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catalogue 158

DAS STAATLICHE BAUHAUS DIE AUSSTELLUNG 1923

Ist die erste und bisher einzige staatliche Schule des Reichs — wenn nicht der Welt — welche die schöpferischen Kräfte bildender Kunst aufruft zu wirken während sie lebendig sind und zugleich mit der Errichtung von Werkstätten auf handwerklicher Grundlage deren Verbindung und fruchtbarere Durchdringung erstrebt mit dem Ziel der Vereinigung im Bau. Der Baugedanke soll die verlorene Einheit wiederbringen, die in einem versackten Akademikertum und einem verbosseltem-Kunstgewerbe zugrunde ging; er soll die grosse Beziehung aufs Ganze wiederherstellen und in einem höchsten Sinn das Gesamtkunstwerk ermöglichen. Das Ideal ist alt, seine Fassung jedoch immer wieder neu; die Erfüllung ist der Still und nie war der Wille zum Still mächtiger als eben heute. Aber die Verwirrung der Geister und Begriffe macht, dass Kampf und Streit um sein Wesen ist, das aus dem Zusammenprall der Ideen heraus sich bilden wird als die neue Schönheit. — Eine solche Schule, bewegend und in sich selbst bewegt, wird ungewollt zum Gradmesser der Erschütterungen des politischen und geistigen Lebens der Zeit und die Geschichte des Bauhauses wird zur Geschichte gegenwärtiger Kunst.

Das Staatliche Bauhaus, gegründet nach der Katastrophe des Kriegs, im Chaos der Revolution und zu Zeit der Hochblüte einer geflügelten explosiven Kunst, wird zunächst zum Sammelplatz derer, die zukunftslos-himmelsstreichend die Kathedrale des Sozialismus bauen wollen. Die Triumphe von Industrie und Technik vor dem Krieg und deren Orgie im Zeichen der Vernichtung währenddessen stufen jene leidenschaftliche Romantik nach, die flammend Protest war gegen Materialismus und Machtenbarung von Kunst und Leben. Die Not der Zeit war auch die Not der Geister. Ein Kult des Unbaubaren, Unüberbaren, ein Hauch zu Mythe und Siedlerart entzog dem Suchen nach den letzten Dingen, die in einer Welt voll Zweifel und Zerfallsnebel um ihren Sinn gebracht zu werden drohten. Der Durchbruch der Bestie klassischer Ästhetik verstärkte die Grenzenlosigkeit des Fühlens, die in der Entdeckung des Orients und der Künste der Negre, Bauern, Kinder und Iren Nahrung oder Beleidigung fand. Der Ursprung künstlerischen Schaffens wurde ebenso gesucht wie seine Grenzen kühe umrissen. Eine Inkonst der Ausdrucksmittel entstand wie auf den Bildern der Ältere. Doch Bilder und immer wieder Bilder sind es, in die sich die entscheidungsvollen Werte fächeln. Als Mächteleistungen individueller Überlieferung, heissen und umrissen zugleich, massen sie der proklamierten Synthese ausser der Einheit des Bildes selbst alles schuldig bleiben. — Das bildere Handwerk tummelt sich in erotischer Lust am Stoffe und die Baukunst ümt Utopien auf Papier.



Die Umkehrung der Werte, Wechsel von Standpunkt, Name und Begriff ergibt das Gegenbild, den nächsten Glauben. Dada, Hofnar, in diesem Reiche, spielt Ball mit Paredesen und macht die Atmosphäre heil und leicht. Amerikanismus auf Europa übertragen, die neue in die alte Welt gekleidet, Tod der Vergangenheit, dem Menschen und der Seele, so schwebt mit Endzergerate die Gegenwart nieder. Vermitt und Wissenschaft, des Menschen allerhöchste Kraft sind die Regenten und der Ingenieur ist der gelassene Vollstrecker der unbegrenzten Möglichkeiten. Mathematik, Konstruktion und Mechanismus sind die Elemente und Macht und Geld die Dilatoren der modernen Phänomene aus Eisen, Beton, Glas, Elektrizität, Geschwindigkeit des Sierens, Entmaterialisierung der Materie, Organisation des Unorganischen erzeugen Wunder der Abstraktion. Geprägt auf Naturgesetze sind sie das Werk des Geistes zur Bewältigung der Natur; gegründet auf die Macht des Reptils ein Werk des Menschen gegen Menschen. Tempo und Hochspannung der Mechanismen machen Zweck und Nutzen zum Maßstab aller Wirkung und die Berechnung ergreift die transzendente Welt, die Kunst ein Logarithmus. Sie, ihres Namens lügend beraubt, lebt ein Leben nach dem Tode, im Monument des Würfels und im Farbaquadrat. Religion ist der präzise Denkprozess und Gott ist tot. Der Mensch, der Selbstbewusste und Vollkommene, von jeder Puppe an Etakstil überrollt, harrt auf die Resultate der Rekonstruktion, bis sie die Formel auch für „Geist“ gefunden

Gothie: „Wenn die Hoffnungen sich verwirklichen, dass die Menschen sich mit allen ihren Kräften, mit Herz und Geist, mit Verstand und Liebe sich vereinigen und voneinander Kenntnis nehmen, so wird sich ereignen, woran jetzt noch kein Mensch denken kann — Allah braucht nicht mehr zu schaffen, wir erschaffen seine Welt.“ Es ist die Synthese, die Zusammenfassung, Steigerung und Verdrückung alles Positiven zur starken Mitte. Die Idee der Mitte, fern von Halbheit und Schwäche, verstanden als Wage und Gleichgewicht wird zur Idee der deutschen Kunst, Deutschland, Land der Mitte, und Weimar, Herz in diesem, ist nicht zum ersten Mal Wahlstatt geistiger Entscheidung. Es geht um die Erkenntnis dessen, was uns gemäss ist, um uns nicht ziellos zu verlieren. Im Ausgleich der polaren Gegensätze; fernste Vergangenheit wie fernste Zukunft liebend; Reaktion von Anarchismus abgewandt; vom Selbstzweck, Einzelich im Anmarsch auf das Typische, vom Problematischen zum Gütigen und Festen — so werden wir zu Trägern der Verantwortung und zum Gewissen der Welt. Ein Idealismus der Aktivität, der Kunst und Wissenschaft und Technik umfasst, durchdringt und einigt und in der Forschung — Lehre — Arbeit wirkt, wird den Kunst-Bau des Menschen aufführen, der zu dem Weltgebäude nur ein Gleichnis ist. Wir können heute nicht mehr tun, als den Plan des Ganzen zu bedenken, Grund zu legen und die Bausteine zu bereiten. Aber W I R S I N D I W I R W O L L E N U N D W I R S C H A F F E N !

DIE SCHULE zeigt Erziehung und Bildung des Menschen auf dem Wege von Handwerk und Kunst. Die Schule will den bildnerisch Begabten aus dem naiven Basteln und Werken zu der Erkenntnis seiner Mittel und ihrer Gesetze und daraus zur Freiheit schöpferischen Gestaltens führen. An Schulbeispielen solcher Art mit besonderer Einstellung auf das Werkmässige werden Lehrgänge gezeigt, die von programmatrischer Bedeutung für den Kunstunterricht sind.

DIE WERKSTÄTTEN zeigen selbständige und auf den Bau bezogene Werkarbeit der Tischlerei, Holz- und Steinbildhauerei, Wandmalerei, Glas- und Metallwerkstätten, Töpfer- und Weberei. Die Kenntnis des Materials, seine Gesetze und Möglichkeiten, die Durchdringung des Handwerklichen und Formalen (künstlerische Phantasie) soll aus dem Zusammenbruch des zufälligen Werken von einst und zielloser Maschinenarbeit von heute jene Synthese herstellen, die ein Gebilde schön, neu und zweckmässig macht. Auf dem Wege solcher Gestaltung ist das Handwerk im alten Sinne heute Überbaurg, das die vollendete Maschine nicht ausschliesst, sondern erstrebt. Die Überleitung der Schulwerkstätten in produktive ist eine Frage aber auch ein Gebot der Zeit.

DER BAU zeigt das einfache Haus und seine Einrichtung. Denn Sinn und Wesen der Bauhausarbeit ist der Bau und unser unmittelbares Ziel die Gestaltung unserer Wohnstätte nach den Bodirfissen und Möglichkeiten heutigen Lebens. Der Zusammenschluss alles vorrässigen Gestaltens im Dienste einer Idee, der Bau- und Hausidee, die Zweckbeziehung und Bindung aller Teile macht kollektive Arbeit zur Notwendigkeit und damit den Bau zum Gemeinschaftsmerk. Das Siedlungsgelände des Bauhauses soll einem weitgefassten Siedlungsplan dienen, der Einzelhäuser, Bad, Spielplatz und Gärten umfasst. Das weitgesteckte Ziel des Bauhauses schliesst den metaphysischen Bau nicht aus, der über die Schönheit des Zweckvollen hinaus als wahrhaftes Gesamtkunstwerk die Verwirklichung einer abstrakten monumentalen Schönheit erstrebt.

