of the Avant-Garde (Westport/London, )*, p. 175

64 **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

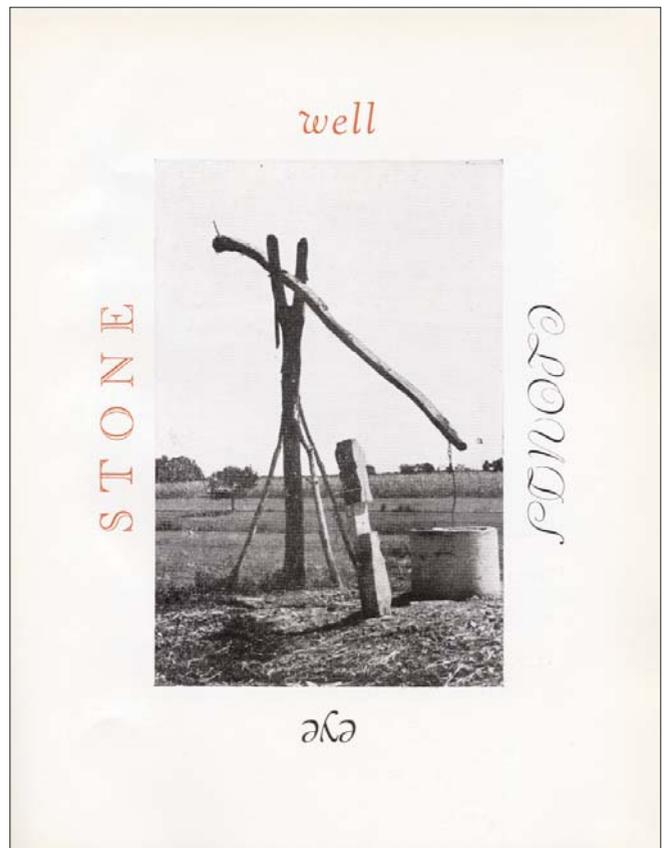
65 **PARIS. LYRE ET PALETTE. 1re exposition (du 19 novembre au 5 décembre 1916): Kisling, Matisse, Modigliani, Ortiz de Zarate, Picasso; Sculptures nègres.** Catalogue. (8)pp. Lrg. 4to. Self-wraps. (grey laid paper), stitched as issued. "C'est la première fois que l'on expose à Paris, non pour leurs caractères ethniques ou archéologiques, mais pour leur caractère artistique, les sculptures nègres, fétiches d'Afrique ou d'Océanie" (opening statement in the text).

We quote at length from the article by Jean-Louis Paudrat in the catalogue "Primitivism in 20th Century Art" (Museum of Modern Art, 1984):

"In the early winter of 1916, the Chilean painter Manuel Ortiz de Zarate suggested to his Genevan colleague Émile Lejeune, who owned a studio at 6 rue Huyghens in Montparnasse large enough to accommodate summer concerts, that he open his place to exhibitions as well. Ortiz and Kisling saw to the preparation of the first one. Thus, between November 19 and December 5, 1916, at the sign of the Lyre et Palette, there were displayed not only a few paintings by these artists, but also an oil and a drawing by Matisse, two still lifes by Picasso, and no less than fourteen canvases by Modigliani. These last had been borrowed by Kisling from Paul Guillaume, who for the occasion added to this loan a group of "twenty-five Negro sculptures, fetiches from Africa and Oceania." A catalogue was published, most likely at Guillaume's expense. In addition to brief descriptions of the works shown, it contained poems by Cendrars and Cocteau in homage to Satie, and an unsigned note of a few lines entitled "Art nègre." Lejeune, in his memoirs, attributes the note to Guillaume. The editor of the Apollinaire-Guillaume correspondence, however, sees it as 'the very first form of the poet's notices and declarations in favor of Negro art.' Be that as it may, this short text sums up some of the ideas that seem to have been shared by the writer and the dealer: that there is a crying need to extricate these sculptures from the compulsory framework of ethnographic museography in which their beauty is flouted, and that their aesthetic value, even if appreciated by the most advanced artists of the moment, fails nevertheless to stand up in comparison with the masterpieces of earliest antiquity. "Because of the success, not merely *mondain*, of the Lyre et Palette exhibition, it constituted the point of departure in Paris for the vogue



63



66

that 'art nègre' was to enjoy well beyond artistic circles, and Paul Guillaume's convictions were thereby strengthened. Shortly afterward, he undertook an album of reproductions entitled 'Sculptures nègres.' Slight dustiness; a fine copy. Of greatest rarity.

