

## Electronic List 143

# A Holiday Miscellany Rare Books, Drawings and Prints

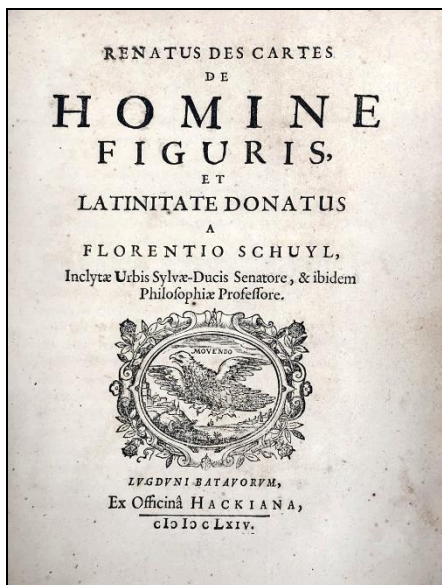
Part One: 17th to 19th Century (item nos. 1-20)

Part Two: 20th Century Art (item nos. 21-37)

Part Three: Iranian Photobooks (item nos. 38-54)

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### Part One: Seventeenth to Nineteenth Century



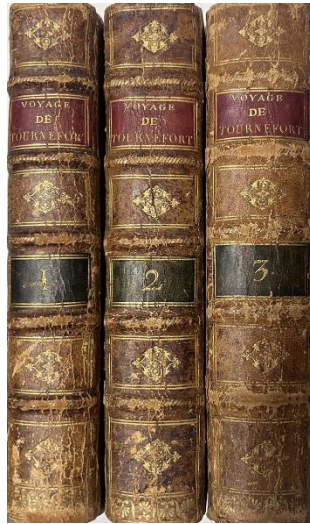
- 1 **DESCARTES, RENÉ. De homine, figuris.** Et latinitate donatus a Florentio Schuyl. (38), 121 [i.e. 123] , (1)pp., 10 plates (2 folded, and two with overlaid movable flaps). 58 woodcut and engraved illus. Woodcut title-page device; head- and tailpieces. Sm. 4to. Full contemporary vellum. Second edition of the first European work on physiology, and the first mechanical account of bodily functions. Written by Descartes in the early 1630s, he was ready to publish in 1633, but delayed the publication when he learned of Galileo's condemnation by the Catholic Church. He continued to correct and amend the manuscript, which was then translated into Latin by Florentius Schuyl, and published posthumously in 1662. The two plates with movable flaps are present. Ownership inscription, "Ex-libris Vincenorij [-?] de Ambra, 1670" Lugduni Batavorum (Ex Officinâ Hackiana), 1664. \$4,500.00
- Guibert: *Descartes. Bibliographie des oeuvres* (1976), pp. 196-97.



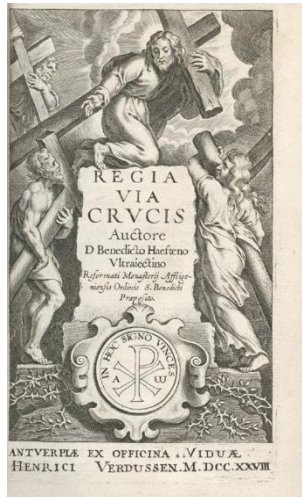
- 2 **MENTZEL, CHRISTIAN. Kurtze chinesische Chronologia oder Zeit-Register aller chinesischen Kayser.** Von ihrem also vermeinten Anfang der Welt bis hieher zu unsern Zeiten, des nach Christi unsers Seligmachers Gebuhrt 1696sten Jahres, in einer richtigen Ordnung von Jahren zu Jahren, mit ihren rechten Characteren, Nahmen und Beschreibungen, auch mit zween chinesischen erklärten Tafeln der vornehmsten Geschichten von ihrem Anbeginn der Welt. Gezogen aus der Chineser Kinder-Lehre Siao Ul Hio oder LUN genante. Nebst einem kurzen Anhang einer Moscovitischen Reise. Beschreibung in Lande nach China, in den 1691/ 94 und 95ten Jahren/ von dem Moscovitischen Gesandten Johann Adam Schrenck. vorgefelter von **CHRISTIANO MENTZEL, P.&Med.D.** Churf. Brandenburg. Rhat und Leib-Medicus Sen. Berlin/ Verlegt Johann Michael Rüdiger / Buchh. Dabst ist gedruckt bey Carlstoffschen Waisen/ Anno 1696.
- Berlin (J.M. Rüdiger), 1696. \$4,500.00  
Cordier: Sinica I.559f.; Walravens 99; NDB XVII.94ff.



- 3 **ENGUERA, PEDRO. Breve tratado de relojes solares, en el qual con facilidad se hallará la practica de los Reloxes Horizontales, y Verticales, sin declinacion y con ella.** Compuesto por Don Pedro Enguera, Maestro de obras del Juzgado de Quiebras y Alarife de Madrid. (16), 62pp., 5 folding engraved plates (plate 2 missing the outer fold). Signatures 118, A-D8. 8vo. 20th-century vellum, titled at spine. **Bound with an illustrated manuscript:** *Annotaciones mas indibduales, Acerca de lo dicho para mayor inteligencia con otras inventiones. III.* Title-page & 124 unnumbered pages. 25 drawings & figs. in text. WorldCat lists only a single copy of this edition (Biblioteca Nacional de Chile) with 4 plates. En Madrid (En la Imprenta de Angel Pasqual Rubio), 1723. \$650.00



- 4 **TOURNEFORT, JOSEPH PITTON DE. Relation d'un voyage du Levant, fair par ordre du Roy.** Contenant l'histoire ancienne et moderne de plusieurs isles de l'archipel, de Constantinople, des côtes de la Mer Noire, de l'Arménie, de la Georgie, des frontières de Perse, & de l'Asie Mineure.... 3 vols. (22), 379, 448, 404, (60)pp., 153 engraved plates, plans and maps (6 folding). Stout 8vo. Eighteenth-century French tree-calf gilt, raised bands, with red and green morocco lettering pieces. A.e.g. Second edition of the work, published in the same year as the Paris first edition, in quarto; a third edition was issued in 1718 (Amsterdam), as was an English translation. "The botanist Pitton de Tournefort was sent on a mission to the Levant by Louis XIV in 1700. He was accompanied by the artist Claude Aubriet and the doctor Gundelsheimer. Pitton de Tournefort traveled extensively in the Archipelago, visiting most of the islands in the Cyclades... He also spent a considerable period in Crete before going to Constantinople and Asia Minor, the coasts of the Black Sea and then overland through Armenia to Persia. The travellers returned to Paris in June 1702.... The text takes the form of letters to M. de Pontchartrain, who sponsored Pitton's mission. The very fine plates are after Aubriet's drawings, and illustrate costumes, botanical and zoological specimens, views and maps" (Leonora Navari, in the Blackmer catalogue). An elegant copy. Lyons (Anisson et Posuel), 1717. \$3,500.00  
Cf.: Blackmer 1318; Hilmy II.292; Atabey 960; Cox I.221; Weber 458; Brunet V.903; Graesse VII.180f.; Wilson p. 230



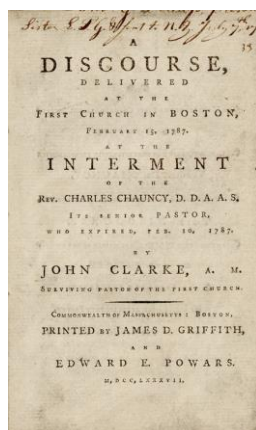
- 5 **(RUBENS) Haften, Benedictus van. Regia via crucis.** Auctore d. Benedicto Haefteno Ultraiectino. Reformati Monasterij Affligeniensis Ordinis S. Benedicti Praeposito. xvi, 404, (24)pp. Engraved title-page after Peter Paul Rubens. 38 full-page emblematic engravings, engraved head- and tail-pieces, printer's device to penultimate leaf. 19th century marbled boards, 1/4 red morocco gilt in five compartments with vellum label. Ample margins. First published in 1635, this important counter-reformation devotional emblem book guided readers through the stations of the cross. Haften commissioned Rubens to design the title-page, which was engraved by Cornelis Galle at the artist's request. The 38 engravings within the text were executed by the atelier of the Galle family. This copy lacking the half-title. Bookseller's inkstamp to the front free endpaper. Antwerp (Ex officina Viduae Henrici Verdussen), 1728. \$650.00  
Landwehr: Emblem Books in the Low Countries 271; Praz p. 361





- 6 **MERINO DE JESUCRISTO, ANDRÉS. Escuela paleographica, ó de leer letras antiguas, desde la entrada de los Godos en España hasta nuestro tiempos.** Title-page, (32), 443, (1)pp. Engraved title, 59 engraved plates. 4 text illus. Folio. Contemporary Spanish mottled calf, the spine gilt in compartments. The first edition of this beautiful Spanish writing book. "Contiene bellissime tavole incise da Francisco Assensio. Quest'opera di insegnamento paleografico è composta innanzi tutto da 29 tavv. di iscrizioni eseguite da Padre Andres, con antichi caratteri dal 4º secolo in poi, con uno sguardo al moderno alfabeto" (Bonacini). Bonacini goes on to quote a commentary on the book by Maggs Bros. "An extremely interesting transcript of Julius Caesar's will is given in the old Roman characters, such as Mabillon had published.... Curious hieroglyphics are also reproduced from ancient Spanish coinage and an interesting chapter is devoted to early Gothic and Moorish money; while the alphabet and various signs and contractions are deciphered from the Saxon, Gothic, Runic, Ulfilan, Roman, Greek and French characters, with passages from old Castilian, Catalan and Valencian manuscripts." Father Andrés Merino (1730-c. 1787) taught at the Escuelas Pias in Castile, and had made an intensive study of paleography. A fine, tall copy, in fresh condition. Ex libris D.F.F. de Navarette. Madrid (D. Juan Antonio Lozano), 1780. \$2,200.00

Bonacini 1168; Palau 165667; Salva 2325; Palha 485; Cotarelo y Mori 706; Jammes 75



- 7 **CLARKE, JOHN C. A Discourse Delivered at the First Church in Boston, February 15, 1787, at the Internment of the Rev. Charles Chauncy, D.D.A.A.S.** Its senior pastor, who expired, Feb. 10, 1787. 34, (6)pp. Glued into later wrappers. Includes a catalogue of the works of Dr. Chauncy. With the half-title. Boston (James D. Griffith and Edward E. Powars), 1787. \$175.00

Evans 20273





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

Literature: De Leiris, Alain: *The Drawings of Édouard Manet* (Berkeley/Los Angeles, 1969), no. 228 ("Chats"); Rouart, Denis & Wildenstein, Daniel: *Édouard Manet: Catalogue raisonné* (Lausanne/Paris, 1976), Vol. II, p. 218, no. 618 (with illus.); cf. Guérin, Marcel: *L'œuvre gravé de Manet* (Paris, 1944), no. 74 (with illus.); cf. Philadelphia Museum of Art: *Édouard Manet 1832-1883. Catalogue* by Anne Coffin Hanson (Philadelphia, 1966), no. 90

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

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

Paris, 1868.