MALEREI UND PLASTIK zeigen Einzelwerke und ihre Vereinigung und Bindung durch Architektur. Die Aufgabe der bildenden Kunst war zu allen Zeiten grossen Stils eine etbliche und sie wird es fernertin sein. Stoff und Ideen der Darstellung haben sich gewandelt ebenso wie ihre Darstellungsmittel. Mit der Heraufkunft einer neuen Baukunst ist die monumentale Kunst heute wieder im Werden, vorweggenommen oder vorbereitet im Einzelbild, das sich von architektonischen Vorstellungen lösen lässt oder auch über jegliche Beziehung sich hinwegsetzt. Solche Unabhängigkeit schafft ihm weite Spielraum und lässt es die Grenzen bildnerischen Gestaltens kühn erweitern.

DIE BÜHNE zeigt Schau-Spiele, Spiele zum Schauen verschiedener Art, in denen die Ursprünge theatralischer Kunst zum Ausdruck kommen und zu neuen Wegen der Gestaltung führen. Sie sollen einer neuen Festlichkeit zum Siege helfen, die das Leben durchdringt. Die Bühnenkunst gleich der Architektur eine synthetische Kunst ist als Welt des Spiels und des Scheins Zufuchtsort des Irrationalen.

AUSSTELLUNG VON NATUR-STUDIEN FORM- FARBE- UND MATERIE-STUDIEN MATERIALKOMPPOSITIONEN

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R. Hausmann.

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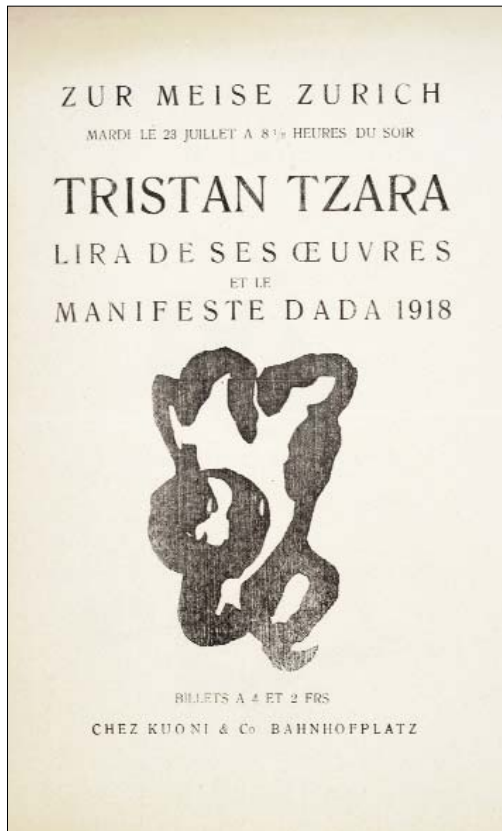
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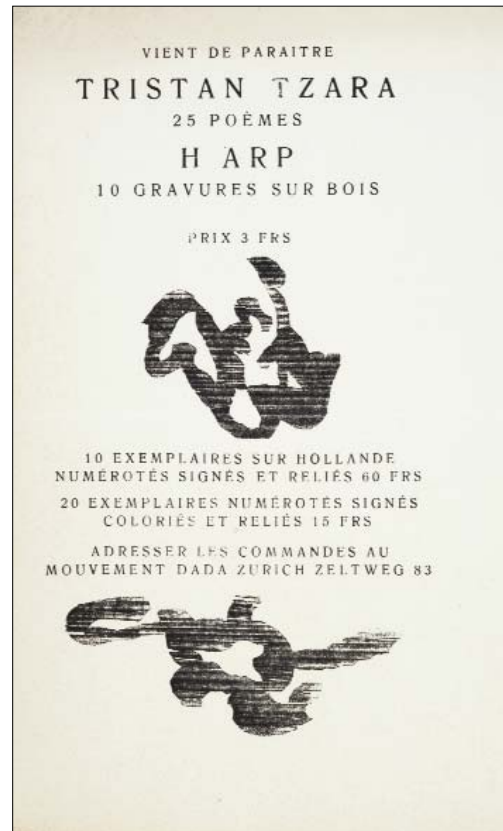
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March 2011



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1
APOLLINAIRE, GUILLAUME

Calligrammes. Poèmes de la paix et de la guerre (1913-1916). Ondes - étendards - case d'armons - lueurs des tirs - obus couleur de lune - la tête étoilée. Avec un portrait de l'auteur par Pablo Picasso gravé sur bois par R. Jaudon. 205, (3)pp. Frontis. portrait after Picasso. Lrg. 8vo. Blue boards, 3/4 black morocco gilt (Mercher). T.e.g. Unspecified numbered edition, apart from éditions de tête of 40 copies on various papers.

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

“The poets Stéphane Mallarmé and Guillaume Apollinaire thrust text beyond the convention of the traditional page, employing type not simply to emphasize the message, but to become the message itself, to construct and shape the message in a way that had not been explored before. Mallarmé’s ‘Un coup de dés n’abolira le hasard’ (1897) was far more skillfully and subtly designed by the poet than it was composed in type by his publisher. Fortunately Apollinaire’s calligrams were more effectively choreographed by Pierre-Albert Birot’s avant-garde periodical ‘SIC’ because Apollinaire’s pictorial poems were sent to the typesetter by Albert-Birot, himself no less committed than Apollinaire to finding a new means for transmitting the poetic image to the page. Apollinaire’s calligrams have no formal page, no fixed margins, no orderly

sequence of words. The poem ‘Il pleut’ rains on the page in virtual transcription of Apollinaire’s dripping pen and his rigorous cubist still life in honor of Picasso makes clear Apollinaire’s interest in effecting a new balance between order and play” (Arthur A. Cohen, in “The Avant-Garde in Print”). Even browning, as usual; a neatly bound copy. Paris (Mercure de France), 1918. \$3,500.00
Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 74ff., nos. 62-65; Poésure et peinture (Marseille, 1993) p. 68ff.; The Avant-Garde in Print Vol. 5; The Book Stripped Bare 1; Franklin Furnace 42

2
(ARP) Zürich. Zur Meise

Tristan Tzara lira de ses oeuvres et le manifeste dada 1918. Mardi le 23 juillet à 8 1/2 heures du soir. BILLETS à 4 et 2 frs chez Kuoni & Co. Announcement/prospectus. (4)pp. (single sheet folding). 3 original woodcuts by Hans Arp: one on the front (Arntz 26), two within (Arntz 27 and 13). Sheet size (as folded): 230 x 143 mm. (9 1/6 x 5 5/8 inches). Lrg. 8vo. Self-wraps. Noted within: “Vient de paraître: Tristan Tzara 25 poèmes H Arp 10 gravures sur bois. Prix 3 frs. 10 exemplaires sur hollandé numérotés signés et reliés 60 frs. 20 exemplaires numérotés signés colorisés et reliés 15 frs. Addresser les commandes au Mouvement Dada Zürich Zeltweg 3.” The catalogue “Dada in Zürich” states that, for advertising purposes, this second page was later cut from copies of the flyer, and circulated as a single sheet to promote “Vingt-cinq poèmes.”

“Über den spektakulären Abend im würdigen ‘Zunftaus zur Meise’ siehe den Bericht von Tzara in seiner



3

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

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

Zürich, 1918.

\$8,500.00

Rolandseck 7, illus. p. 44; Dada in Zürich 130-131; Almanacco Dada p. 593 (illus.); Dachy, Marc: Archives Dada/ Chronique (Paris, 2005), p. 66 (illus.); Düsseldorf 129; Pompidou: Dada 1440, illus. p. 996; cf. Dada Artifacts p. 47

3

ARP, HANS

Die Wolkenpumpe. (Sammlung "Die Silbergäule." Band 50-51 [vere 52/53].) (28)pp. Sm. 4to. Orig. wraps., printed in black with a cover design by Arp. "Cloud-Pump," Arp's first book of verse. Some of the poems were written as early as 1911; read at the Dada soirée at the Salle Kauf-

leuten, 9 April 1919, they were first published in "Dada 4-5: Anthologie Dada." A little light wear; a very nice copy. Hannover (Paul Steegemann), 1920. \$2,500.00
Rolandseck 86, illus. p. 61; Bleikasten Aa15; Dada Zürich 66; Motherwell/Karpel 196; Verkauf p. 176; Pompidou: Dada 1213, illus. p. 908; Wilpert-Gühring 3; Meyer: Paul Steegemann Verlag 26

4

ARP, HANS

Der Pyramidenrock. 70pp. Frontis. portrait of Arp by Modigliani. 4to. Printed wraps. Arp's fourth book, a collection of Dada poems. The 41-line 3-column mechanical repetition of the title on each cover, a more emphatic recasting of Duchamp's design for "New York Dada," is one of the most influential typographic inventions of the period. Even browning, as usual; a very fine copy.