Paris, 1916. SOLD  
*Primitivism in 20th Century Art* (New York: Museum of Modern Art, 1984), p. 154f.

66 **PENROSE, ROLAND. The Road is Wider than Long.** An image diary from the Balkans, July-August 1938. (Series of Surrealist Poetry edited by E.L.T. Mesens. No. 1.) (50)pp. 39 halftone photographs and 1 line-drawn illus. in text. Sm. 4to. Balsa-wood veneer over boards, printed in blue. One of 500 hand-numbered copies on Art paper, from the limited edition of 510 in all. One of the most elegant and advanced of all British Surrealist publications, particularly interesting in the context of Surrealist photography; also with striking prefigurations of Long and Finlay. A little light wear to the binding; a fine copy.

London (London Gallery Editions), 1939. \$2,500.00  
*Biro/Passeron p. 325, no. 2254; Cf. Ades 14.67*

67 **PEREDA VALDES, ILDEFONSO. La guitarra de los negros.** Vignetas de Maria Clemencia. 62pp. 13 woodcut vignettes. Frontispiece portrait from a drawing by Norah Borges. Wraps. Poems, some with dedications to Borges and Supervielle. Unopened. Light browning, small waterstain.

Montevideo/ Buenos Aires (La Cruz del Sur/ Martín Fierro), 1926. \$250.00

68 **PÉRET, BENJAMIN. ...et les seins mouraient.** (Collection "Nouvelles," No. 7.) 105. (5)pp. Frontispiece by Miró. Wraps. One of 400 hand-numbered copies on Alfa, from the limited edition of 423 in all. Misdated "1918" by the publisher on the title-page. A fine copy, unopened.

Marseille (Cahiers du Sud), 1929. \$450.00  
*Gershman p. 32; Milano p. 650*

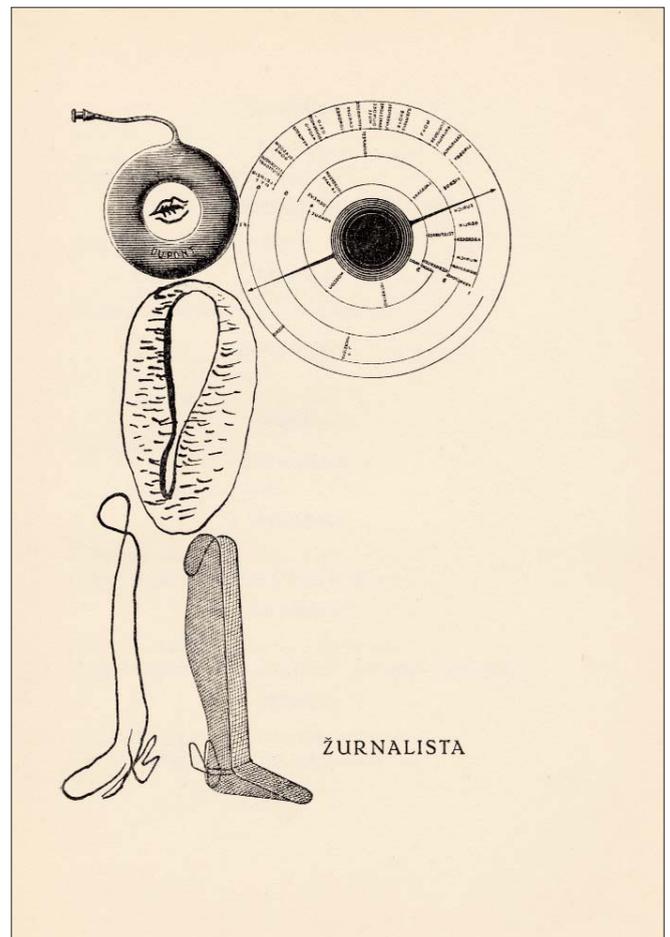


69 (PICABIA) La Hire, Marie de. **Francis Picabia**. 36pp. Frontispiece drawing, 10 tipped-in collotype and halftone plates (2 colored in pochoir). Sm. 4to. Printed wraps. Uncut. One of 1040 numbered copies on vergé teinté, from the limited edition of 1100 in all. The first monograph on Picabia, a slender volume by an old friend and former classmate at the Academie Cormon. With a checklist of 53 items at the end, it served as a catalogue for the Picabia exhibition at Jacques Povolozky's Galerie La Cible (also called the Galerie Povolozky) in December 1920—the dada event of the season. Paris (Galerie La Cible), 1920. \$600.00  
*Borràs p. 204; Camfield p. 157; Gershman p. 34; Sanouillet 101; Motherwell/Karpel 329; Verkauf p. 181; Freitag 9556*