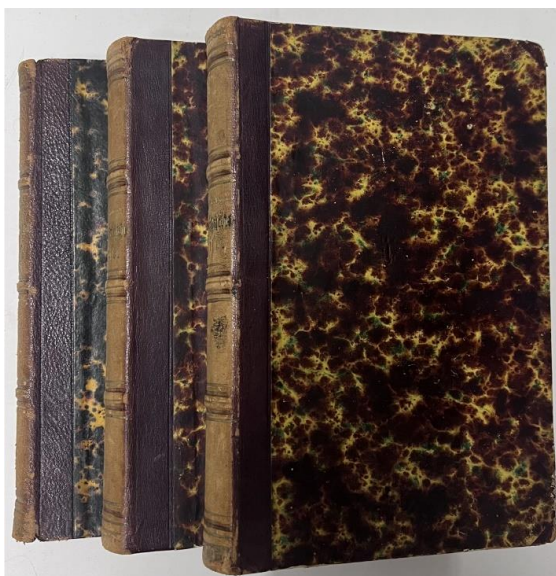
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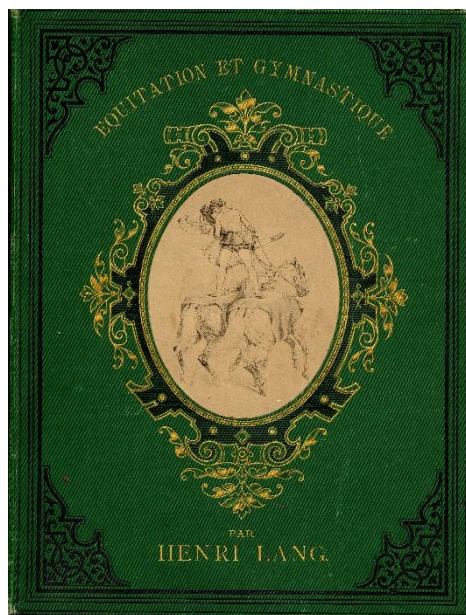
- 11 **LHÉRITIER [Thomas Romain]. Comiques du Palais-Royal.** 16 original watercolors, each signed "Lh" in pencil within the composition, tipped onto windowed album leaves. Average dimensions: 200 x 148 mm. (ca. 7 7/8 x 5 3/4 inches). Contemporary full gilt embossed leather (partial split at one hinge, light rubbing). New fitted cloth clamshell case. This cavalcade of finished watercolor caricatures consists of a unified series of 15 compositions, each on the same buff-colored paper, mounted within captioned ruled borders. The comic artist Romain Thomas, who styled himself Lhéritier (1809-1885) had a dual career as an artist and an actor, which is encompassed in this series of caricatures of leading figures of the Palais Royal, one of the principal theatres of the Paris stage. The subjects include Lhéritier himself, Brasseur, Grassot, Hyacinthe, Gil-Perès, and Luquet--some in several different roles--as well as the artist Henry Monnier. The sixteenth water color here would appear to be a later addition to the album, being on a different paper stock of slightly larger dimension, signed in full (rather than initialled), and without caption or frame. [Paris, circa 1870].

\$5,000.00





- 12 **BRAUN, KARL. Eine türkische Reise.** 3 vols. Erster Band: Die Donau.- Serbien.- Rumänien. viii, 495pp. Zweiter Band: Fragmente aus der Türkei. Constantinopel, Adrianopel, Saloniki; Türken, Bulgaren, Arnauten, Albanesen, griechische Griechen und türkische Griechen, Serben, Juden, Sephardim; bei einem zerbrochenen Wagen. Anhang: Eine böhmische Woche. xv, (1), 459pp. Dritter Band: Fragmente aus der Türkei. Die Consulargerichtsbarkeit.- Türkische und ägyptische Justiz.- Das internationale Recht und dessen Reform.- Postalische Zustände in der Türkei.- Türkisch-Serbische Unterhaltungen in den Herculesbädern bei Mehadia (1876).- Die türkischen Frauen. xii, (2), 397, (3)pp. Marbled boards, 3/4 leather.  
Stuttgart (Verlag von August Auerbach), 1876-1877. \$375.00

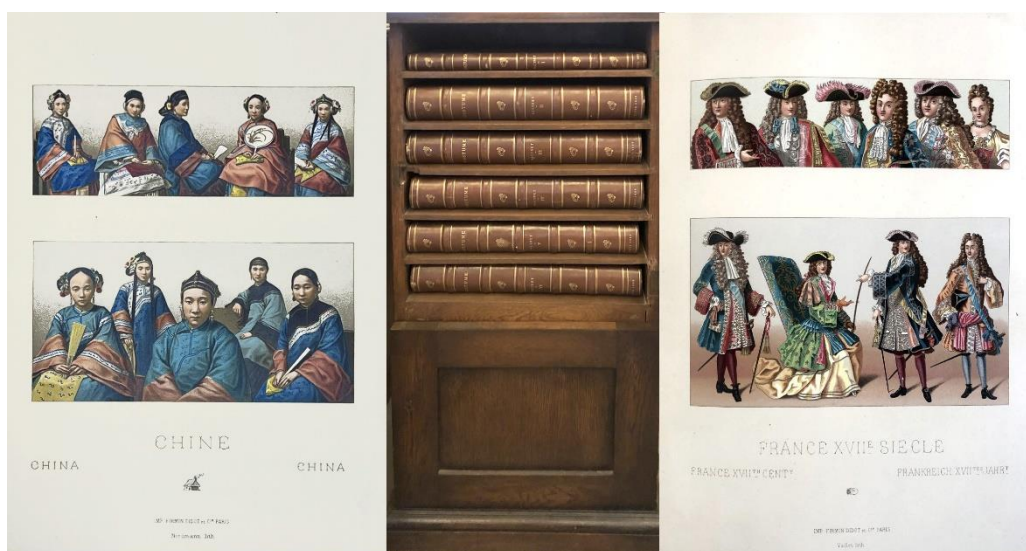


- 13 **(CIRCUS) LANG, HENRI. Equitation et gymnastique: 25 dessins humoristiques au crayon et à la plume.** (2)pp., 25 tipped-in plates onto heavier stock. Portfolio. Folio. Dec. publisher's cloth gilt; center medallion with circus scene. The German painter and illustrator Heinrich Lang is known for his work on horses and circus scenes, and specialized in equestrian paintings. His circus sketches were drawn from life and they constitute a very good visual documentation on the German circus of the 19th century. They were published (in France and Germany) in two portfolios, of which this is one. Paris/Munich (Goupil & Cie./ Adolphe Ackermann), [1878?]. \$350.00





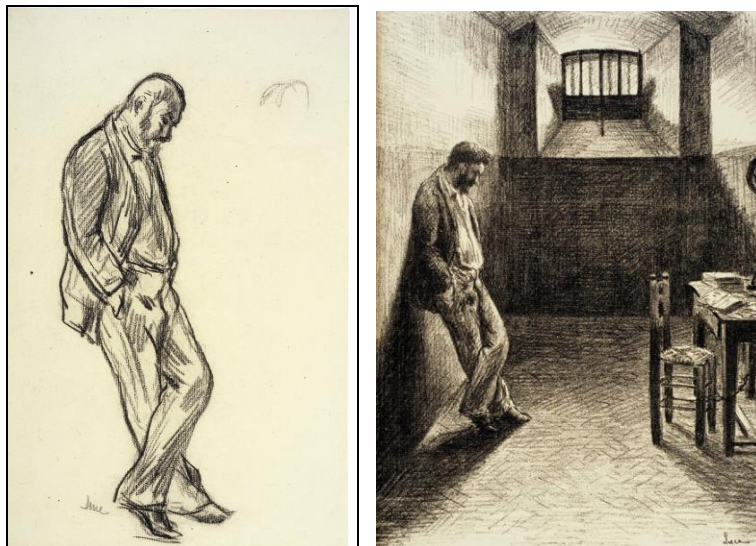
- 14 **HEATH, FRANCIS GEORGE. The Fern Portfolio.** Third edition. (34)pp., 15 color plates of ferns. Lrg. folio. Orig. green cloth with gold lettering and paintings of ferns (covers worn and darkened). "All the species of British ferns are included in this volume." Label inside front cover with presentation information.  
London (Society for Promoting Christian Knowledge), 1885. \$250.00



- 15 **RACINET, ALBERT. Le costume historique.** Cinq cents planches (trois cents en couleurs, or et argent, deux cents en camieu). Types principaux du vêtement et de la parure, rapprochés de ceux de l'intérieur de l'habitation dans tous les temps et chez tous les peuples, avec de nombreux détails sur le mobilier, les armes, les objets usuels, les moyens de transport, etc. Avec des notices explicatives, une introduction générale, des tables et un glossaire. 6 vols. 500 chromolithographic and tinted plates hors texte, each with multiple figs. Lrg. folio. Later cloth, 3/4 leather gilt. Raised bands. A.e.g. Housed in a custom built, glass-fronted freestanding oak bookcase. Vol. I consists mostly of explanatory text, with an introduction; Vols. II-VI each with 100 color plates, bound interspersed with pages of descriptive text, originally published in 20 fascicles 1877-1886. One of the most elaborate costume books ever produced, this edition is much less common than the smaller format which was published in the same year. A handsome set.  
Paris (Firmin-Didot et Cie.), 1888. \$5,500.00  
*Lipperheide 93; Colas 2471; Hiler 732; Arntzen/Rainwater P99*