Erlenbach-Zürich/ München (Eugen Rentsch) [1924].

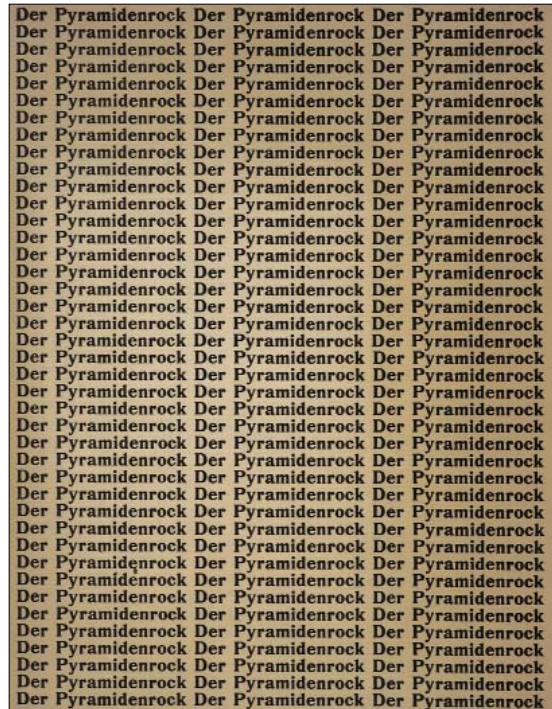
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Rolandseck 89; Bleikasten Aa29; Dada Zürich 67; Motherwell/Karpel 194; Verkauf p. 176; Düsseldorf 23; Pompidou Dada 1211, illus. p. 698; Tendenzen 3/80; The Book Stripped Bare 5; Franklin Furnace 70; Andel Avant-Garde Page Design 1900-1950, no. 138

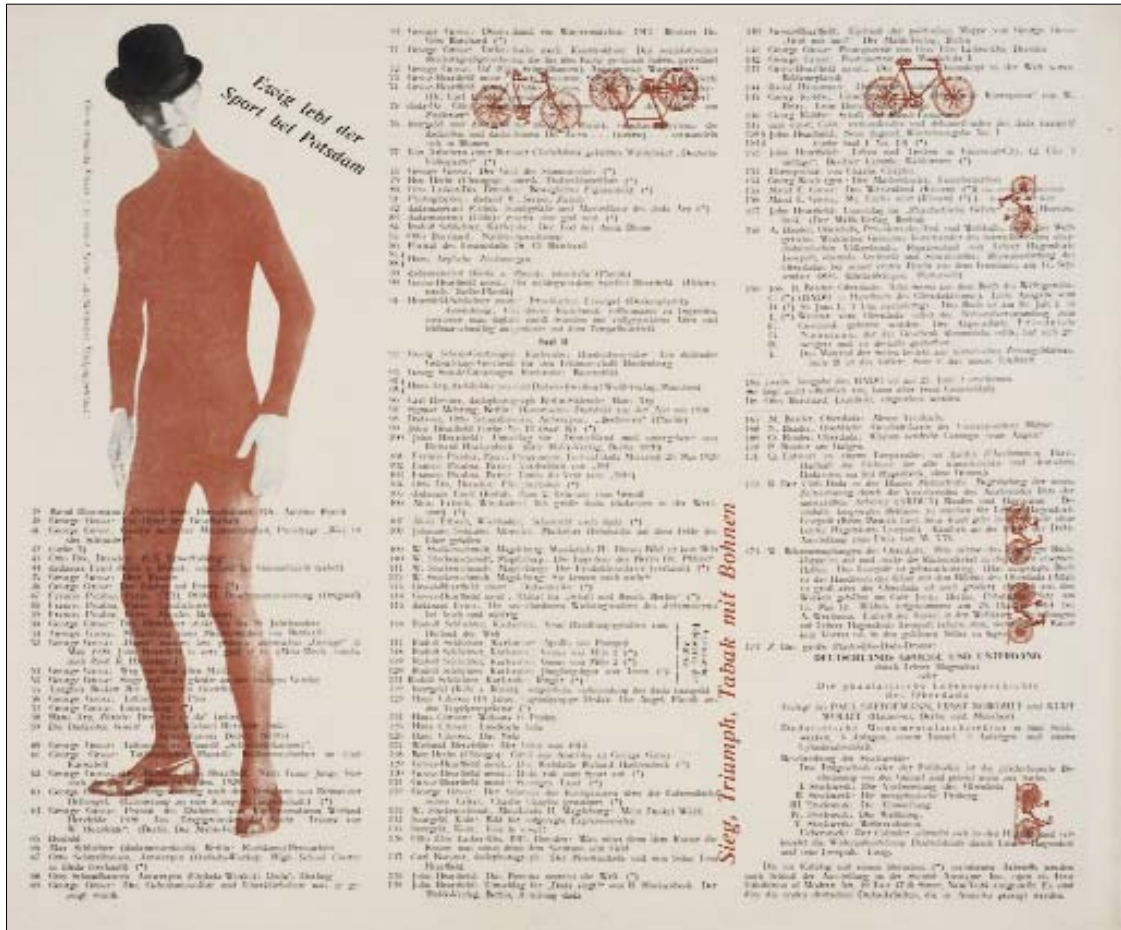
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BERLIN. KUNSTHANDLUNG DR. OTTO BURCHARD

Erste Internationale Dada-Messe. Ausstellung und Verkauf dadaistischer Erzeugnisse. Veranstaltet von Marschall G. Grosz, Dadasoph Raoul Hausmann, Monteada John Heartfield. Katalog. (4)pp. (single sheet, folding). 312 x 773 mm. (12 1/4 x 30 3/8 inches). Photomontage illustrations, including front and back covers printed in red and black (integrated with text) and 2 illustrations within. Oblong sm. folio. Self-wraps.

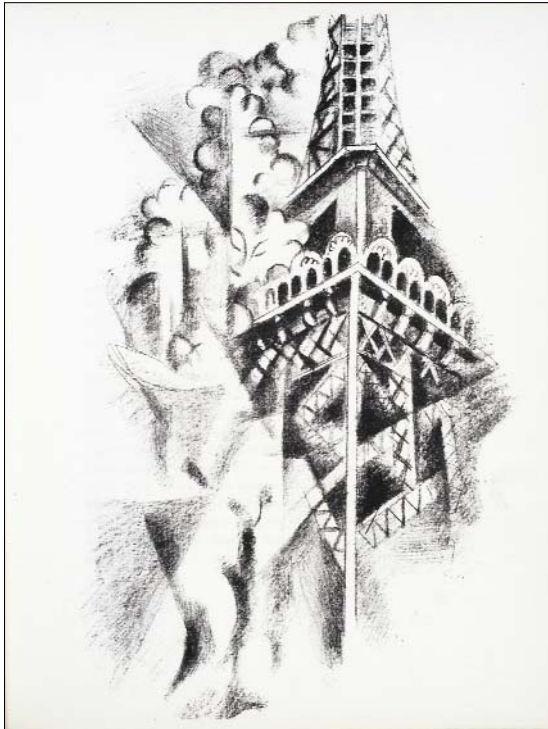


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Text by Hausmann and Herzfelde; the dramatic photomontage on the front cover by Heartfield. The poster/catalogue of the brilliantly assaultive exposition, which may qualify as the first 'environment' (as the work has come to be understood in postwar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

Heartfield, treated typographically in red, ochre and yellow ('Leben und Treiben in Universal City, 12 Uhr 15 mit tags'), a background collage on which some items of practical information were overprinted in black, as well as, upside down at the foot of the cover, a programmatic declaration by Hausmann: Dada man is the radical enemy of exploitation, the sense of exploitation produces nothing but fools and Dada man hates folly and loves nonsense! So Dada man reveals himself as genuinely real as opposed to the stinking sham of the family man and capitalist croaking in his armchair" (Chapon). Matted (open). Several minute chips at extreme top and bottom edges; indetectible expert mends at original foldlines; a remarkably fine copy, fresh and with bright color, such as is now nearly unobtainable on the market. Berlin, 1920. \$25,000.00 Ades p. 85; Dada Global 76 (2 illus.); Chapon p. 102f. (with 2 illus.); Dachy: Archives dada/ chronique p. 140 (illus.); Motherwell/Karpel 142, illus. pp. 46, 88f.; Richter p. 133; Rubin 407, illus. D80-83; Dada Artifacts 44; Pompidou: Dada 1329, illus. pp. 302, 324ff.; Washington: Dada illus. 78; Tendenzen 3/212; Stationen der Moderne 4/1 (illus.), 4/36; Franklin Furnace 80; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 166; Pachnicke, Peter & Honnef, Klaus (eds.): John Heartfield (New York, 1992), p. 85ff. (illus.)