70 **RENGER-PATZSCH, ALBERT. Eisen und Stahl**. 97 Fotos. Geleitwort von Albert Vöglér. (Werkbund-Buch.) 11pp., 80 plates with 97 illus. Publisher's silvered boards, 1/4 cloth. Extremely fine photographs of iron and steel construction works, bridges, machinery and industrial architecture, reminiscent of the work of Bernd and Hilla Becher. Boards very slightly rubbed, but bright; a fine copy. Berlin (Hermann Reckendorf), 1931. \$900.00  
*Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. I, p. 125; Heidtmann 6010*

71 **RENGER-PATZSCH, ALBERT. Beständige Welt**. Kleines Landschaftsbuch mit einem Geleitwort von Helene Henze. 73pp. 63 full-page plates. Oblong sm. 4to. Boards, 1/4 cloth. Photo-illus. d.j. (small clean tears at base, a few small chips). Scarce in the dust jacket. Münster i. Westfalen (Der Quell), 1947. \$175.00

72 **LA RIVOLTA FUTURISTA**. Diretta da P.P. Carbonelli. Anno I, Numero 1, 1. dicembre 1916 (all published). (4)pp. (single sheet, folding). Tabloid folio, with massive wood-type title, in the style of "Lacerba." Printed on heavy stock. Manifesto, "Cinematografia futurista," signed F.T. Marinetti, Bruno Corra, Emilio Settimelli, Arnaldo Ginna, G. Balla, Remo Chiti; texts by P.P. Carbonelli ("Dichiarazione"), Marinetti ("Sozzalisti e socialisti"), Corrà ("E meschino"), Nino Casieri ("Lezione d'estate"), Paolo Buzzi ("Fidanzati [sintese teatrale]"), Domenico de Pietro ("Elogio funebre a Cecco Beppe").





82

Calabrian Futurism, very rare. Of particular interest is the manifesto (which had appeared in "Italia futurista" in November 1916), and also the emphatic promotion for "'Vita futurista,' primo film futurista," the announcement for which fills the entire back page. The film is now lost, apart from some stills, which are of great fascination. "Ginna lent the last surviving copy of 'Vita futurista' to a friend, and never saw it again. Impressions of the film can only be vague, but the manifesto gives a clear, if ambitious, picture of the aims of Futurist cinema.... It begins with an attack on the book form: 'static companion of the sedentary, the nostalgic, the neutralist'... [and] goes on to declare that the rehabilitation of the theatre had already been achieved, and that the next logical step after the Futurist Synthetic Theatre and the variety theatre was the new theatrical zone: the cinema.... The technical recommendations of the manifesto touch on many of the innovations that were later to emerge through the abstract films of Viking Eggeling and Hans Richter, or in the animated objects that play out their roles in Fernand Léger's 'Ballet mécanique' or Man Ray's 'Emak Bakia'" (Tisdall/Bozzolla). Folded, as issued. From the library of the Romagnan Futurist Luciano de Nardis, with his signature at top of the front page, along with cancelled postage stamp. Of greatest rarity.  
Reggio Calabria, 1917.

\$2,750.00

*Salaris p. 101; cf.: Hultén, Pontus (ed.): Futurism and Futurisms (New York, 1986) p. 448ff.; Tisdall, Caroline & Bozzolla, Angelo: Futurism (London, 1977), p. 143ff.*

73 **SEUPHOR, MICHEL. Lecture élémentaire.** Algèbre des facilités et tout le roman des lettres. 251pp., 3 halftone plates. Wraps. Poems, theatrical pieces, essays, a few of which had earlier appeared in "Integral," "L'esprit nouveau," and elsewhere in the international avant-garde press. The quite interesting illustrations include a photomontage by Seuphor (incorporating snapshots of him with typed text and a ruler), a close-up of a métro ticket, and a photograph by Kertesz (quite early in his career) of a miniature stage set in the style of Mondrian, with reductive wooden stick-figure. Loosely inserted, errata sheet and also the nicely printed folding prospectus for the book. Rare.