- 16 **DUMONT, MAURICE. La suite des Polichinelles. 1e série. 8 original metal matrices for the prints (including variants).** Together with this: **Double proof suite of 7 original relief prints (glyptographies) on chine, each here in two states** (one in orange, one in grey or grey-green), each initialled by the artist at lower right, loosely inserted in the artist's illustrated chemise reprising the first plate in orange, here signed in full by the artist and dated "94" in pencil. Image: 140 x 88 mm. Cover 281 x 190 mm. 4to. New fitted cloth clamshell case. Maurice Dumont, etcher, painter, illustrator and editor of the journal 'L'Epreuve', which published numerous original lithographs by French symbolist artists, including Maurice Denis, Paul Gauguin, Pierre Bonnard and Eduard Vuillard, was a prolific printmaker in turn-of-the century Paris. He collaborated on various journals, and invented two engraving processes. This collection includes variants for each of the prints. ["Il existe plusieurs essais ou variantes de couleurs pour chaque planche" (Bonafous-Murat, in "Maurice Dumont, 1869-1899: Peintre-graveur, illustrateur, poète et éditeur de 'L'Epreuve,'" Paris 1991).] It is rare to have the striking uncanceled metal matrices together with the collection of prints; the Dumont collection at the Musée Municipal de la Ville d'Avranches includes only two matrices from this suite. Provenance: Jacques Frapier, each print bearing his oval stamp (Lugt 950b). [Paris] (The Artist), 1894. \$4,500.00  
*Bonafous-Murat 26*



- 17 Vallès, Jules. **Mazas. Publié avec l'autorisation de Séverine. Lithographies par MAXIMILAN LUCE.** 12pp., 9 full-page lithographs. 1 lithographic illus. in text. Printed on double-fold sheets. Sm. folio. Orig. wraps., secured with cord, as issued. Glassine d.j. New fitted cloth clamshell case. One of 240 copies in laid papier à dessin, signed and numbered in ink by Luce in the justification, from the limited edition of 250, "en vente à L'Estampe Originale." The images are famous in the history of French anarchism, three of them depicting Félix Fénéon during his incarceration at Mazas. Presentation inscription from André Marty. A remarkable copy, **accompanied by a fine original charcoal study by Luce** for his full-length self-portrait in the book, leaning meditatively against the wall of his cell. 284 x 184 mm. (ca. 11 1/4 x 7 1/4 inches), on buff laid paper (loosely inserted). \$3,500.00  
Paris ([A l'Estampe originale], 1894).



- 18 **LE RIRE. Le Rire.** Journal humoristique paraissant le samedi. Directeur: F. Juven. Partie artistique: Arsène Alexandre. 1e.-5e. années, nos. 1-260, 10 novembre 1894- 28 octobre 1899. Most prof. illus. (substantially in color). Lrg. 4to. Marbled boards, 3/4 morocco gilt (nearly uniform). Tête de collection of the great French satirical journal, with contributions by Steinlen, Forain, Caran d'Ache, Willette, Léandre, Hermann-Paul, Toulouse-Lautrec, Vallotton, Veber, Allais, Auriol, Pawlowski, Jules Renard, Willy, and many others. One signature neatly loosened; a very fine, well-preserved and well-bound run. Together with this, a group of 14 issues, unbound in the original wraps., including no. 386 and Nouvelle série no. 101, as well as 12 duplicates of the bound series.  
Paris (Félix Juven), 1894-1899. \$2,250.00



- 19 **PRENDERGAST, MAURICE BRAZIL. Picnic in the Park.** Monotype with pencil additions, on japon paper. Signed and dated at lower right, in the plate: M B Prendergast 1895. Image: 254 x 200 mm. (10 x 7 7/8 inches). Sheet size: 390 x 274 mm. (ca. 13 5/16 x 10 3/4 inches). Sight (as matted): 262 x 213 mm. (10 1/2 x 8 3/8 inches). Provenance: The artist; to Charles Prendergast, 1924; to Mrs. Charles Prendergast, 1948; gift of Mrs. Charles Prendergast to Peter A. Wick, 1960; by descent to the present owner, 1978.  
Exhibited: Davis & Long Company: The Monotypes of Maurice Prendergast: A Loan Exhibition (New York, April 1979), no. 29.



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

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

[Boston], 1895.

P.O.R.

Clark, Carol, et al: *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (Williamstown/München), 1990, no. 1648 (with illus.); Langdale, Cecily: *The Monotypes of Maurice Prendergast: A Loan Exhibition* (New York: Davis & Long Company, 1979), p. 9, no. 29 (with illus.); Cf. Langdale, Cecily: *Monotypes by Maurice Prendergast in the Terra Museum of American Art* (Chicago, 1984), no. 16



- 20 Joyant, Maurice. **HENRI DE TOULOUSE-LAUTREC, 1864-1901.** 2 vols., as follows:

[I]: Peintre. 307, (3)pp., **3 original drypoint etchings, each present in two states**, 55 plates, mostly present in two states (8 tipped-in color). 138 illus. One of 175 numbered copies on japon, with the extra states of the prints. The etchings are "L'explorateur L.-J., vicomte de Brettes," "Charles Maurin," and "Francis Jourdain."

[II]: Dessins, estampes, affiches. (2), 281, (3)pp., **3 original drypoint etchings, each present in two states**, 48 plates, present in two states (16 color), 1 facsimile ("Elles. Femme au tub.") One of 200 numbered copies on japon. The etchings are "W.H.B. Sands, éditeur à Edimbourg," "Henri Somm," "Portrait de M. X." Lrg. 4to. Orig. illus. wraps. (head of spine of vol. I torn). The two companion volumes, in the preferred edition printed on japon, with 6 original etchings, each present in two states. Without the portfolio of four original lithographs, as always.

Paris (H. Floury), 1926-1927.

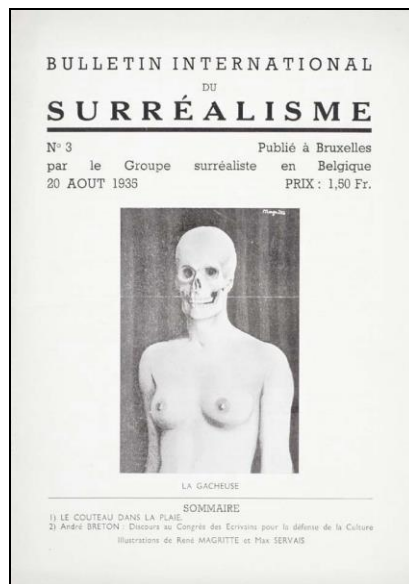
\$4,000.00

Wittrock 241-4, 246-7; Freitag 12564

## Part Two: The Twentieth Century



- 21 **ASHBERY, JOHN. Self-Portrait in a Convex Mirror.** The poem with original prints by: Richard Avedon, Elaine de Kooning, Willem de Kooning, Jim Dine, Jane Freilicher, Alex Katz, R.B. Kitaj, Larry Rivers; together with a foreword by the poet, a recording of his reading of the poem, & on the album an essay by Helen Vendler. (2), 27, (3)ff. All contents loose, as issued. 8 original prints hors texte, each signed and numbered in pencil, including 1 photograph by Richard Avedon (continuous-tone offset lithograph); 4 lithographs, of which 3 printed from the stone (Elaine de Kooning, Willem de Kooning, Jane Freilicher) and 1 from a metal plate (Alex Katz); 1 woodcut (Jim Dine); 1 softground etching with aquatint (R.B. Kitaj; printed by Aldo Crommelynck), 1 photogravure etching with hand-coloring (Larry Rivers; printed at Universal Limited Art Editions). Print and text dimensions: 450 mm. (ca. 17 3/4 inches) in diameter. 33-1/3 r.p.m. phonograph record of Ashbery reading the poem, in album with liner commentary by Helen Vendler. Title-page and record album both with reproductions of the Parmigianino self-portrait. Folio. Publisher's polished steel canister, with inset convex mirror on the lid. Edition limited to 175 hand-numbered copies (25 hors de commerce), signed in the colophon by Andrew Hoyem, printed on uncut Twinrocker paper. Foreword written for this edition by John Ashbery, signed by him in pencil at the conclusion. "The enigmatic 'Self-Portrait in a Convex Mirror' (1523-1524) by the Italian mannerist artist Parmigianino was the inspiration for John Ashbery's 1973 poem of the same name. This highly original version of the poem uses a round format and is housed in a metal film canister containing a convex mirror. The eight artists who provided the illustration were all old friends of Ashbery from the New York art world. Their choices of image were as varied as their styles and personalities. Three artists (Avedon, Elaine de Kooning and Rivers) portrayed Ashbery, while two (Dine and Kitaj) portrayed themselves. The remaining artists provided a portrait of a woman (Katz), a still life (Freilicher), and an abstraction (Willem de Kooning)" (Robert S. Johnson). Very slight dent on the edge of the canister lid. All contents in very fine condition. San Francisco (Arion Press), 1984. \$8,500.00  
*Johnson, Robert Flynn: Artists' Books in the Modern Era, no. 173; Splendid Pages p. 206*



- 22 **BULLETIN INTERNATIONAL DU SURRÉALISME. Bulletin international du Surréalisme. Nos. 1-4 (all published). 4to. Self-wraps., stapled as issued. Fine fitted slipcase and chemise by Devauchelle (black boards, silver label at spine).**

**A complete set, including the sensationally rare No. 2,** published in Santa Cruz de Tenerife in October 1935, of which virtually the entire printing seems to have been lost. Remarking on this "inaccessible et mythique numéro," the Breton sale catalogue of 2003 reported that "d'après Benjamin Péret, la quasi totalité de son tirage contenu dans une valise se trouverait quelque part au fond de l'océan. De la plus insigne rareté."

Contents of the set as follows:

**No. 1:** Bulletin international du surréalisme. Publié par le Groupe surréaliste en Tchécoslovaquie. Prague, le 9 avril 1935./ Mezinárodní buletin surrealismu. Vydala Skupina surrealistu v CSR. Praha, 9. duben 1935. 12pp. 4 illus., Styrsky, Toyen and Makovsky. Parallel texts in Czech and French. With extensive quotation from Breton and Eluard, who, at the invitation of the Czech group, visited Prague early in 1935, where they were lionized by the Communist Party press. Declarations by Vítězslav Neval and others; illus. of work by Styrsky and Toyen.