10

6 BRETON, ANDRÉ

Nadja. 218, (2)pp., 44 photographic plates. Wraps. First edition. An unnumbered copy, designated "S.P." on the front cover. **Presentation copy**, inscribed on the half-title "A Maxime Alexandre/ à son sens très élevé/ de l'amour/ André Breton." Biro/Passeron records that Alexandre (1899-1976), a central figure in the Surrealist movement, "a participé intimement aux activités du groupe surréaliste à partir de sa création en 1924, lui apportant sa connaissance des romantiques allemands. Lors de l'affaire Aragon, il se refusa à suivre les signatures de 'Paillasse' et, avec Pierre Unik, rédigea le tract 'Autour d'un poème,' qui marque sa rupture avec des surréalistes."

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

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

Paris (Gallimard), 1928. \$1,200.00
Sheringham Aa155, Ab144; Pompidou: Breton p. 185f.; Gershman p. 7; Biro/Passeron 452, p. 296, cf. p. 16; Ades 9.92; Sanouillet, Michel: Dada in Paris (Cambridge, 2009), no. 104; Milano p. 650

7 BRETON, ANDRÉ

L'amour fou. (Collection Métamorphoses. III.) 176, (2)pp., 20 plates. Lrg. 8vo. Marbled boards, 1/2 red morocco gilt (Lavaux). Orig. wraps. and backstrip bound in, as is the errata slip. First edition: one of 1935 copies. Photographs

by Man Ray (7), Brassai (4), Cartier-Bresson, Dora Maar and others. "2 février. Parution de 'L'amour fou,' aux éditions Gallimard, avec dix-huit planches photographiques... illustrant fidèlement des passages du texte dont trois parties avaient déjà paru dans 'Minotaure' depuis 1934. 'Le surréalisme de mes images ne fut autre que le réel rendu fantastique par la vision,' précisera Brassai à propos de ces photos" (Pompidou). A fine copy.

Paris (Gallimard), 1937. \$950.00
Sheringham Aa276; Pompidou: Breton p. 235; Gershman p. 8; Ades 12.142; Biro/Passeron p. 21; Krauss, Rosalind & Livingston, Jane: L'Amour fou: Photography and Surrealism; Milano p. 653

8

(CZESCHKA) Keim, Franz

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

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

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

\$1,500.00

Pabst, Michael: Wiener Grafik um 1900 (München, 1984), p. 286ff. (illus.); Hofstätter p. 244f. (illus.); Jugendstil in Hamburg (Hamburg, 1968), p. 52f.; Turn of a Century 131

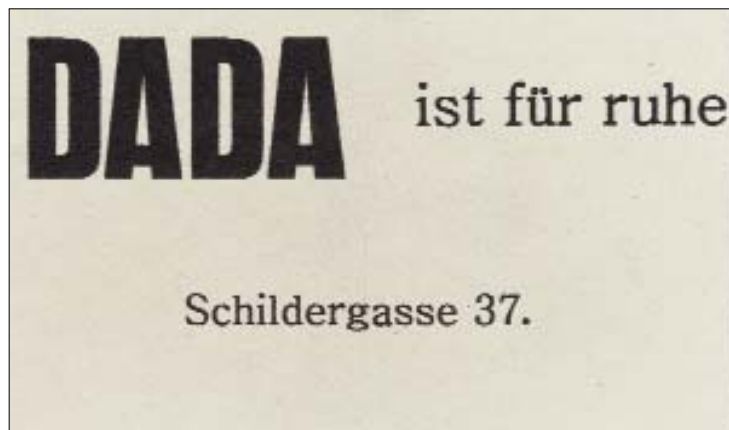
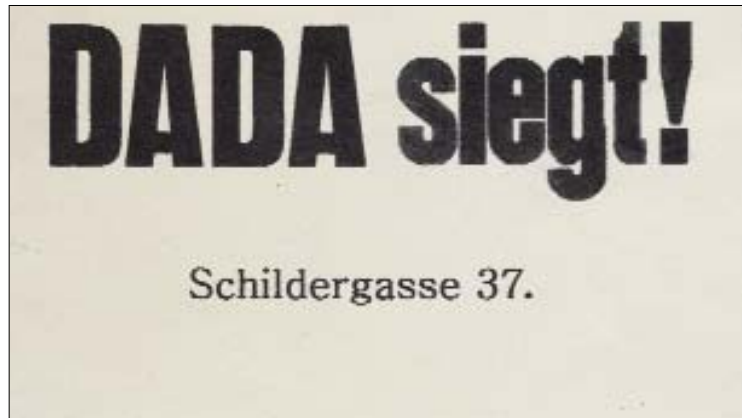
9

(DADA PAPILLONS) Köln. Brauhaus Winter

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

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

"This dada exhibition has spawned more anecdotes than any other, some of them contradictory. Certainly it opened, and ended, turbulently, and was equally eventful while it was running.... [It] was organized hurriedly, as a separate



manifestation after the montages and sculptures by Ernst and Baargeld had been removed from a juryless exhibition organised by the Artists' Union of Cologne in the Museum of Decorative Arts. They hired a glass-roofed court partly exposed to the rain at the rear of the Brasserie Winter, reached through the gentlemen's lavatory. Visitors were challenged to destroy what they didn't like, and everything stolen and destroyed was constantly replaced. Several of the works which disappeared were reproduced in "Die Schammade": Baargeld's 'Antropofiler Bandwurm,' a relief construction of odds and ends like a frying pan, cog, springs and a bell, and Ernst's wire sculpture, which has certain similarities with Janco's 'Construction,' reproduced in the Zürich 'Dada' 1. The critics tended to be bemused" (Ades). The public, however, appears more than anything else to have been disoriented. It seems that the manifestation which most scandalized the audience was not the spectacle of a young girl in first communion dress reciting obscene poetry, but a "pornographic" image reported to the police which, on investigation, proved to be a reproduction of Dürer's 'Adam and Eve' incorporated in an Ernst collage. "Dada siegt" with minuscule clean tear at left edge; "Dada ist für ruhe" almost invisibly rejoined (on the verso) along a central cut. Of utmost rarity. Köln, 1920.

\$9,500.00

Cf., regarding the Dada-Vorfrühling exhibition: Dada Global 133-134; Ades p. 105f.; Stokes, Charlotte & Foster, Stephen C. (eds.): Dada Cologne, Hanover (Crisis and the Arts: The History of Dada, Vol. 3, New York, 1997), p.

52ff.; Pompidou: Dada p. 272, illus. 273.3-5; Washington: Dada: p. 231, illus. 222; Kölnischer Kunstverein: Von Dadamax zum Grüngürtel: Köln in der zwanziger Jahren (1975), p. 30ff.; Kölnischer Kunstverein: Max Ernst in Köln: die rheinische Kunstszene bis 1922 (1980), p. 171ff.