Paris (J. Povolozky &amp; Co.), 1928.

\$650.00



81

74 **(SÍMA) Romains, Jules. Donogoo Tonka.** Kinoroman. 95pp. 2 full-page illus. by Josef Síma. Lrg. 8vo. Dec. wraps., designed by Síma. Uncut. The powerful title-page composition is by Karel Teige. One leaf of text with small mended tear.  
Praha (Odeon), 1925. \$450.00  
*Primus 25, illus. 94*

75 **(SÍMA) Apollinaire, Guillaume. Prsy Tiresiovy.** Nadrealistické drama o dvou jednáních s prologem [Les mamelles de Tirésias. A Surrealist drama in two acts, with a prologue]. (Edice Odeon. Svazek 15.) 71pp. 4 full-page illus. by Josef Síma. Lrg. 8vo. Dec. wraps., printed in red and blue with a design by Karel Teige. Edition of 1000 numbered copies on Japan Banzay paper. A superb Czech avant-garde collaboration, with exceptionally fine Surrealist illustrations by Síma, typography and design by Teige, and translation by Jaroslav Seifert. The book was published to coincide with the first Prague performance (in fact the first performance anywhere outside France).  
Praha (Odeon), 1926. \$650.00  
*Primus 35-36, illus. 64, 99 (color); The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s (Florham-Madison Campus Library, Fairleigh Dickinson University, n.d.), cat. no. 18 (illus.); IVAM Centre Julio Gonzalez: The Art of the Avant-Garde in Czechoslovakia 1918-1938 (Valencia, 1993), p. 46*

76 **(STYRSKY) Halas, František. Kohout pláší smrt** [The Rooster Scares Off Death]. Básne 1928-1929. (Edice českých autorů Plejada. Svazek 11.) 55, (7)pp. Frontispiece drawing by Styrsky. Dec. wraps. A copy on Antik, apart from the limited edition of 350 in all. The fine typography and cover design are by Vít Obrtel. A fresh copy.  
Praha (Plejada), 1930. \$350.00  
*Primus 115-116, illus. 127, 69*

77 Praha. S.V.U. Manes. **JINDRICH STYRSKY.** Od 4.-25. dubna 1946. (12)pp. 4 full-page illus. Lrg. 8vo. Dec. wraps. Glassine d.j. Preface by Jindrich Heisler. Text by Jan Mukarovský. Catalogue of the first posthumous exhibition of Styrsky, with a complete short-title listing of his work. Design by Karel Teige. Mint.  
Prague, 1946. \$275.00



### Gramofon

Točí, točí černou desku,  
na ní ostron jehličku,  
a ta jehla místo šatů  
hře pěknou písničku.

Točí, točí novou píseň,  
když je stará dohrána,  
kdybyste ho poslouchali,  
snad by hrál až do rána.

Točí, točí zpelehoučka,  
pak se pustí do křiku;  
až vám slouje trpělivost,  
sazíte tu muziku!

80

78 Nezval, Vítěslav & Teige, Karel. **STYRSKY a TOYEN**. Uvodní slovo napsal Vítěslav Nezval doslov Karel Teige. 200pp. 179 halftone illus. (including photographs of Toyen and Styrsky by Man Ray and Sudek). 1 illus. in text. Lrg. 4to. Dec. wraps. The rare early work on the two leading figures of Czech Surrealism, with an introduction and a poem by Nezval, and a long afterword by Teige, both close friends and associates of the artists. A fine copy.

Prague (Fr. Borovy), 1938. \$1,250.00  
Srp, Karl: *Toyen (Prague, 2000)*, p. 382; *Centre Georges Pompidou: Styrsky, Toyen, Heisler (1982)*, p. 93; *Bolliger Dokumentations-Bibliothek VI.700*

79 (TEIGE) Suk, Ivan. **Lesy a Ulice**. Verse. ("Kretu Zeme." Svazek III.) 57pp., 3 original linocuts by Karel Teige. Grey wraps., printed in red (small tears and wear). Teige's first illustrated book, published when he was twenty, with linocuts of factories belching smoke, a port scene with suspension bridge, and a standing nude by an alpine lake. First signature loosening, a few pages roughly opened, other light wear. Very rare.