**No. 2:** Boletín internacional del surrealismo. Santa Cruz de Tenerife, octubre 1935. Publicado por el grupo surrealista de París y "Gaceta de Arte" de Tenerife (Islas Canarias). 9, (1)pp. 5 illus. Parallel texts in Spanish and French. "In May, 1935, another invitation was extended to the Paris surrealists, this time from friends of Oscar Domínguez in Tenerife who for four years had been publishing a review of modern art, 'Gaceta de Arte.' Breton and Péret went to the Canaries, and met Eduardo Westerdahl, the director of the review, and the poets Domingo Pérez Minik, Domingo Lopez Torres, Pedro Garcia Cabrera and Agustín Espinoza. 'Gaceta de Arte' organized an exhibition at the Ateneo Gallery of paintings, water-colours,



drawings, collages, engravings, and photographs.... Conferences were held, and Buñuel and Dalí's film 'L'Age d'Or' was shown. A second bilingual edition of the 'International Surrealist Bulletin,' this time in Spanish and French, appeared in October 1935 at Santa Cruz de Tenerife, dealing with the same issues--the relationship between art and revolution--as the Czech number. It contained reproductions of 'The Hunter' by Domínguez, and 'The Death of Marat,' an engraving by Picasso for a collection of poems by Benjamin Péret" (Marcel Jean).

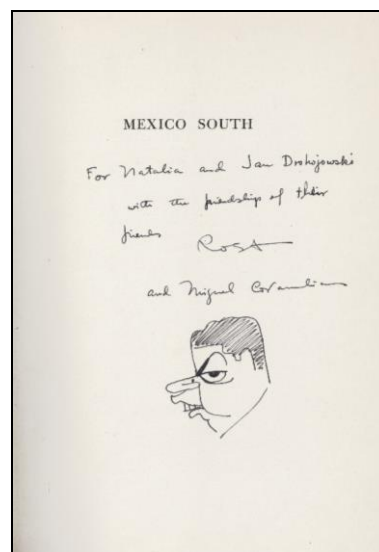
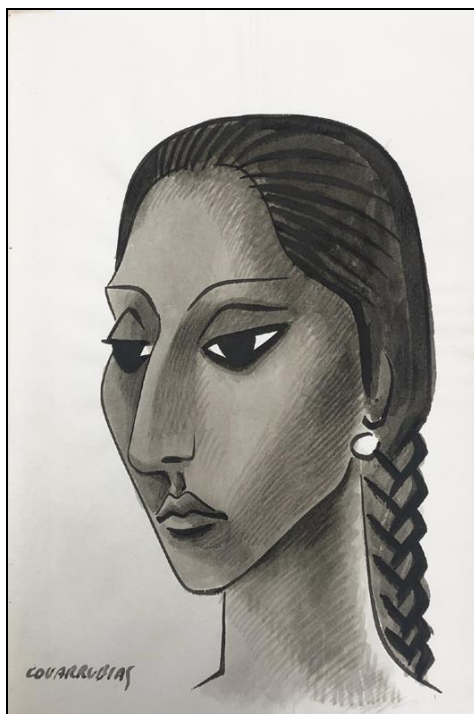
**No. 3:** Bulletin international du Surréalisme. Publié à Bruxelles par le Groupe surréaliste en Belgique, 20 août 1935. 8pp. 3 halftone illus. Opening with a manifesto protesting the Franco-Soviet pact, "Le couteau dans la plaie," signed by 14 subscribers, including René Magritte, E.L.T. Mesens, Paul Nougé, Jean Scutenaire, André Souris, Achille Chavée, Fernand Dumont, Marcel Lecomte and Max Servais; followed by the text of Breton's speech to the Congrès des Écrivains pour la défense de la Culture--which, notoriously, he had been prevented from reading. "There was now a clear political accord between the [Paris and Brussels] groups, underlined by Nougé, Scutenaire and Souris, which claimed, as did Breton, that revolutionary action was possible outside the Communist Party" (Ades).

**No. 4:** International Surrealist Bulletin. Issued by the Surrealist Group in England. September 1936. 18, (2)pp. 11 illus. Texts by Herbert Read and Hugh Sykes Davies; bulletin "read and approved" by Agar, Breton, Burra, Davies, Éluard, Gascoyne, Jennings, Mesens, Moore, Nash, Penrose, Man Ray, Read, Todd and others. The first surrealist periodical in England, following on the International Surrealist Exhibition opened by Breton at the New Burlington Galleries in London in the summer of 1936. A little unobtrusive browning in No. 2; a very fine set.

Praha/ Santa Cruz de Tenerife/ Bruxelles/ London, 1935-1936.

\$10,000.00

Gershman p. 48; Admussen 27; Biro/Passeron pp. 361, 363; Jean p. 263f.; Reynolds p. 108; Milano p. 565f.



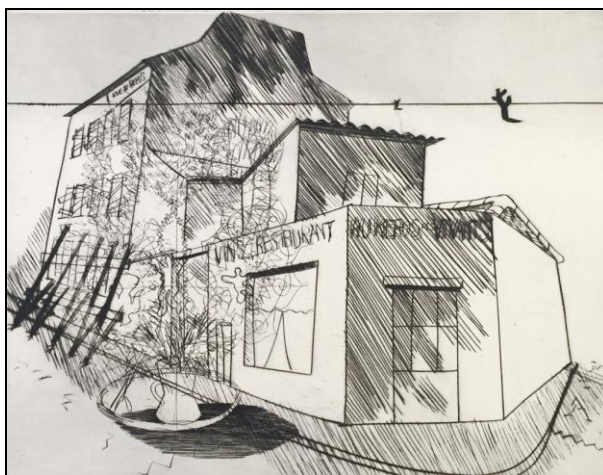
- 23 **COVARRUBIAS, MIGUEL. Mexico South: The Isthmus of Tehuantepec.** xxviii, 427, (9), viii, (2)pp., 8 color plates. 96 halftone photographic illus. from an album by Miguel and Rosa Covarrubias, and numerous line drawings in text. 4to. Cloth. D.j. (designed by Covarrubias), protected by acetate. Dec. slipcase. One of an edition limited to 100 copies, with an **original finished portrait drawing** of a woman, possibly Rosa Covarrubias, signed "COVARRUBIAS" in ink. Covarrubias is both illustrator and writer, just as in his previous book *Island of Bali*, which also included photographs from an album taken by Miguel and his new wife Rosa on their honeymoon trip. Presentation copy, inscribed on the half-title "For Natalia and Jan Drohojowski, with the friendship of their friends Rosa and Miguel Covarrubias," with Rosa's signature in her own hand. Underneath the inscription the artist has added an amusing self-portrait drawing in profile. Loosely inserted: (6)pp. illustrated publisher's prospectus.

New York (Alfred A. Knopf), 1946.

\$7,500.00



- 24 **FEHL, PHILIPP P. *The Bird: A Series of Capricci***. 12pp. of illus. printed on double leaves. Folio. Orig. red cloth with stamps of top-hatted man carrying a banner, and small gold heart. Uncut. A collection of the artist's "capricci," his pen and ink drawings of bird-like characters dressed in an 18th-century manner, resembling the artist himself. Printed on Hosho paper and hand-bound by Mary Ellen Chapdu, "each copy of this edition is unique." Edition limited to 45 hand-numbered copies, signed in the colophon by the artist. Fine. Urbana, Illinois (The Finial Press), 1970. \$600.00



- 25 **HAYTER, STANLEY WILLIAM. *Paysages urbains***. Suite de six pointes-sèches. 6 original drypoint etchings, each signed and numbered in pencil by the artist (Black/Moorhead 33-38ii). Sheet size: 375 x 285 mm (ca. 14 3/4 x 11 1/2 inches). Lrg. 4to. Publisher's portfolio (boards with supralibros title, 1/4 cloth, ties). Edition of 50 copies (apart from artist's proofs), printed by Paul Haasen on B.F.K. Rives paper. No justification or table was provided with the publication. Paris (Éditions des Quatre Chemins), [1930]. \$3,000.00

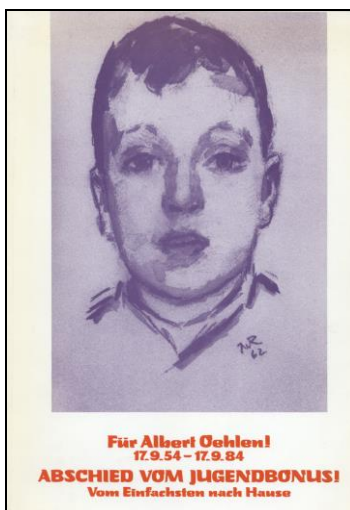


- 26 White, Kenneth. **KARSKAYA**. [Gris quotidiens. Petit dialogue avec Karskaya.] (12)pp., 1 original collage by the artist. Signatures loose, as issued. Sm. sq. 8vo. Self-wraps. An unnumbered copy from the tirage of 85, from the limited edition of 100 in all. The unsigned collage in this copy is executed in wire and string on a photographic image handpainted in ink. Villeneuve-sur-Lot (Les Presses du Villeneuvois), 1986. \$125.00

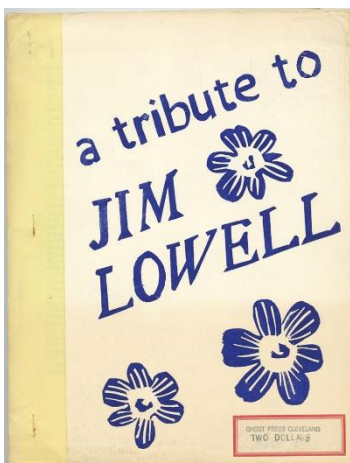


- 27 **KING, RONALD. Stampart I - III**. 3 leaves of handmade paper, each with four laid-down signed and titled stamps: "Penny Blacks," "Penny Reds," and "Twopenny Blues," mono-printed and assembled by the artist. Sq. 4to. Folder, embossed with publisher's logo. No. 1 of an edition limited to 100 folders, signed by the artist and founder of Circle Press in the colophon. Scarce. Guildford, Surrey, England (Circle Press Publications), 1977. \$300.00