10

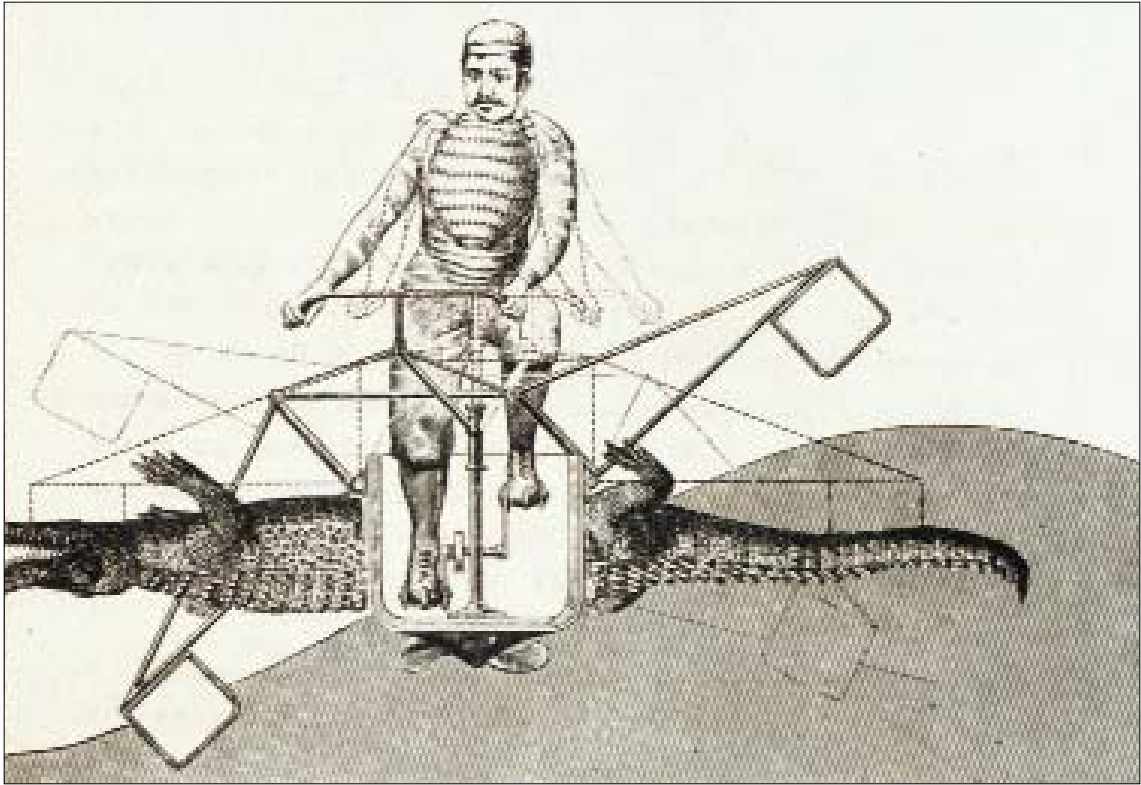
(DELAUNAY) Delteil, Joseph

Allo! Paris! Avec vingt lithographies par Robert Delaunay. 110, (6)pp., 20 original lithographs by Delaunay (including frontispiece blindstamped "Atelier R. Delaunay, Paris, 18 Bd Malesherbes" at lower left). Tissue guards. Lrg. 4to. Full black leather, gilt at spine; raised bands. Orig. wraps. bound in (slightly worn). Uncut. One of 15 roman-numeralled copies on hollande Van Gelder, from the hors-commerce tirage of 40, apart from the edition of 325 (of which 25 on Van Gelder with suites on chine, and 300 on Arches).

"Delaunay's only original book illustrations. Whereas some of the lithographs are straightforward pictorial views of Paris, others, such as the Eiffel Tower and St. Séverin, are tensely Cubist in character, recalling Delaunay's paintings of these subjects in 1909-12" (The Artist and the Book).

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

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



11

11

(ERNST) Éluard, Paul

Les malheurs des immortels. Révélés par Paul Eluard et Max Ernst. (44)pp. Frontis. and 20 full-page collages of steel-engravings by Ernst. 4to. Wraps.

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

Paris (Librairie Six), 1922.

\$7,500.00

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

12

(ERNST) Éluard, Paul

Répétitions. Dessins de Max Ernst. 51, (3)pp. 10 full-page illus. by Ernst (1 in colors) after collages of wood engravings. Lrg. 8vo. Printed plum-colored wraps., with additional collage illustration by Ernst tipped onto front wrapper, as issued. One of 350 numbered copies in all.

"Upon André Breton's invitation, Ernst sent fifty-six of his collages for his first one-man show in Paris in May 1921 at the Galerie Au Sans Pareil. Entitled 'la mise sous whisky marin,' this exhibition of Ernst's 'dessins, mécanoplastiques, plastoplastiques, peintopeintures... au-delà de la peinture' was received with great acclaim and enthusiasm by Breton and the group of Parisian Dadaists already beginning to join around him in their efforts to codify Surrealism. As a German veteran living in the British-occupied Rhineland, Ernst was prohibited from traveling to Paris, but in November Paul and Gala visited him for a week in Cologne. This meeting not only initiated a complex, intimate relationship between Ernst and the Éluards, but sparked the first of a series of extraordinary collaborations between painter and poet. While in Cologne, Éluard selected from a group of recent, independent collages eleven to accompany an edition of his short prose poems, 'Répétitions.' Constructed from fragments of black-and-white wood engravings and magazine illustrations, the collages were more unified than the earlier and generally larger Dada collages. The more integrated scale of their parts and the stylistic similarity of the source engravings themselves contributed to the increasing refinement of Ernst's cut-and-paste technique" (Rainwater). Wrappers slightly faded and worn.

Paris (Au Sans Pareil), 1922.

\$6,000.00

Hugues/Poupard-Lieussou 4; Spies/Metken 438-448; Spies: *Max Ernst Collages 180-197*; *Rainwater* 13, p. 10; *Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 3*; Fouché, Pascal: *Au Sans Pareil* (1989), no. 25; Gershman p. 18; *Dada Global* 197; Ades 8.53; Sanouillet, Michel: *Dada in Paris* (Cambridge, 2009), no. 239; Motherwell/Karpel 257; *Dada Artifacts* 137; Reynolds p. 42; Skira 111; Hubert p. 54ff.; Chapon p. 144; Andel 128; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950*, no. 407 (full-page color plate); *Tendenzen* 3/586; Düsseldorf 192; Zürich 317; Pompidou: *Dada* 1231, figs. 405-406, 712; Washington: *Dada* pl. 244

13

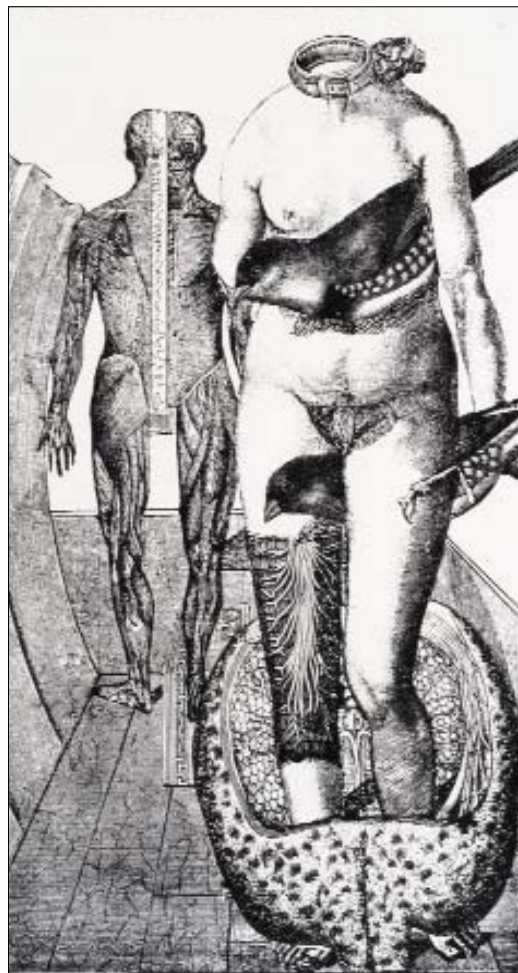
ERNST, MAX

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

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



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

Paris [Éditions Jeanne Bucher], 1926. \$5,000.00
Hugues/Poupard-Lieussou 6; *Rainwater* p. 14f., no. 20; *Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 7*; *Guggenheim* 286; *Gershman* p. 20; Ades 9.97; *Rubin* p. 180ff.; *Jean* p. 128; *Stuttgart: Hernad, Béatrice & Maur, Karin von: Papiergesänge*, no.48; *The Book Stripped Bare* 37

14

ERNST, MAX

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

"Ernst produced the first of the three collage novels in 1929 while staying at a farm in the Ardèche. He had taken with him a collection of nineteenth- and early twentieth-century magazines and journals whose wood-engraved illustrations had fascinated him for years as he browsed



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among the bookstalls of the Seine in Paris. An illness confined him to bed for a couple of weeks, and in that concentrated period of mental activity was born 'La femme 100 têtes,' a visual novel containing 147 collages that Ernst divided into nine chapters. The unusual title is a pun that relates to his Surrealist quest for multiple identities, and...establishes both the name and character of Ernst's main heroine, who has both 100 heads and is without a head at the same time: a heroine of mythic proportions, she represents the essence of womanhood who bears no single face but is constantly changing" (Evan Maurer, in *Rainwater*). A very fresh and bright copy.

Paris (Editions du Carrefour), 1929. \$6,500.00
Hugues/Poupard-Lieussou 7; Spies/Metken 1417-1563; Spies: Max Ernst Collages 272-359; Rainwater no. 21, p. 63ff.; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 10; Gershman p. 20; Ades 9.98; Reynolds p. 43; Skira 113; Villa Stuck 38; Franklin Furnace 132; Andel, Jaroslav: Avant-Garde Page Design 1910-1950, nos. 428-429

15

ERNST, MAX

Rêve d'une petite fille qui voulut entrer au Carmel. (182)pp. 69 captioned full-page illustrations after collages of steel-engravings. 4to. Dec. wraps., the front cover with Ernst illustration. Glassine d.j. (slightly chipped). Fitted clamshell box (silk over boards, 1/4 green morocco gilt). One of 1000 numbered copies, from the limited edition of 1060 in all.

The second of Ernst's three collage novels, and the least known, though, Evan Maurer has noted, "this work comprises some of Ernst's most powerful statements on the complexity of human nature, sexuality and desire." Partly unopened; a fine copy.

