

URSUS BOOKS

IFPDA PRINT FAIR
2023





1. JACOPO STRADA

Imperatorum romanorum omnium orientalium et occidentalium verissimae imagines

[5], 118, [1] ff., illustrated with a large woodcut title composed of a Renaissance frame of garlands and festoons of fruit and putti, attributed by van Elck to Jos Murer, cut by Christoph Schweitzer, and with 118 full-page woodcut portraits of Roman and Holy Roman Emperors, surrounded by richly decorated Renaissance architectural borders, cut by Rudolf Wyssenbach and Christoph Schweitzer after Hans Rudolf Manuel Deutsch. Plus, there are 248 woodcut designs of arabesques by Peter Flötner, several repeats. Folio, 460 x 355 mm., bound in contemporary flexible vellum preserved in a later slipcase. Zurich: Andreas Gesner, 1559. (#171155)

\$75,000

Exceedingly rare first folio edition. The 118 medallion portraits measure a substantial 285 mm. (11 1/8") in diameter and are considered the work of Hans Rudolf Manuel Deutsch (1525-1571), who copied Strada's original drawings of ancient medals and coins from Strada's manuscript corpus: *Magnun ac Novum Opus* in the collection of Hans Jacob Fugger (see below). Several of the portraits are signed "HR MD" for H.R.M. Deutsch. The drawings were transferred onto woodblocks and printed by Rudolf Wyssenbach (fl. 1546-1560) and Christoph Schweitzer (fl. 1550-1562). **These woodcut portraits are the largest ever cut for a book from a single block.**

(cont.)



2. LEONHARDT THURNEISSER ZUM THURN

Historia unnd Beschreibung Influentischer Elementischer unnd Naturlicher Wirkungen Aller fremden unnd Heimischen Erdgewechssen auch irer Subtiliteten sampt wahrhaftiger und Kunstlicher Conterfeitung dereselbigen auch aller teiler...

[12], CLVI, [24] pp. Woodcut title-page, 42 arabesque initials, 12 astrological diagrams, 126 small woodcut figures, 36 botanical woodcuts within figured borders, portrait of the author, allegorical figure within elaborate border, printer's device. Folio in sixes, 356 x 240 mm., bound in eighteenth century boards, in a dark green half Morocco box. Berlin: Michael Hentzke, 1578. (#169436)

\$12,500

First German edition, published simultaneously with the Latin, one of the greatest eccentricities of botanical literature containing extraordinarily beautiful woodcut figures and elaborate woodcut borders. "As a piece of printing, this is a remarkable book" (Ferguson). Leonhardt Thurneisser (1530-1596) amassed a huge fortune in Berlin making amulets, talismans, secret remedies, and casting /

nativities. Thurneisser was also a prolific author, learned in the occult, herbalism, mathematics, and necromancy; many of his written works were printed at his own press in Berlin, which in 1577 he sold to Michael Hentzke, the printer of the present volume.

The author describes herbal remedies according to astronomical rules; the woodcuts of plants are set within a border containing representations of the constellation under which each plant in governed; the alchemical properties and virtues of each are also revealed. There are astrological diagrams that chart the course of illness and indicate appropriate herbal treatment.

All the illustrations were drawn by Franz Friedrich; the woodcuts were executed by Peter Hille, who signed the title-page with his monogram according to Strauss, *German Single-Leaf Woodcut 1550-1600* (I, 205-13). Some marginal worming, small water stains to margin of last few leaves and final leaf soiled. Nevertheless a very pleasing copy of this rare work.



3. ABRAHAM DE WICQUEFORT and ROMEYN DE HOOGHE

Advis Fidelle aux veritables Hollandois, touchant ce qui s'est passé dans les villages de Bodegrave et Swammerdam, et las cruautés inouïes, que les Francois y ont exercées.

[2], 202 pp. Illustrated with 8 folding etched plates (the last two plates with 2 scenes each) by Romeyn de Hooghe. 4to., 227 x 180 mm., bound in near contemporary full calf with elaborately gilt spine. [The Hague: Steucker Brothers], 1673. (#171424)

\$9750

First edition of this *tour-de-force* of Baroque book illustration, and one of the most powerful graphic works by Romeyn de Hooghe. The acclaimed narrative focus of de Hooghe's engravings reach their zenith in the plates of the *Advis Fidelle*. Philip Hofer placed these engravings on an equal plane with the greatest anti-war designs, comparable to Callot's *Grandes Misères de la Guerre* and Goya's

Desastres de la Guerra. **“One of the few and too-little known masterpieces of the period”** (Fürstenberg, quoted in ‘The Book Collector,’ 1960, p. 432).