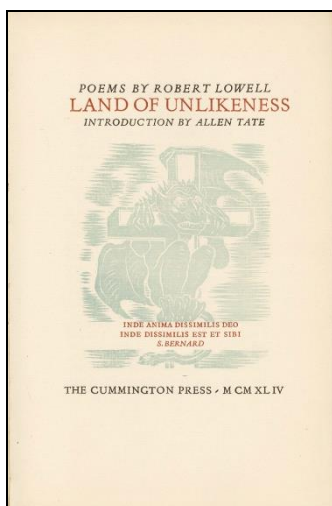




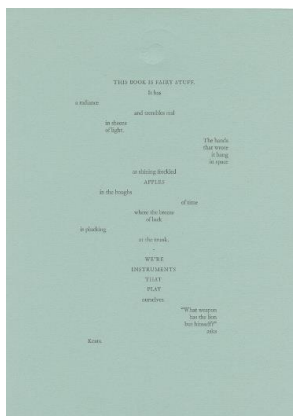
- 28 **KIPPENBERGER, MARTIN. Für Albert Oehlen! 17.9.54-17.9.84. Abschied von Jugendbonus. Vom Einfachsten nach Hause.** (52)pp. 49 illus. Tall 4to. Wraps. Edition limited to 500 copies. A very fine copy. \$400.00  
Köln (The Author), 1984.  
*Koch, Uwe, et al.: Annotated Catalogue Raisonné of the Books by Martin Kippenberger 1977-1997, no. 15*



- 29 **(LOWELL, JIM). A Tribute to Jim Lowell.** Preface by T.L. Kyrss. (50) ff., 5 color silkscreen plates (including cover) by T.L. Kyrss. Portrait photograph of Lowell on back cover. Stapled 4to. Screenprinted self-wraps. An impressive collection of tributes to James Russell Lowell (1932-2004), the renowned Cleveland bookseller and owner of Asphodel Bookshop. An early champion of the underground poetry and "mimeo" scenes, he was indicted in December 1966 together with underground poet d.a.levy for possession and distribution of obscene literature. T.L. Kyrss solicited the poetry community for defense funds, and consequently proceeds from the sale of this book were to be donated to the Lowell-Levy Defense Fund. The 48 contributors expressing their support include Charles Bukowski, Jonathan Williams, Lawrence Ferlinghetti, Denise Levertow, Charles Olson, Robert Lowell, Guy Davenport, R. Wolter, Mitchell Goodman, Russell Atkins, Marvin Malone, William Wantling, Jacob Leed, T.L. Kyrss, Dwight Macdonald, Paul Carroll, Carol Woideck, d.a. Levy, Douglas Casement, George Dowden, Hubert Selby, Jr., Mike Murphy, Franklin W.W. Osinski, Geoffrey Cook, Kent Taylor, D.R. Wagner, Donald Cauble, J.M. Edelstein, James Laughlin, Brown Miller, Philip Kaplan, Gilbert Sorrentino, Felix Pollak, Michael McClure, Dave Cunliffe, Ron Caplan, Carl Weissner, David W. Harris, Walter Lowenfels, John Cornillon, Allen De Loach, Jasper Wood, and Walter R. Keller. Edition limited to 500 copies. Front cover neatly detached. Loosely inserted: Typewritten flyer listing contributors to the Tribute and soliciting defense-fund donations and stapled newsletters describing the arrests and indictments. From the library of J.M. Edelstein. Cleveland (Ghost Press/ Asphodel Bookshop), 1967. \$150.00



- 30 **LOWELL, ROBERT. Land of Unlikeness.** Introduction by Allen Tate. (48)pp. Title-page woodcut by Gustav Wolf. Boards. Slightly sunned. Front board slightly scuffed. One of 26 copies on Dacian paper, numbered and signed by Lowell on the colophon, from the limited edition of 250 in all. **Lowell's first book of poetry.** Cummington (Cummington Press), 1944. \$3,000.00



- 31 **McCLURE, MICHAEL. Antechamber.** (20) unbound leaves on blue paper in portfolio, loose as issued. 4to. Portfolio of handmade paper and endleaves made especially for this edition at The Farnsworth & Serpa Mill. Ties. Designed and produced by Maria Poythress Epes in an edition of 56 copies, signed by her and the artist in the colophon. The beat poet Michael McClure moved to San Francisco as a young man, and was one of the five poets who read at the famous San Francisco Six Gallery reading in 1955, which was rendered in barely fictionalized terms in Jack Kerouac's The Dharma Bums. He was also a close friend of Jim Morrison of the Doors, whom he promoted as a poet. Berkeley (The Poythress Press), 1977. \$300.00



- 32 **McLEAN, BRUCE & Gooding, Mel. Ladder.** (Knife Edge Press. Second Book.) (30)pp. 12 full-page original screenprints. Lrg. sq. 4to. Orig. cloth. Slipcase. Edition limited to 250 numbered copies, signed by the artist and the author. London (Knife Edge Press), 1986. \$300.00



33 (MINIATURE BOOK ARTS COLLECTION) A Collection of 33 Miniature Books, mostly on the Book Arts. Assembled by a Los-Angeles based collector, they are very California oriented.

1. America's Pledge of Allegiance. San Fernando, Nut Quad Press, 1992 (commemorate Zamorano & Roxburghe Clubs)
2. Bela Blau Bookbinder 1914-1993 reg ed
3. Keepsake from Bela & Mariana Blau. The Magic Kingdom. Los Angeles 1985. 350 copies
4. Bliss, Carey S. Bibliography of Cheney Miniatures. Dawson's Book Shop
- 5-6. Friend, John. Captain Jack: Being the Reminiscences of a Sea-Going Boookseller. 1963. 300 copies. 2 copies.
- 7-8. Kate Greenaway's Alphabet. World Publishing Company. 2 copies
9. Jacobs, Lewis. Jewish Festivals. Worcester, 1961. Clear plastic case
10. Kochan, Bernice. Little Book of Hawaiian Flowers. Cleveland, Kinoike Press, 1964.
11. Kornblum, Allan. Threshold. Toothpaste Press, 1976.
12. Los Angeles. Portraits of Some famous Printers. Los Angeles, Zamorano Club, 1992.
13. Los Angeles. Clark Memorial Library. Retrospective Printing by William M. Cheney.
14. Los Angeles. Hand-Press Printing. Second International Antiquarian Book Fair, Los Angeles 1967.
- 15-17. Los Angeles. Jake Zeitlin and the Big Red Barn 3 copies:



- 150 copies printed from the Hong Kong edition.(2 copies).  
Dawson's Bookshop. 1972. Printed by Cathay Press, Hong Kong.  
18. Robinson, W.W. Little History of a Big City Los Angeles Dawson's  
19. Weber, Francis J. Farmer's Market. Junipero Serra Press, 1991.300 copies.  
20. Inaugural address of John Kennedy  
21. LCP's Desert  
22-23. Los Angeles. Book Shops by LCP. 1965. 2 copies.  
24. San Xavier del Bac. San Fernando, Junipero Serra Press, 1985.  
25. General Sebastian Vizcayno 1602. Jornada Principal de las Californias. Mexico,1963.  
25. Dictionaries in the Midget Series. Spanish-English.  
26. Dictionaries in the Midget Series. Italian -English.  
27. Dante. La Vita Nuova. Venice. Rosen. 1907. Leather binding (partly disbound)..  
28. Marti, Jose. 105 Pensamientos Sustanciales. La Habana, 1961.  
29. Cangiullo: 30 proverbi napoletani.  
30. Rigotti, Giuseppe. Proverbi francesi.  
31. Big Type Book. 139 copies for Dawson's Bookshop, 100 signed by printer Wm. /M. Cheney.  
32. Some Minor Book Plates.Introduction by Audrey Arellanes. Los Angeles, 1975.  
33. Churchill.Speech June 4, 1940. Printed for Franklin and Judy Murphy, Los Angeles, 1964.  
[Various imprints], 1907-1992.

\$500.00



- 34 Poe, Edgar Allan. **Der Mann der Menge. Mit 10 Linolschnitten von HARTMUT NEUMANN.** 26ff., 10 original linocuts, each initialed by the artist in pencil. Sm. narrow folio. Cloth. One of 50 copies, signed and numbered by the artist in the colophon, from the limited edition of 60. Gesamtherstellung: Hans-Joachim Beyer. Bremen (Bismarck-Verlag), 1984.

\$250.00



- 35 **PERNA, LUCIANO. Norton Family Project 1993.** (40)pp. Prof. illus. in color. 24mo. Heavy dec. wraps. Issued hors commerce.  
Los Angeles (Peter Norton Family Foundation), 1993.

\$75.00



- 36 (REAGH, WILLIAM). **A Group of 9 Original William Reagh Photographs.** 9 black-and-white photographs, 8 by 10 inches, 7 of which are signed, titled and dated on verso:  
"Santa Monica Walkway - 1970"  
"Santa Monica Beach - 1972"  
"The Merchant - 1972"  
"Pop-Venice - June 1975" (2 different images with this title and date)  
"Santa Monica '75"  
"Pop-February 1975" All contents loose.  
TOGETHER WITH: 3 ALs from William Reagh dated 1975.  
Reagh, described as "the Ansel Adams of the Angels," spent more than fifty years photographing Los Angeles through its many changes. Drawn to "seedy, tragic buildings, ragamuffin kids and old folks--everything that is sympathetic through its vulnerability" (William Wilson, art critic of the Los Angeles Times), he was by training a graphic designer. His work was documentary in nature, often returning to the same neighborhoods year after year to chart their evolution.  
Three of these images document the demise of P.O.P., Pacific Ocean Park, constructed in 1955 on Venice Beach, closed in 1967, and finally demolished in 1975.  
Los Angeles, 1970-1975.

\$2,250.00



- 37 **VIEW.** "Through the eyes of poets." Charles Henri Ford, editor. Series I, No. 1 - Series VII, No. 3, October 1940 - Spring 1947 (all published), lacking 2 issues: Series I, Nos. 3 and 4/5. Prof. illus. Format varies: Series I in tabloid folio; Series II in

sm. 4to.; Series III-VII in lrg. 4to. Series I in self-wraps.; Series II-VII in dec. wraps. Special issues are devoted to Surrealism, Ernst, Tchelitchew/Tanguy, "Vertigo," and Marcel Duchamp (designed by the artist).

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

New York, 1940-1947.