Paris (Editions du Carrefour), 1930. \$5,500.00
Hugues/Poupard-Lieussou 8; Spies/Metken 1587-1666; Spies: Max Ernst Collages 360-386; Rainwater 22, p. 70 (Maurer); Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 11; Gershman p. 20; Ades 11.49; Biro/Passeron 1056; Manet to Hockney 86; Villa Stuck 37; Franklin Furnace 133

16

(ERNST) Arp, Hans

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

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

Zürich (Pra Verlag), 1930. \$8,500.00
Hugues/Poupard-Lieussou 9; Spies/Metken 1672-1676; Spies: Max Ernst Collages 387-391; Rainwater 27; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 12; Rolandseck 96; Dada Global 269; Motherwell/Karpel 189; Winterthur 178; Franklin Furnace 78; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 426

17

ERNST, MAX

Une semaine de bonté, ou les sept éléments capitaux. Roman. 5 vols. (10)pp., 182 full-page plates of collages of steel engravings. 4to. Orig. printed wraps., each volume of a different color (purple, green, red, blue and yellow). Publisher's dec. carton slipcase, the front cover with mounted illustration by Ernst on green stock. One of 800 copies on papier de Navarre, from the limited edition of 816 in all, numbered in separate justifications in each volume.

Ernst's third and final collage novel, assembled in a great burst of energy in just three weeks, and much the longest and most complex, serially issued in five separate cahiers from April through December 1934. The



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work is orchestrated in seven sections, corresponding to the days of the week, and correlated also with the alchemical elements. "In the five books of *'Une semaine de bonté'*, Ernst developed a set of iconographical forms based on a wide variety of sources, including Freudian dream theory, alchemy, and his personal life experiences. Taken together, his three collage novels exhibit a poetic and pictorial genius that establishes them as some of the most extraordinary monuments of twentieth-century art. Their unique character was recognized by Breton, who proclaimed that 'it is Max Ernst's magic passes that have awakened the book, physically, from its centuries-long slumber: the pages which he has enchanted, rather than merely 'decorated' are so many eyelids that have started to flutter. It is the 'verdant paradise' of the child's first picture-book, as well as the herbarium in which every plant consents to flower a second time'" (Evan M. Maurer). Wraps. sunned at spines (extending on 2 vols. slightly onto front covers); dec. panel of slipcase a bit rubbed; otherwise fresh and crisp. This copy is **accompanied by a complete set of unbound printer's sheets of the plates for the dernier cahier**: 12 leaves with a total of 48 compositions, printed two on each side, on the same stock as the book. Never trimmed or folded, these sheets (measuring 280 x 435 mm., 11 x 17 5/8 inches) are part of a group found bundled in brown paper, reportedly from the Roland Penrose estate, and the Mayor Gallery.

Paris (Jeanne Bucher), 1934. \$6,500.00
Hugues/Poupard-Lieussou 11; Spies/Metken 1904-2085; Spies: Max Ernst Collages 427-518; Rainwater 33a and pp. 78-91; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 16; Ades 12.150; Hubert pp. 269-286; Franklin Furnace 134; Reynolds p.

44; Stuttgart 76; Villa Stuck 36; Milano p. 651; Castleman p. 161; Logan Collection 107; Andel, Jaroslav: Avant-Garde Page Design 1910-1950, nos. 430-431

18

ERNST, MAX & Éluard, Paul

A l'intérieur de la vue. 8 poèmes visibles. 113, (15)pp. 39 illus. (after collages of steel-engravings), of which 7 delicately colored by hand in blue, yellow, rose, and red-washes. Initial letters and subtitles in purple throughout. Dec. wraps., printed in purple, red and orange after a design by Ernst. One of 600 copies on Alma Marais, from the limited edition of 610 in all, the illustrations printed by Mourlot Frères.

"Les 8 poèmes visibles de Max Ernst composés en 1931 ont été, aussi fidèlement que possible, illustrés par 8 poèmes visibles de Paul Eluard en 1946" (from the justification statement). "For Ernst and the poet Paul Éluard, the eye represented what they called the 'interior of seeing,' a phrase that can be read as a metaphoric description of Surrealist aesthetics. They used the phrase in the title "A l'intérieur de la vue: 8 poèmes visibles" (The Interior of Seeing: Eight Visible Poems), a book created in 1931 and published in 1947, which also includes a dreamlike image of two rows of eyes facing each other. In 1934 the same phrase and image then appeared in the collage novel 'Une semaine de bonté'" (Andel). Backstrip lightly browned; a fine copy.

Paris (Pierre Seghers), 1947. \$3,750.00
Hugues/Poupard-Lieussou 20; Spies/Metken 1808-46; Spies: Max Ernst Collages 407-425; Rainwater 31; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 14; Beyond Painting 70; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 328f., no. 432 (full-page color plate).

19

(KESSELS) Guislain, Albert
 Bruxelles. Atmosphère 10-32. Photos de Willy Kessels. 316pp., 31 heliogravure photographic plates (some with photocollages or multiple illustrations). Stout 8vo. Photo-illus. wraps. Partly unopened; slightly shaken; a few light pencilled annotations.
 Paris/Bruxelles (L'Églantine), 1932. \$175.00

20

(LECK) Andersen, H. C.
 Het Vlas. Uit het deensch vertaald door Marie Nijland-van deer Meeer de Walcheren. Geteekend en gekleurd door B. v.d. Leck. (1), 10, (1)ff. Prof. illus. with elements in color. Sm. 4to. Orig. self-wraps., designed by the artist. Clamshell box (cloth with leather label). Edition limited to 500 numbered copies. Entirely designed by Bart van der Leck, the work is set in his geometric type-face and illustrated with similarly broken illustrations and with bars and blocks of red, yellow and blue in varying sizes.

This edition of Hans Christian Andersen's fairy tale, "The Flax," is one of the very rare instances of de Stijl book illustration. "Het Vlas' (The Flax) is one of the most important examples of de Stijl art in book illustration. Bart van der Leck was a member of the de Stijl movement founded in 1917 by Theo van Doesburg and Piet Mondrian. It held that art be considered part of universal harmony, universality be anti-subjective in nature, form be abstracted, and color reduced to the primary colors of red, blue and yellow" (Johnson). Title-page with discreet signature and a little light foxing; in general a fine, clean copy.

Amsterdam (De Spiegel), 1941. \$3,500.00

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



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21

(LÉGER) Cendrars, Blaise

J'ai tué. Prose par Monsieur Blaise Cendrars et 5 dessins de Monsieur Fernand Léger. (34)pp. 5 compositions by Léger, including 2 hors texte and 1 on front cover, printed in red and blue (the cover with yellow pochoir). Text printed in red. Sm. sq. 4to. Orig. wraps., with front cover pochoir composition by Léger in blue and yellow. Slipcase (blue boards) with plexiglass and blue calf chemise (Mercher). One of 300 numbered copies on uncut vergé à la forme, from the limited edition of 353 in all. Typography and printing by François Bernouard.

"In August 1914, Fernand Léger was mobilized as a sapper in the Engineers Corps. After being gassed at Verdun on the Aisne front, he was hospitalized until his discharge in January 1918. With the war experience lingering in his mind as a source of imagery, Léger's first project upon recovery was the creation of illustrations for "J'ai tué" ("I have killed"). This small anti-war book was written by Cendrars who, as a corporal on the Somme, had lost an arm in the Champagne offensive of September 1915. Cendrars laments the stupidity of war, describing how the world's resources are mobilized to support all men, and ends the work with a ruthless confrontation between two men: 'Eye for eye, tooth for tooth. It's up to us two, now. To blows with fist, to blows with knife. No mercy. I leap on my antagonist. I give him a terrible blow. His head is almost cut off. I have killed the Boche. I was more lively and rapid than he. More direct. I struck first. I have the sense of reality, I poet. I have acted killed. Like him who would live.' Boldly printed in blue and red, evoking the French tricolor, the book reproduces, photomechanically, five drawings executed by Léger at Verdun in 1918. Though not specifically drawn as companions to the prose-poem, these dehumanized war images match the brutal action and are visually equivalent to Cendrars' powerful, machine-gun writing. The use of inexpensive stenciling to superimpose the title in yellow on the blue cover plate was probably Cendrars' suggestion since Sonia

Delaunay had used this technique in 1913 for their successful collaboration, 'La prose du Transsibérien et de la Petite Jehanne de France'" (Donna Stein, in "Cubist Prints/ Cubist Books").

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

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

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

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

22.

(LÉGER) Cendrars, Blaise

La fin du monde, filmée par l'ange N.-D. Roman. Compositions en couleurs par Fernand Léger. (58)pp. 22 colored pochoir compositions and ornaments by Léger. Lrg. 4to.