In 1667 the French King Louis XIV invaded the Dutch Republic and advanced as far as the province of Utrecht. De Hooghe was vehemently opposed to this flagrant French expansionism, which resulted in the death of hundreds of his fellow countrymen. When cruelties committed by the French mercenary troops against the civilian population of Flanders and Holland became known, de Hooghe decided to expose the French atrocities in eight powerful designs he provided for the text written by Abraham de Wicquefort.

A fine copy with the finest impressions of the de Hooghe engravings.



4. PIETRO DA CORTONA

Tabulae Anatomicae a Celeberrimo Pictore Petro Berrettino Cortonesi

Text by Cajetano Petrioli. [4], 84 pp., illustrated with an engraved plate on title and 27 full-page engraved anatomical plates after Pietro da Cortona. Folio, 405 x 285 mm., bound in contemporary Italian calf. Rome: Antonii de Rubeis, 1741. (#167017)

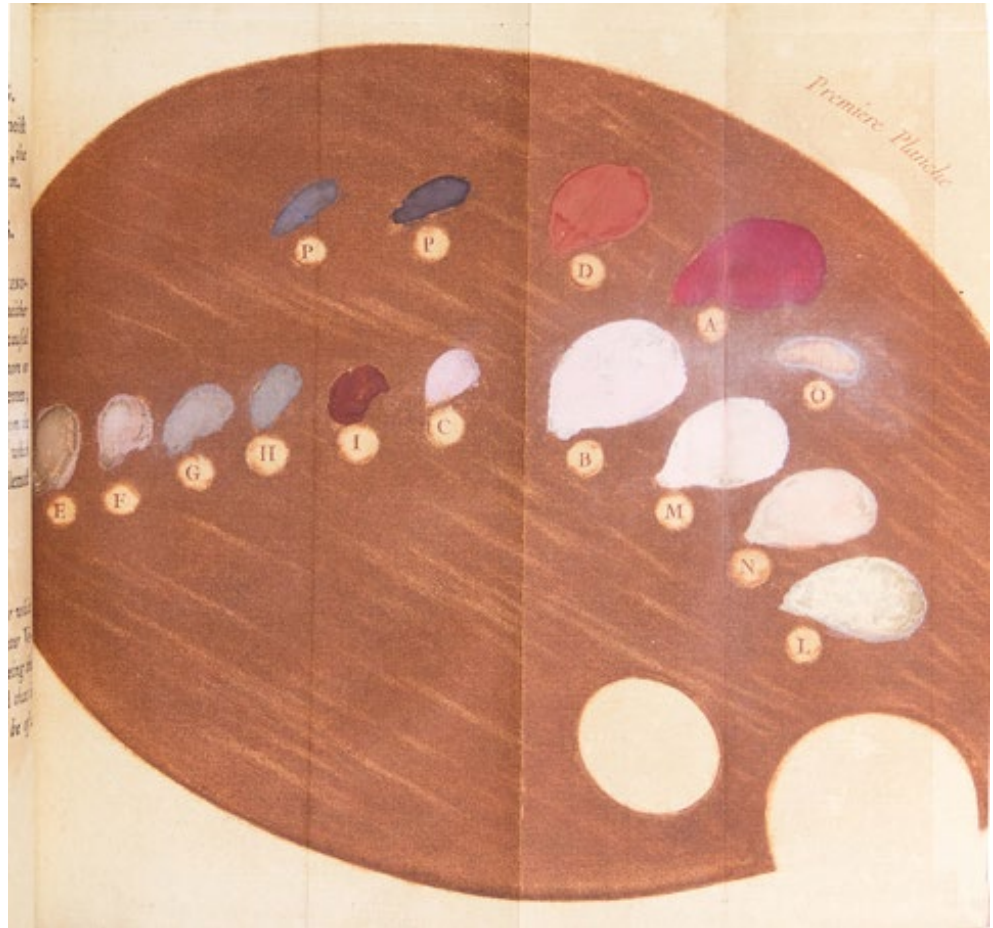
\$18,500

First edition. One of the most artistic anatomical atlases ever published. The images were designed by the great Italian painter of the High Baroque period, Pietro da Cortona. “There is no doubt that among Italian painters, he [Pietro da Cortona] must be considered the most influential personality of his generation, and this pre-eminence was recognized by his own contemporaries” (*Encyclopedia of World Art* XI, 355-56).