\$6,500.00

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



38 **WEINER, LAWRENCE. A collection of 25 ephemeral items of graphic design by, or relating to, Lawrence Weiner.**

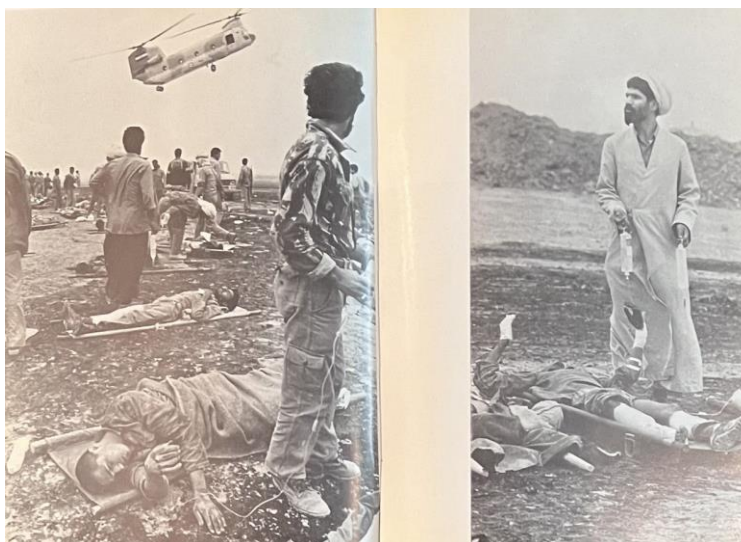
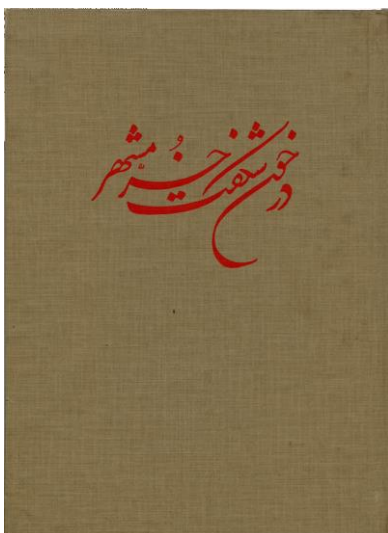
This group includes postcards, primarily of his own characteristic design, largely as announcements for gallery and museum exhibitions, and publications, flyers, labels, and similar items of his design; 1 folding small-format poster/announcement; and other ephemeral items, including a multiple in the form of a saucer, a die-cut card (signed by the artist), and brochures by or relating to Weiner.

V.p., mid 1980s-2010s.

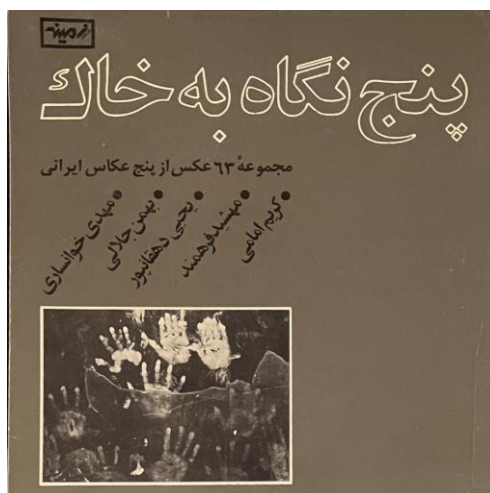
\$675.00



Part Three: Iranian Photobooks



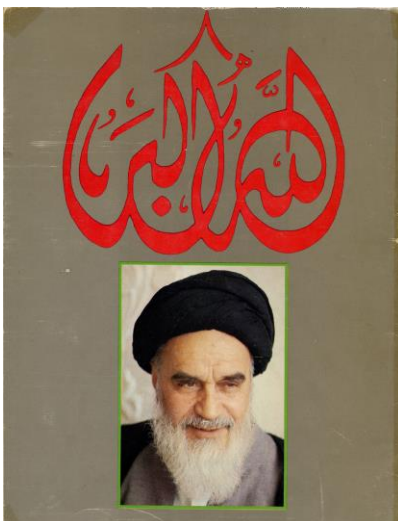
- 39 **DAR KHUN SHIKUFT KHURRAMSHAHR.** [Tahiyah va tanzim-i Idarah-i Kull-i Tablighat va Intisharat.] (152)pp. 138 photographic illus. (90 color), maps. 4to. Cloth. The Battle of Khorramshahr, from September 22 to November 10th 1980 in the province of Khuzestan, was one of the bloodiest engagements of the Iran-Iraq War. Khorramshahr, a wealthy and cosmopolitan port city of 220,000, was utterly devastated by the fighting, and came to be remembered as 'Khuninshahr,' meaning 'City of Blood.' A very fine copy of the very rare clothbound edition. [Tehran] (Vizarat-i Irshad-i Islami), 1362 [1984]. \$1,750.00  
*Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 234ff.*



- 40 **DIHQANIPUR, YAHYÁ.** *Panj nigah bih khak: Majmu'ah-i 63 'aks az panj 'akkas-i Irani.* Mahdi Khvansari, Bahman Jalali, Mahshid Farahmand, Karim Imami; ba muqaddamah'i az Yahyá Dihqanipur. (Majmu'ah-i kitabha-yi musavvar. 4.) 83, (1)pp. 63 photographic illus. Sm. sq. 4to. Orig. wraps. English-language title on back cover: "Panj negah be khak." The Native Soil: Five Views. A collection of Iranian photographs by Mehdi Khansari, Bahman Jalali, Yahya Dehqanpur, Mahshid Farahmand, Karim Emami." Published amidst the horrors of the Iran-Iraq War, a more peaceful view of the country by five distinguished photographers. Only 5 copies in WorldCat. Tihran (Intisharat-i Zaminah), 1361 [1982]. \$750.00  
*Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 80ff.*



- 41 **GULISTAN, KAVAH & GULISTAN, HINGAMEH. Ghunchah'ha dar tufan: Kudakan va nawjavanan dar sitiz.** / Wurud al-mutafatihah 'ibra al-tawafan./ Buds in the Storm: Children at War. 'Aksha az Kavah va Hingamah Gulistan. Second edition. 132, (2)pp. Prof. illus. Sm. sq. 4to. Wraps (slightly rubbed at spine). Parallel captions in Farsi, Arabic, and English. "Kaveh and Hengameh Golestan's photoreportage series on children before and during the revolution focuses on their suffering (their labor and poverty under the Shah, and their use as martyrs during the war). It also examines their participation in the history of the adults around them (their involvement in the US Embassy hostage crisis--making Molotov cocktails, taking part in military operations, etc.)..." (Darabi, p. 56). An otherwise unrecorded second edition. WorldCat lists only a single copy of the 1360 [1981] edition (University of Chicago); a second printing seems previously unknown. Tihiran (Kanun-i Parvarish-i Fikri-i Kudakan va Nawjavanan), 1362 [1983]. \$1,500.00  
*Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 56ff. (for the 1981 printing)*



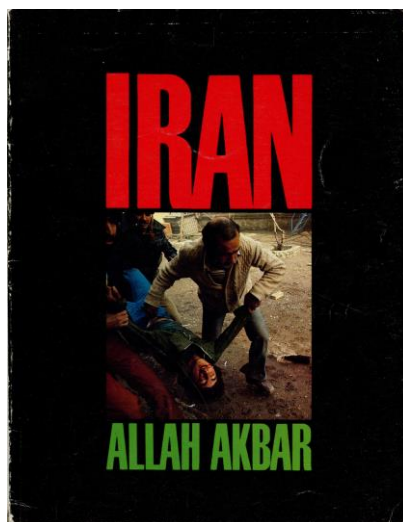
- 42 **HATAMI [SHAHROKH]. Iran, Allah akbar. [God Is Great.]** Bi-munasabat-i yakazar wa cahar sadumin sal-i higrat-i payambar-i Islam (S) wa nukustin salgird-i inqilab-i Islami-yi Iran./ Pour célébrer le 1400e anniversaire de l'hégire du prophète de l'Islam, et le premier anniversaire de la Révolution Islamique de l'Iran./ Li-al-ihitfal bi-murur 1400 'am 'ala Higrat al-Rasul ... wa-al-'am al-awwal li-qiyam al-tawra al-Iraniyya al-Islamiyya./ To commemorate the 1,400th anniversary of the Hegira of the Prophet of Islam and the first anniversary of the Islamic Revolution of Iran. Réalisé par Hatami./ Devised and photographed by Hatami. (26)pp., 85 photographic plates. Prof. illus. (largely in color). 4to. Orig. photo-illus. wraps. (very slightly rubbed; taped at spine). Parallel texts in Arabic, French, Farsi, and English. Very dramatically designed by Hatami himself, with many double-page color bleed photographs of the revolution, this book also includes shots from his legendary plane trip with the Ayatollah Khomeini upon the Ayatollah's return to Iran in February 1979. Hatami is sometimes called the father of Iranian photojournalism. Starting as a journalist in Tehran, Hatami switched to photography in 1950 and then worked briefly as the Tehran correspondent for the Black Star Agency. "Life" published his coverage of the overthrow of democratically elected Prime Minister Mohammed Mossadegh, and the restoration to power of the Shah in 1953. Twenty-five years later, Hatami shot dramatic images of street fighting during the Iranian Revolution of 1978-79, which overthrew the Shah. His coverage of the revolution has been acquired by the Library of Congress.

**There are two issues of this book: this one, in standard Farsi orientation,** and another in Western sequence from front to back (and with transliterated subtitle on the front cover). Darabi interprets this as a two-volume work, but since the photographs are identical in each volume, it must be understood as two different issues of the work: one addressed to a domestic audience, the other meant for an international audience.

[Tehran] (Bunad-i Farhang wa Hunar-i Iran), 1980.