Orig. dec. wraps. Glassine d.j. One of 1200 copies on vélin Lafuma, of a limited edition of 1225 copies (many of which are thought to have been lost or destroyed due to difficulties with the pochoir printing). Léger's most brilliant venture in book illustration, inspired by the anarchic, Americanized cosmology of Cendrars' scenario. Wraps reinforced and somewhat worn; intermittent light wear.

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

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

23

(LÉGER) Goll, Iwan

Die Chapliniade. Eine Kinodichtung. Mit vier Zeichnungen von Fernand Léger. 42, (2)pp. 4 full-page cubist designs by Léger. Sm. 4to. Dec. boards designed by Hans Blanke, printed in black with appliques in pink and green.

"Au cours de son séjour en Suisse durant la guerre, [Goll] avait commencé à écrire en français et à lire avec attention la nouvelle poésie française, celle de Guillaume Apollinaire et de Blaise Cendrars. Cela n'est pas été sans réorienter un peu son inspiration: 'la Chapliniade,' sous-titré 'poème cinématographique,' est un dialogue lyrique consacré à l'acteur Charlot. Goll en fera lui-même une adaptation française qui paraîtra en 1923, toujours





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accompagnée des dessins de Fernand Léger” (Paris/Berlin). Binding slightly worn; a fine copy. Dresden (Rudolf Kaemmerer), 1920. \$950.00
Saphire p. 299; *Splendid Pages* p. 187; *Centre Georges Pompidou: Paris-Berlin, 1900-1933*, p. 468 no. 81; *Raabe/Hannich-Bode* 86.12; *Wilpert/Gühring* 17

24

(MAN RAY) Cocteau, Jean

L'ange Heurtebise. Poème, avec une photographie de l'ange par Man Ray. (38)pp. Heliogravure frontispiece by Man Ray, loosely inserted, as issued. Folio. Printed wraps. Signatures and frontispiece loose, as issued. One of 250 numbered copies on vélin d'Arches à la cuve, from the limited edition of 355. The photograph of the angel is a stunning Rayogram (295 x 235 mm., with large margins), printed in a very rich gravure. Cocteau's remarkable poem, a spiritual fantasy, arose from an anguished dream in which he was tormented by an angel/incubus of this name. Covers slightly dusty; a fine copy. Paris (Librairie Stock), 1925. \$4,000.00
Splendid Pages p. 188; *Paris/Berlin: Annexe* 540

25

MARINETTI, F.T.

Les mots en liberté futuristes. 107, (9)pp., including 4 folding plates (extending, when opened, to 363 mm., or ca. 14 1/4 inches). Wraps., printed in red and black. Glassine d.j. The great masterpiece of Futurist typographic expression; the folding plates present the most famous of all *parole in libertà*. Partly unopened. Light browning, a two short splits in the folding plates; a fine copy. Milano (Edizioni Futuriste di "Poesia"), 1919. \$3,750.00
Salaris p. 48; *Falqui* p. 45; *Jentsch, Ralph: The Artist and the Book in Twentieth-Century Italy*, p. 328; *Pompidou: Dada 1261; Franklin Furnace* 44; *Spencer* p. 24f.; *The Avant-Garde in Print* 1.3, 1.4, 4.1; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, p. 104f., nos. 101, 104; *Johnson, Robert Flynn: Artists' Books in the Modern Era* 31; *Splendid Pages* p. 189, fig. 56

26

(MOI VER)

The Ghetto Lane in Wilna. 65 pictures by M. Vorobeichic. Preface by S. Chnéour. (Schaubücher 27.) 7, (1), 6, (2)pp., 64 plates with 65 halftone photographs. Photo-illus. boards, 1/4 cloth. Publisher's cellophane d.j. (small chips). The English-language edition of "Ein Ghetto im Osten (Wilna)," with parallel texts in English and Hebrew. "Even more so than 'Paris,' 'Ein Ghetto im Osten' was ostensibly a documentary book, but as he had done in his view of the French city, Moï Ver could not resist pushing the envelope of the documentary form. Once again, he used a variety of New Vision strategies, the most obvious being to take many images from upstairs windows looking on to the narrow streets of Vilnius's old Jewish quarter" (Parr/Badger). A fine, bright copy. Zürich/Leipzig (Orell Füssli), 1931. \$850.00
Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. 1, p. 130

27

PARIS. LIBRAIRIE JOSÉ CORTI

Livres et publications surréalistes. 15, (1)pp. 12 photographic portraits in 12mo., bound in hors texte. Self-wraps. with cover by Max Ernst. Full listings of available and out-of-print publications for each of 12 Surrealist writers, along with excerpted critical commentary; the final page bears the famous "Lisez: Ne lisez pas" list of famous writers. Max Ernst's specially designed front cover is one of his most memorable steel-engraved collages. Dates of the catalogue, from reliable authorities, range from 1929 (Ades) to 1932 (Sanouillet, Rubin). A fine copy. Paris, n.d. [1932?] \$950.00
Hugues/Poupard-Lieussou 117; *Spies: Ernst Collages* 392; *Biro/Passeron* p. 105 (illus.); *Ades* 9.88; *Sanouillet, Michel: Dada in Paris (Cambridge, 2009)*, no. 779; *Rubin* 4; *Milano* p. 650

28

(SCHLEMMER) Weimar. Staatliches Bauhaus

Die erste Bauhaus-Ausstellung in Weimar. Juli bis September 1923. Single sheet, folding, lithographed in yellow, red and blue. Fully opened: 200 x 598 mm. (7 7/8 x 23 1/2 inches). Self-wraps., folding (as issued). Lrg. oblong 4to. Brilliantly designed by Schlemmer, with his famous profile composition on the front cover, and elaborately deployed color typography throughout, this prospectus for the first Bauhaus exhibition is one of the most appealing of all Bauhaus ephemera. It is also a great rarity, as the edition—which contains a manifesto by Schlemmer with the provocative exhortation that the school become a 'Cathedral of Socialism'—was suppressed by the Bauhaus Meistererrat for political reasons. This is one of a handful of copies which had already gone into circulation, causing an uproar, before the edition was destroyed. Matted (open). Discreet vertical foldlines, indetectibly reinforced by Christa Gaehde; slightest wear; a very fine example. Weimar, 1923. \$9,500.00
Fleischmann p. 73ff.; *Bauhaus-Archiv: Das A und das O des Bauhauses (Berlin, 1995)* no. 21, illus. 47-50; *Staatgalerie Stuttgart: Oskar Schlemmer (1977)*, no. 526
 SEE COVERS

29

(TEIGE) Nezval, Vítěslav

Praha s prsty deste. Obálka, frontispice, a typografická úprava: Karel Teige. Vazba: Frantisek Muzika. 204, (2)pp. 3 collage illustrations (1 halftone plate) by Teige, including

frontispiece and pictorial title-page; 1 lettrine (Teige).
 Typography by Teige. Lrg. 8vo. Dec. wraps., designed by
 Teige, printed in pink and black. Acetate d.j. Teige's col-
 lage illustrations for this collection of poems by Nezval are
 a classic instance of the Surrealist fascination with hands:
 gigantic hands holding a violin through the window of an
 apartment; an obsessional image of hands washing;
 hands tilting open a façade, with keys and a fantastical
 female cyclops. A fine copy.
 Praha (Fr. Borovy), 1936. \$500.00
Primus 274, illus. 215, 217

30
TSCHICHOLD, JAN

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

31
VORDEMBERGE-GILDEWART, FRIEDRICH

Millimeter und Geraden. (24)pp., printed on white Hol-
 land van Gelder and pink Pannekoek Renaissance
 papers. 3 tipped-in halftone plates; 1 line-drawn com-
 position (reprinted on front cover). Folio. Portfolio: all
 contents loose, as issued, within dec. wrapper,
 designed by the artist. Glassine d.j. (chips).
**Vorzugsausgabe: one 10 copies signed and num-
 bered in the colophon** by Vordemberge-Gildewart,
 the from limited edition of 85 copies in all (including 10
 hors commerce).
 The Dutch artist Friedrich Vordemberge-Gildewart (1899-
 1962), a member of De Stijl, Abstraction-Création, and
 Schwitters' Ring Neue Werbegestalter, was a pioneer of



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modernist typography, as well as a painter. This beauti-
 fully designed volume of poems and Constructivist
 drawings and paintings—dedicated to ‘the white line in
 my yellow painting’—was privately published by
 Vordemberge-Gildewart himself during the war, while
 working on a series of large paintings in a new tonality
 which greatly excited him. According to the Wiesbaden
 catalogue, part of the edition was destroyed, and copies
 were already very scarce by the end of the war, such
 that in 1946 the artist wrote Kurt Schwitters saying that
 he hoped he could put together one for him from loose
 sheets, since the edition itself was entirely gone. A little
 light wear.