Cortona’s elegant figures echo the style of other Renaissance Baroque artists, however, these studies for the *Tabulae Anatomicae* stand apart from those of his contemporaries. Cortona prepared the original

drawings around the year 1618 when he was barely twenty years old. The original drawings, executed on grey paper in brown ink, were perhaps done as a commission for a work that remained unpublished. They were acquired in the eighteenth-century by the fervent collector Sir William Hamilton, then English Ambassador to the King of Naples, and are preserved today in the medical collection at the University of Glasgow Library.

The drawings were not engraved nor published until a hundred years after the artist’s death for the first time in this Roman edition. Cortona placed his classical anatomical figures within and around Renaissance columns, plinths and arches with architectural vignettes in the backgrounds. Additionally, “many of the dissected men hold oval or rectangular medallions — they look like framed mirrors- within which are drawn figures detailing the anatomy of various regions” (Roberts & Tomlinson p. 273). Plates 1 & 4 are signed: “L.C.,” who is probably the Urbino painter and copper-engraver Luca Ciamberlano.



5. JACQUES-CHRISTOPHE LE BLON and ANTOINE GAUTIER DE MONTDORGE

L'Art d'Imprimer les Tableaux. Traité d'après les Ecrits, les Opérations & les Instructions verbales, de J.C. Le Blon

xi, vi, [2], [xiii]-xxv, [26]-180, [4] pp., illustrated with one hand coloured sepia mezzotint and two black and white folding plates. 8vo, 195 x 125 mm., bound in contemporary mottled calf. Paris: Chez P.G. Le Mercier, Jean-Luc Nyon, Michel Lambert, 1756. (#166681)

\$15,000

Le Blon was the inventor of the three colour method of printing in mezzotint and this little book is considered a key work in the history of colour

printing. Le Blon's colour theory formed the foundation for modern colour printing. The bilingual text of *Coloritto* is in French and English; followed by the French essay of explanation and justification. Includes the renowned folding plate of an artist's palette in sepia mezzotint hand coloured to show the range and relationship of different 'tinctures.' This is the second edition of Le Blon's landmark book *Coloritto*, but an extremely important book in its own right. Copies of the first edition of 1723 are so rare they are essentially unobtainable.

While not as rare as the 1723 edition, this edition is also a quite rare book, Spine with some professional restoration, overall a nice, fresh copy.



6. JEAN LAURENT LE GEAY

Rovine, inventione di Giovan. Loren. Legeay Architet., intagliate da lui stesso in Luce 1768

[24] ff. (24 etchings). 275 x 210 mm., bound in contemporary half-calf over boards. [London]: N.p., 1768. (#171212)

\$15,000

Complete set of the first issue of Le Geay's extremely rare and extraordinary series of architectural fantasies on the themes of fountains, tombs, ruins and vases, combining references to the antique past (including crumbling Egyptian and Roman ruins), Biblical subjects, monsters, reptiles, Chinese figures, plaques with indecipherable inscriptions, and much more, all set in decaying, classical landscapes.

These twenty-four etchings comprise the earliest version of Le Geay's most celebrated graphic works. The etchings in the present set belong to the first issue printed when Le Geay was in London. Three of the suites are dated 1767-1768 and are captioned in Italian. A few critics (namely Emile Kaufmann and Jean-Claude Lemagny) have suggested that these visionary designs were made much earlier, perhaps at Rome from 1737-1740, when Le Geay was studying at the Académie de France with the young Piranesi. However, the consensus now is that the prints were executed first in London (1767-1768), then completely reworked by Le Geay and then issued in Paris (1770). The set has large margins, and although there is some, mostly marginal, foxing, the plates are all fine impressions.