\$1,500.00

*Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 48ff.*



- 43 **HATAMI [SHAHROKH]. Iran, Allah akbar. [God Is Great.]** Bi-munasabat-i yakazar wa cahar sadumin sal-i higrat-i payambar-i Islam (S) wa nukustin salgird-i inqilab-i Islami-yi Iran./ Pour célébrer le 1400e anniversaire de l'hégire du prophète de l'Islam, et le premier anniversaire de la Révolution Islamique de l'Iran./ Li-al-ihitfal bi-murur 1400 'am 'ala Higrat al-Rasul ... wa-al-'am al-awwal li-qiyam al-tawra al-Iraniyya al-Islamiyya./ To commemorate the 1,400th anniversary of the Hegira of the Prophet of Islam and the first anniversary of the Islamic Revolution of Iran. Réalisé par Hatami./ Devised and photographed by Hatami. (26)pp., 85 photographic plates. Prof. illus. (largely in color). 4to. Wraps. (covers slightly rubbed). Parallel texts in Arabic, French, Farsi, and English. Very dramatically designed by Hatami himself, with many double-page color bleed photographs of the revolution, this book also includes shots from his legendary plane trip with the Ayatollah Khomeini upon the Ayatollah's return to Iran in February 1979. Hatami is sometimes called the father of Iranian photojournalism. Starting as a journalist in Tehran, Hatami switched to photography in 1950 and then worked briefly as the Tehran correspondent for the Black Star Agency. "Life" published his coverage of the overthrow of democratically elected Prime Minister Mohammed Mossadegh, and the restoration to power of the Shah in 1953. Twenty-five years later, Hatami shot dramatic images of street fighting during the Iranian Revolution of 1978-79, which overthrew the Shah. His coverage of the revolution has been acquired by the Library of Congress.

**There are two issues of this book: one in standard Farsi orientation, and this one, which reverses the sequence so that the book proceeds from front to back in Western style** (with transliterated subtitle on the front cover). Darabi interprets this as a two-volume work, but since the photographs are identical in each volume, it must be understood as two different issues of the work: one addressed to a domestic audience, the other meant for an international audience.

[Tehran] (Bunad-i Farhang wa Hunar-i Iran), 1980.

\$1,500.00

*Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 48ff.*





44 **INQILAB-I NUR.** 4 vols., as follows:

Mujallad 1: Ta 22 Bahman-i 57. Chap-i 3. 208pp.

Mujallad 2: 22 Bahman 57, tasarruf-i lanah-i jasusi. Chap-i 3. 136pp.

Mujallad 3: Inqilab-i duvvum. Chap-i 2. 214, (2)pp.

Mujallad 4: Inqilab-i sivvum. Chap-i 3. (10), 93, (1)pp.

Prof. illus. 4to. Wraps. (slightly rubbed). A survey, issued by the Ministry of Islamic Guidance, with more than 500 documentary photographs of the Revolution of 1978/1979, the Iran Hostage Crisis, and the beginning of the Iran-Iraq War. Vols. 1, 2 and 4 in the third revision, vol. 3 in the second revision.

Tihran (Vizarat-i Irshad-i Islami), 1361-1363 [i.e. 1983-1984].

\$1,750.00

*Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 182ff.*



- 45 **JALALI, BAHMAN. Ruz'ha-yi khun, ruz'ha-yi atish. [Days of Blood, Days of Fire.]** Guzarish-i musavvari az piruzi-i Inqilab-i Islami-i Iran. 'Akkas Bahman Jalali; 'aks'ha-yi izafi az Ru'na Jalali, Hadi Haraji, Mahmud Muhammadi, Bihruz Shahidi. (Majmu'ah-'i kitabha-yi musavvar. 1.) (120)pp. 103 photographic illus. Sm. sq. 4to. Orig. photo-illus. wraps. **First edition, first printing.** This first printing of 22,000 copies sold out within days, as did a second printing of 2,000 copies. An attempted third printing was suppressed by authorities. In an interview with Catherine David, Jalali noted that 'Days of Blood, Days of Fire' represented something new in Iranian publishing. "We didn't have any documentary books on social-political subjects. Before the revolution books had a historical approach and were about the past. Nothing on contemporary subjects. 'Days of Blood, Days of Fire' was the first documentary book of its kind." "It is doubtless, too, his deep ties to a country and a people torn by the violence of their recent history that emerge in the two remarkable narratives that are 'Days of Blood, Days of Fire' (1978-1979) and 'Korramshahr: A City Which Was Destroyed' (1981-1988). The first records the mounting popular revolt against the Shah and his regime up until the return of Ayatollah Khomeini and the hijacking of the Revolution by the forces of religion. Unlike the work of photojournalists bent on brutality and corpses (Gilles Peress' magnificent 'Telex: Iran' being an all too rare exception), 'Days of Blood, Days of Fire' conjures up all the enthusiasm and emotion--joy, but anger, fear and distress, too--of the two months of revolutionary upheaval on the streets of Tehran between December 10, 1978 and February 11, 1979" (Catherine David). Small chip and foot of spine; remnants of sticker on back-cover; otherwise an unusually fine copy. Tehran (Zaminah: Makaz-i inhisar-i pakhsh, Payam), 1358 [1979]. \$4,500.00 Cf.: David, Catherine, et al: Bahman Jalali. Hannover (Sprengel Museum), 2011. Texts by Catherine David, Ali Behdad, Hamid Dabashi and Dariush Shayegan. Published in conjunction with the exhibition "'Spectrum' Internationaler Preis für Fotografie der Stiftung Niedersachsen: Bahman Jalali" at the Sprengel Museum, May-Aug. 2011.; Fundació Antoni Tàpies: Bahman Jalali Curator: Catherine David (Barcelona, 2007), p. 56ff. (illus.); Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 22ff.



- 46 **JALALI, BAHMAN.** Ruz'ha-yi khun, ruz'ha-yi atish. [Days of Blood, Days of Fire.] Guzarish-i musavvari az piruzi-i Inqilab-i Islami-i Iran. 'Akkas Bahman Jalali; 'aks'ha-yi izafi az Ru'na Jalali, Hadi Haraji, Mahmud Muhammadi, Bihruz Shahidi. (Majmu'ah-'i kitabha-yi musavvar. 1.) (120)pp. 103 photographic illus. Sm. sq. 4to. Orig. photo-illus. wraps. (spine slightly chipped).

**First edition, second printing** (as stated on the front cover, as well as the back of the title-page). The first printing of 22,000 copies was sold out within days; this much rarer second printing was issued in 2,000 copies. An attempted third printing was suppressed by authorities.

In an interview with Catherine David, Jalali noted that 'Days of Blood, Days of Fire represented something new in Iranian publishing. "We didn't have any documentary books on social-political subjects. Before the revolution books had a historical approach and were about the past. Nothing on contemporary subjects. 'Days of Blood, Days of Fire' was the first documentary book of its kind."

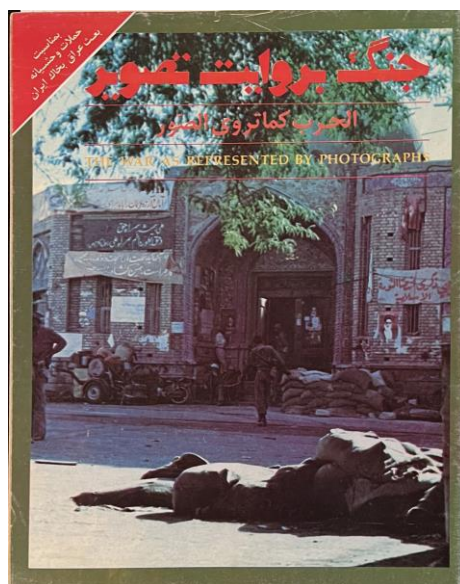
"It is doubtless, too, his deep ties to a country and a people torn by the violence of their recent history that emerge in the two remarkable narratives that are 'Days of Blood, Days of Fire' (1978-1979) and 'Korramshahr: A City Which Was Destroyed' (1981-1988). The first records the mounting popular revolt against the Shah and his regime up until the return of Ayatollah Khomeini and the hijacking of the Revolution by the forces of religion. Unlike the work of photojournalists bent on brutality and corpses (Gilles Peress' magnificent 'Telex: Iran' being an all too rare exception), 'Days of Blood, Days of Fire' conjures up all the enthusiasm and emotion-joy, but anger, fear and distress, too-of the two months of revolutionary upheaval on the streets of Tehran between December 10, 1978 and February 11, 1979" (Catherine David).

Tehran (Zaminah: Makaz-i inhisar-i pakhsh, Payam), 1358 [1979].

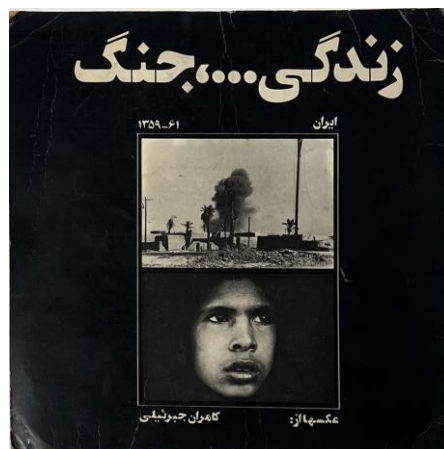
\$4,500.00

Cf.: David, Catherine, et al: *Bahman Jalali. Hannover (Sprengel Museum), 2011. Texts by Catherine David, Ali Behdad, Hamid Dabashi and Dariush Shayegan. Published in conjunction with the exhibition "Spectrum" Internationaler Preis für Fotografie der Stiftung Niedersachsen: Bahman Jalali" at the Sprengel Museum, May-Aug. 2011.; Fundació Antoni Tàpies: Bahman Jalali Curator: Catherine David (Barcelona, 2007), p. 56ff. (illus.); Darabi, Hannah: *Enghelab Street, a Revolution through Books: Iran 1979-1983* (2018), pp. 22ff.*