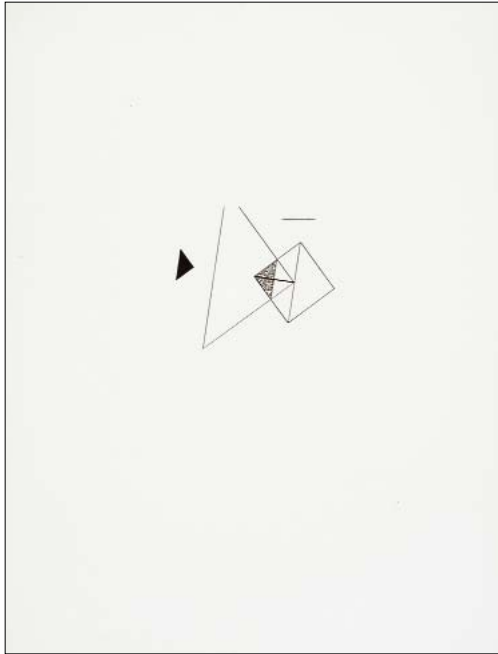
Amsterdam (The Artist), 1940. \$4,000.00
*"Typographie kann unter Umständen Kunst sein":
 Vordemberge-Gildewart Typographie und Werbegestal-
 tung (Landesmuseum Wiesbaden, 1990), no. T440*

32
VORDEMBERGE-GILDEWART, FRIEDRICH

Époque néerlandaise. Préface: Jean Arp. (Collection "Édi-
 tions Duwaer." 2.) (36)pp., 25 tipped-in plates (12 color;
 several folding). 17 illus. hors texte. Sm. folio. Portfolio:
 signatures loose, as issued. Wraps. Glassine d.j. An
 unnumbered copy, from the limited edition of 300. Letter-
 press typography by the artist. Texts by Friedrich Vordem-
 berge-Gildewart (including his significant "abstrakt-
 konkret-absolut"), Ozenfant, Vantongerloo, Van Doesburg
 and others, in German, French and English. A superbly
 designed volume, published in memory of Frans Duwaer.
 Ex libris on front flyleaf.

Amsterdam (Éditions Duwaer), 1949. \$1,650.00
*"Typographie kann unter Umständen Kunst sein."
 Vordemberge-Gildewart Typographie und Werbegestal-
 tung (Landesmuseum Wiesbaden, 1990), p. 42, T444
 (with 6 illus.)*





31

33

WENDINGEN

Maandblad voor bouwen en sieren van "Architectura et Amicitia." Onder redactie van J. Gratama, R.N. Roland Holst, H. Th. Wijdeveld, J.B. van Loghem, W.M. Dudok, et al. Vols. I-XII, 1918-1931, in 116 issues (all published). Most prof. illus. Large folding woodcut enclosure by C. A. Lion Cachet, printed on tissue, loosely inserted, as issued, in Vol. II, No. 7/8 (often lacking). Sm. sq. folio. Dec. wraps., stitched with raffia, as issued. Japanese-bound. The series is housed in a set of six fitted clamshell cases (heavy boards, 1/4 blue leather with gilt red leather labels). Edition of between 650 and 1300 copies. Texts by J. Badovici, P. Behrens, A. Behne, H.P. Berlage, E. Gordon Craig, A.M. Hammacher, J. Hoffmann, J. v. Krimpen, J.L.M. Lauweriks, R. Mallet-Stevens, E. Mendelsohn, C. Morgenstern, L. Mumford, G.J. Nathan, J.J.P. Oud, H. Poelzig, R.N. Roland Holst, A. Roller, L.H. Sullivan, F.L. Wright, H. Th. Wijdeveld, et al. Cover designs by E. Lissitzky, Lauweriks (2), Roland Holst (7), J. Toorop, Wijdeveld (11), S. Jesserun de Mesquita, J. Gidding, W. Dudok (2), V. Huszar and others.

A complete run of the highly important, beautifully designed review, famous primarily for its focus on modern architecture and design. Special numbers on Frank Lloyd Wright (in seven issues), Hoffmann, Mendelsohn, Eileen Gray, Toorop (2), Klimt, Berlage's project for the Haags Gemeentemuseum, Zadkine, Rivera, Feininger, Thorn Prikker, woodcuts, ancient oriental art and architecture, worker housing, "Kristallen, wonderformen der natuur," scenography, and many other subjects. The magnificent Lissitzky cover for Vol. IV No. 2 is one of his greatest compositions.

We quote at length from Stephen Heller's discussion of the review in "Merz to Emigre and Beyond":

"In Holland, the birthplace of De Stijl, modernism took various routes that ran the aesthetic gamut from hybridized Art Nouveau to systematic rationalism. Somewhere

between these poles was the magazine 'Wendingen' (Upheaval), one of the principal sources for chronicling the history of twentieth-century design and architecture. Published between 1918 and 1931, virtually all of its 116 issues were edited and designed by Hendrik Theodorus Wijdeveld (1885-1989), a Dutch architect and designer who trained under Gropius and Frank Lloyd Wright. Influenced by Nieuwe Kunst (Dutch Art Nouveau), 'Wendingen' was resolutely eclectic in design and content, and gave equal coverage to Expressionist, individualist and even mystical sensibilities. In contrast to Van Doesburg's 'De Stijl' (which pre-empted 'Wendingen' by three months), Wijdeveld's journal was superficially extravagant, unrepentantly decorative and devoutly geometric—yet totally avant-garde.

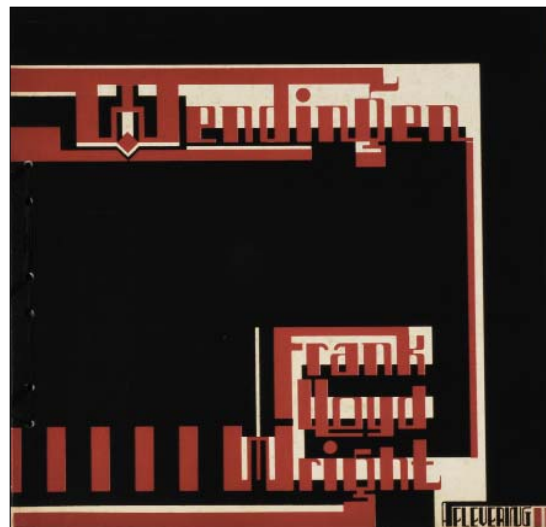
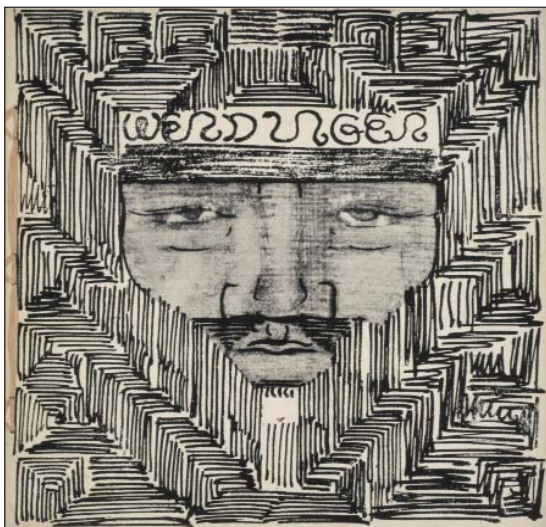
"'Wendingen' was printed in an unprecedented square format (34.25 cm., 13 1/2 in.) on high-grade paper; each page was on one side of a sheet that was folded into two pages in a Japanese block-bookbinding process. Though it did not advance orthodox New Typography, 'Wendingen' published covers by some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

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

Amsterdam, 1918-1931.

\$30,000.00

Firenze. Palazzo Medici-Riccardi: Wendingen 1918-1931. Documenti dell'arte olandese del Novecento (1982); Le Coultre, Martijn F.: Wendingen: A Journal for the Arts, 1918-1932 (Princeton, 2001); Heller, Steven: Merz to Emigre and Beyond (London/New York, 2003), p. 98ff. (illus.)



DAS STAATLICHE BAUHAUS

LEITUNG

WALTER GROPIUS

SYNDIKUS

EMIL LANGE

LEHRENDE MEISTER

FÜR DIE FORMLEHRE

LYONEL FEININGER, WALTER GROPIUS, JOHANNES ITTEN
WASSILY KANDINSKY, PAUL KLEE, GERHARD MARCKS
GEORG MUCHE, OSKAR SCHLEMMER, LOTHAR SCHREYER
GERTRUD GRUNOW

FÜR DIE WERKLEHRE

HEINRICH BEBERNISS, HELENE BÖRNER, CHRISTIAN DELL
ANTON HANDIK, JOSEF HARTWIG, MAX KREHAN
EMIL LANGE, ADOLF MEYER, CARL ZAUBITZER

DIE ERSTE BAUHAUS- AUSSTELLUNG IN WEIMAR JULI BIS SEPTEMBER 1923