Prague (Stanislav Minarik Smchov), 1920. \$2,250.00

80 (TEIGE) Schulz, Karel. **Sever jih západ vychod** [North, South, East, West]. 137pp. Lrg. 8vo. Dec. wraps. Printed on good wove paper. The remarkable cover, collaboratively designed by Karel Teige and Jaromír Krejcal and printed in blue on cream-colored stock, is based on Lissitzky's Proun composition "R.V.N. II" of the same year, as Primus has pointed out; Jaroslav Andel reproduces the original gouache for it in the Valencia catalogue. Like Teige and Krejcal, Schulz was a member of Devetsil, and is identified thus on the title-page. Ownership stamps and inscription on title-page. A fine copy, far superior to that illustrated in color in Primus.

Prague (Vortel & Reman), 1923. \$950.00  
*Primus 255*, p. 106, illus. 197; *IVAM Centre Julio Gonzalez: The Art of the Avant-Garde in Czechoslovakia 1918-1938*, p. 43

81 (TEIGE) Apollinaire, Guillaume. **Zavrazený Básník** [Guetteur mélancolique]. Román. ("Kniha dnesku." Svazek 11.) 84pp. Lrg. 8vo. Dec. wraps. Translation 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.

Prague (Aventinum), 1925. \$500.00  
*Primus 257*, illus. 199

82 (TEIGE) Biebl, Konstantin. **S lodí jez dovází čaj a kávu**. Poesie. [With the Ship that Brings Tea and Coffee. Poems.] 2. vydání. 63pp. 5 full-page typographic compositions in text (including title), printed in pink and black on yellow stock. 6 additional typographic illus., also in pink and black. Typography and design throughout by Karel Teige. Dec. wraps., designed by Karel Teige, printed in orange and black on yellow stock. Glassine d.j.

Biebl's surrealist poems—based on his travels to Ceylon, Sumatra and Java—date from 1926-1927; this expanded edition is the first in the present form, and one of two collections of his poetry designed by Teige in 1928. Both featured elegantly playful typographic compositions printed in color—experiments in the 'modern illumination' which Teige thought might replace the monochromatic basis of classical type, and in the visual poetry that was an aim of the Devetsil ideology. Of the two books, this is the more classically Constructivist. A beautiful copy, unopened.

Prague (Odeon), 1928. \$1,400.00  
*IVAM: The Art of the Avant-Garde in Czechoslovakia 1918-1938 (Valencia, 1993)*, p. 137f. (illus. p. 136); "Typographie kann unter Umständen Kunst sein": Ring 'neue werbegestalter': Die amsterdamer Ausstellung 1931" (Wiesbaden, 1990), pl. 55; *Primus 80*; *Spencer p. 39*; *Andel Avant-Garde Page Design 1900-1950 no. 232*; *The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s (Florham-Madison Campus Library, Fairleigh Dickinson University, n.d.)*, cat. no. 31 (illus).

83 **TEIGE, KAREL.** *Jarmark umení* [The Art Fair]. (Krásné užitkové knihy." 6.) 68pp. Slender 8vo. Yellow wraps., designed by Teige, with cover illus. by Doré. "In his theoretical works, Teige often dealt with the sociology of art. 'Jarmark umení' is the text of a lecture delivered November 6, 1935, at the Mánes Pavilion in Prague, in which he analyzed from a Marxist perspective the changes that the rise of capitalism had brought to the position of the artist in society" (Blanka Stehlíková, in "The Czech Avant-Garde and Czech Book Design"). Praha (F.J. Müller), 1936. \$400.00  
*Primus 168, illus. 149; The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s (Florham-Madison Campus Library, Fairleigh Dickinson University, n.d.), cat. no. 66 (illus).*

84 **(TOYEN)** Rolland, Romain. **Petr a Lucie.** 144, (4)pp., 3 original lithographs by Toyen, each printed in blue and grey. Sm. 4to. Dec. cloth gilt. An unnumbered copy, one of 300 on simili japon from the limited edition of 340. Toyen's Surrealist lithographs involve transparent apparitions of works of art—a kore on a pedestal, a medieval angel. Fine.  
 Praha (Symposion), 1932. \$550.00