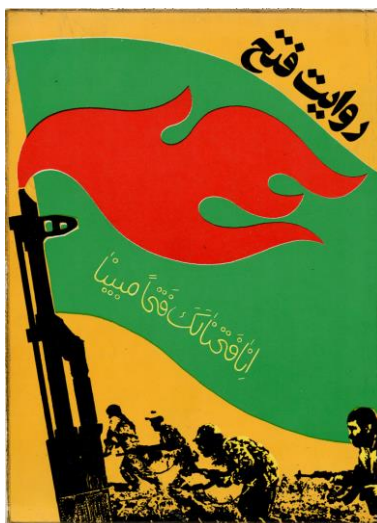




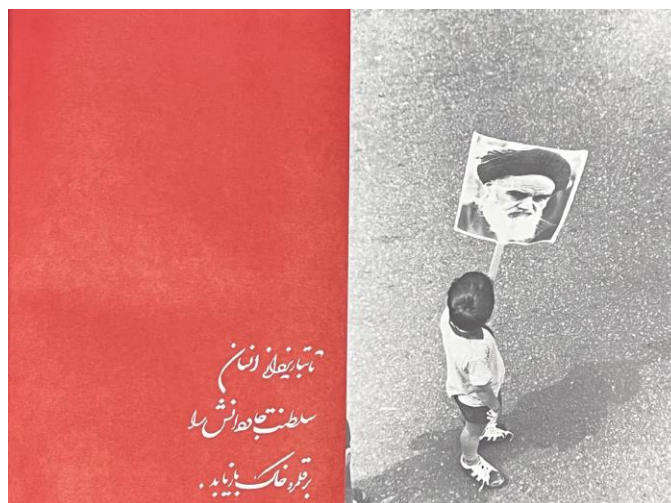
- 47 **JANG BI-RIVAYAT-I TASVIR.** / al-Harb ka-ma tarwi al-suwwar./ The War As Represented by Photographs. Taht-i nazarat-i Sitad-i Tablighat-i Shura-yi 'Ali-i Difa'. 80pp., 12 color plates. 126 text illus. 4to. Wraps. Parallel texts in Farsi, Arabic, and English.  
[Tihran] (Intisharat-i Surush), [1982]. \$450.00  
*Not in Darabi*



- 48 **JEBRAILI, KAMRAN. Zindagi,... jang: Iran, 1359-61.** 'Aks'ha az Kamran Jibra'ili./ Life..., War: Iran, 1981-82. Photographs by: K. Jebraili. (8)pp., 74 photographic illus. Sm. sq. 4to. Orig. illus. wraps. (very slightly rubbed at spine). Parallel texts by the photographer in Farsi and English. A self-trained photographer, Kamran Jebraili (also spelled Jebraili), born in Iran in 1957, started to take pictures in 1976. As a young freelance photographer, he covered the Iranian revolution and Iran-Iraq war, which he published as "Zindagi,...jang: Iran, 1359-61." He left Iran in 1997 and has been working for AP in its Dubai bureau ever since. His only other publication, a collection documenting the rapidly disappearing traditional architecture and way of life in one of the oldest villages in Iran, Abyaneh, in Esfahan Province, whose buildings are characterized by a peculiar reddish hue. One of the rarest books of the Iran-Iraq war. WorldCat lists only 4 copies (Princeton, Ohio State University; University of Maryland, College Park, and the Darabi copy at the Bibliothèque Kandinsky at the Centre Pompidou, Paris).  
Tihran [Pingu'an], 1982. \$950.00  
*Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 166ff.*



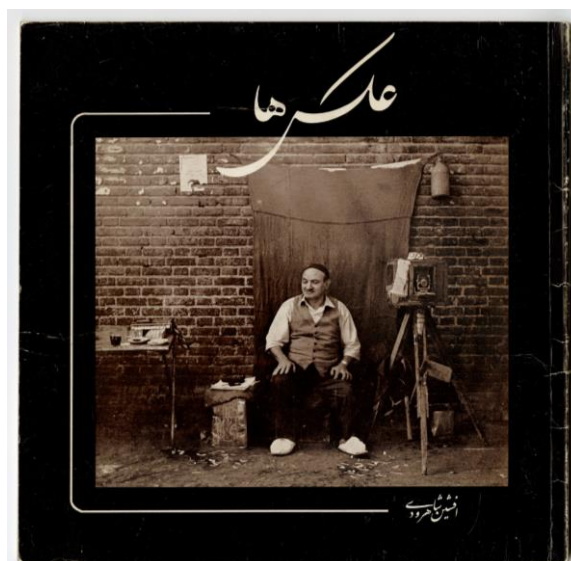
- 49 **RIVAYAT-I FATH.** Majmu'ah-'i guzarish'ha va tasavir-i marbut bih 'amaliyat Samin al-u'imah, Tariq al-Quds, Fath al-mubin, Bayt al-muqaddas, Ramazan. Chap-i 3. 184pp. 115 black and white illus. 4to. Wraps. Published by the Ministry of Islamic Guidance, the book documents the major battles of the first two years of the war. Books published by the Ministry were not available commercially, but were given as presents to Revolutionary Guards, Basij, and ordinary soldiers--who most likely had little use for them.  
[Tehran] (Intisharat-i Chapkhanah-'i Vizarat-i Irshad-i Islami), 1363 [i.e.1984]. \$650.00  
*Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 198ff.*



- 50 **RUSTAMI, JAVAD. Yadnamah-'i avvalin salgard-i inqilab-i Islami-i Iran, 22 Bahman 1358.** 'Aks: Javad Rustami. Khatt: Nasir 'Alikhani./ First Anniversary of the Islamic Revolution of Iran-February 11, 1980. A joint publication of Shahid and Iranvoice. Photos: Javad Rostami. Calligraphy: Naser Alikhani. (64)pp. Prof. illus. Lrg. oblong 4to. Orig. wraps. (spine slightly chipped). English-language title-page and 2-pp. introduction. Arguably the most beautifully designed--and rarest--photobook of the Iranian Revolution, published to coincide with an exhibition of photographs at the Embassy of the Islamic Republic of Iran, Washington, D.C., in the fall of 1979, concurrently with an exhibition of photographs by Bahman Jalali and Rana Javadi. Rustami's activities and whereabouts after the Revolution appear to be unknown. WorldCat locates only 2 copies (University of Michigan; McGill University).  
[Washington, D.C.] (Safarat-i Jumhuri-i Islami-i Iran), [1980]. \$4,800.00  
*Not in Darabi*

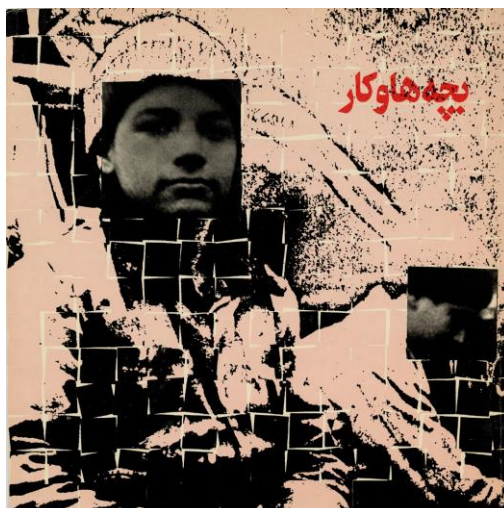


- 51 **SADIQI, SA'ID. Zindagi-i dubarah.** (4)pp., 98 plates with 143 illus. (mostly in color). Tall 4to. Orig. photo-illus. wraps. Brief introduction in parallel Arabic and English. The photojournalist's first collection of his photographs of the Iran-Iraq War from 1980-1988. In September 2019 the photographer, who covered 34 major military operations during the war, presented a new series featuring current portraits of people he once photographed on the warfronts in an exhibition at the Iranian Artists Forum. Each photo in this collection shows the subjects posing with their photos Sadeqi took on the warfronts. "When I began the project I found out that many of the soldiers in the photos were martyred, and when the families came across their unseen photos they were highly impressed, and I also recorded those moments with my camera" (S. Sadiqi). WorldCat lists only 2 copies (Princeton University; Getty Research Center).  
Tihran (Hawzah-i Hunari-i Sazman-i Tablighat-i Islami), 1370 [1990 or 1991]. \$850.00

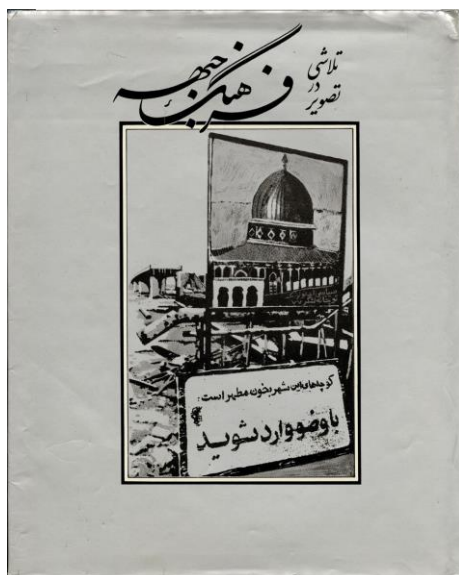


- 52 **SHAHRUDI, AFSHIN. 'Aks'ha.** [Muntakhab-i 'aksha'i az salha-yi 1356-1360.] (6), 66, (2)pp. 66 photographic plates. Sm. sq. 4to. Orig. photo-illus. wraps. (very slightly rubbed at edges). Born in Damgan in 1950, this is the photographer's only book. Seyhoun Art Gallery in Tehran devoted a one-man exhibition to his photographs in 1990; his work was included in four group shows at the Contemporary Arts Museum in Tehran since 1981. WorldCat lists only 1 copy (Stanford University).  
[Tihran] (Ganjinah-i Nashriyat-i Iran), 1360 [i.e. 1981]. \$450.00





- 53 **SUBHANI, 'ALI RIZA. Bachah'ha va kar.** Tahayyah van tanzim: Khanah Kudah, Mashhad. 88pp. 62 photographic plates. Sm. sq. 4to. Orig. wraps. The return of workingclass children to 'normal' life at the conclusion of the Iran-Iraq War. Nothing is known of the photographer who appears to have mostly worked in film. No copy listed in WorldCat. Qum (Daftar-i Nashr-i Alhadi), 1370 [1992]. \$300.00



- 54 **TALASHI DAR TASVIR-I FARHANG-I JABHAH.** (9), 158, (2)pp. Prof. illus. Lrg. 4to. Orig. green cloth. Photo-illus. d.j. Photodocumentation of the Iran-Iraq War. "Along with the first films on the war, this book is an example of the official turning point initiated in communication of the war - a turning point induced by the stabilization of the regime and the reversal of military power in favor of Iran. The customary portrayal of martyrs' corpses is replaced by the construction of the fighters' own, special identity--at once mystical, saint, and martyr" (Darabi, p. 246). The rare cloth version. WorldCat lists only the Martin Parr copy at the Tate. [Tehran] (Sitad-i Tablighat-i Jang ba hamkari-i Sazman-i Intisharat va Amuzish-i Inqilab-i Islami), 1362 [i.e. 1983]. \$1,750.00 *Darabi, Hannah: Enghelab Street, a Revolution through Books: Iran 1979-1983 (2018), pp. 246ff.*