85 **(TOYEN)** Marcanova, Zdenka. **Nás svet.** S obrázky Toyen. (24)pp., including 12 full-page color plates by Toyen incorporating text. Title-page in color, with colored index of subjects. Oblong 4to. Dec. boards (the front cover a montage of several of the plates within), 1/4 cloth. Typography and design by Ladislav Sutnar. "Our World," a children's book by Toyen, focusing on the simple mechanical things of modern life: cars, autobuses, gramophones, trams, telephones, typewriters, blimps, planes, printing presses. The brightly colored but dreamlike illustrations subtly correspond to the Surrealist mood of Toyen's drawing cycles in the later 1930s and '40s. Covers lightly battered, first and last leaves a little worn; a fine copy, particularly of this children's book. No copy on OCLC. Very rare.  
 Prague (Druzstevni pace), n.d. [1934]. \$3,000.00  
*Srp, Karl: Toyen (Prague, 2000), p. 130f. (illus.); Bydzovská, Lenka & Srp, Karel: Knihy s Toyen (Prague, 2003), no. 193, illus. 78-81; Janáková, Iva (ed.): Ladislav Sutnar—Praha, New York: Design in Action (Prague, 2003), no. 136 (illus.)*

86 **(TOYEN)** Schwob, Marcel. **Král se zlatou maskou** [Roi au masque d'or]. 172pp. 1 original lithograph by Toyen, printed in dark yellow (frontispiece). Wraps. One of 200 hand-numbered copies on offset teinté, from the limited edition of 350 in all.  
 Brno (Edice Atlantis), 1934. \$350.00

87 **(TOYEN)** Aragon, Louis. **Basilejské zvony** [Cloches de Bâle]. (Edice Dobré Knihy. Svazek VI.) 367pp. Frontispiece and front cover design by Toyen, both printed in red and black. 4to. Dec. wraps. An unopened copy.  
 Praha (Edice Dobré Knihy), 1935. \$275.00

88 **(TOYEN)** Hesse, Hermann. **Siddhárthah** [Siddhartha]. Indická básen. (Ziuvé knihy "b". XXXI.) 125pp. 2 illus. by Toyen, printed in reddish brown. Lrg. 8vo. Publisher's dec. cloth, with additional design by Toyen, printed in brown. Front wrapper, designed by Ladislav Sutnar, bound in, as issued. A few unobtrusive marks in red.  
 Praha (Druzstevní práce v Praze), 1935. \$300.00

89 **(TOYEN)** Gorki, Maxim. **Písne o mori.** ("Plamen." Svazek 5.) 61pp. Dec. wraps. With two dreamlike illustrations by Toyen printed in blue, of sea birds (one on the front cover, one double-page across the title).  
 Praha (Vytiskla Svoboda), 1945. \$200.00

90 **TSCHICHOLD, JAN.** Eine Stunde Druckgestaltung. Gundbe-griffe der neuen Typografie in Bildbeispielen für Setzer, Werbefach-leute, Drucksachenverbraucher und Bibliotheken. 83, (17)pp. Prof. illus. in red and black, including numerous photomontages. Lrg. 4to. Silver-foil wraps., printed in red and black (over striated pattern). Illustrating and discussing work by Bayer, Lissitzky, Schuitema, Schwit-ters, Sutnar, Teige, Zwart, and others (as well as his own). The beau-tiful cover design is illustrated by Andel. **Presentation copy**, inscribed in red ink on the half-title " mit herzlichen grüssen/ von Jan Tschichold/ Prag, 5/6.1.31" (dedicatee effaced). Small scrapes to wraps.; a bright copy. Rare.  
 Stuttgart (Dr. Fritz Wedekind & Co.), 1930. \$1,500.00  
*Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), ill. 256*

91 **WEBER, BRUCE.** **O Rio de Janeiro.** A photographic journal. Drawings: Richard Giglio. Design: Sam Shahid, Rise Daniels, Don-ald Sterzin. (202)pp. Prof. illus. throughout (partly in color, partly in tint). Folio. Photo-illus. wraps. A fine copy.  
 New York (Alfred A. Knopf), 1986. \$850.00  
*Roth, Andrew: The Book of 101 Books (New York, 2001), p. 254ff.*



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