7. GABRIEL LORY, PERE et FILS

Principes de Paysages pour apprendre a dessiner et colorer a l'Aquarelle

Four parts, folio, plates *ca.* 410 x 270 mm., in original printed wrappers with explanatory text on the inner front wrapper and containing 9 or 10 aquatint plates with a total of 37 variations, of which 27 are hand coloured, in a new cloth folding box. Paris: Bance aîné, 1809. (#171597)

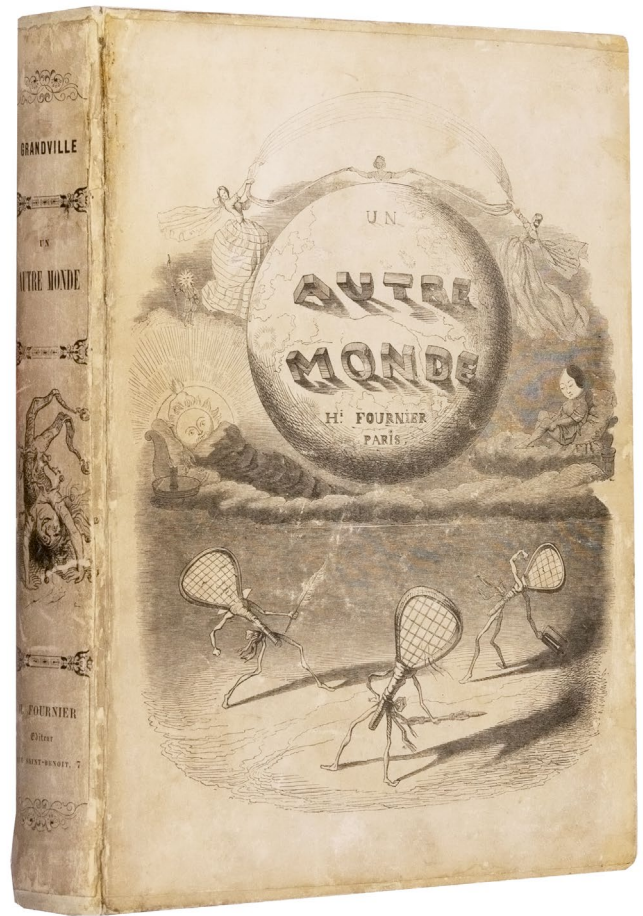
\$27,500

An outstanding drawing manual by the father and son team who were responsible for some of the most celebrated collections of Swiss views. The four parts contain 9 or 10 aquatint plates each, demonstrating how landscape depiction in watercolour should

proceed from outline to finished work. The 37 plates show the progression through four or five stages of colouring from outline and subsequent stages to a fully coloured version. Conceived as an instructional series for advanced watercolourists, the work also succeeds as a splendid demonstration of aquatint printing. Each section has a long printed text on the inner front wrapper with the inner rear wrapper containing instructions, particularly relating to colour effects, specific to the images in that part.

This seemingly unique copy has survived in spectacular condition in the original wrappers. OCLC does not list this edition but several later issues, but with one copy each, and none in the U.S.





8. J.J. GRANDVILLE

Un Autre Monde. Transformations, visions, incarnations... et autres choses

By Taxile Delord. [4], 295, [1] pp., half-title and title page printed in red, a black and white frontispiece, 133 woodcut vignettes, 15 full-page woodcuts, and 36 hand-coloured plates. Large 8vo, 265 x 180 mm., bound in original illustrated wrappers, laid down on slightly later boards. Paris: H. Fournier, 1844. (#170972)

\$9750

First edition, a rare copy preserving the fragile publisher's wrappers, the front cover of which bears

one of Grandville's most celebrated illustrations. One of the spectacular, surreal illustrated books of the nineteenth century. "In this remarkable book, of the boldest possible originality, Grandville dared to reveal his dream world to the public" (Ray). The illustrations expose an incredible imagination which was unlike anything that appeared in print before. Ray points out that the designs of Grandville certainly influenced Tenniel when he created the characters for Lewis Carroll's *Alice in Wonderland*.

Some slight foxing, joints a little worn, covers a little toned, generally the copy is in fresh condition.



9. GUSTAVE DORÉ

Les Folies Gauloises depuis les Romains jusqu'à nos Jours

20 lithographs by Doré. Oblong folio, 335 x 260 mm., bound in contemporary half morocco with the original green printed wrappers preserved. Paris: Au Bureau du Journal Amusant, [1852 or 1859]. (#168808)

\$7500

First edition of this “dazzling survey of French manners and costume through the ages, the last of Doré’s albums. It is marked by a solidity of conception and a sophistication of outlook to which he hardly aspired in his earlier collections of lithographs” (Ray).

Each lithograph represents a distinct period in French history, beginning with the barbarian

hordes (Gauls) observing a human sacrifice, then proceeding to a thirteenth-century Inquisition, a fifteenth-century tournament, a festival during the reign of Henri III, the premiere performance of a 1695 drama by Racine, the “edifices” of fashionable women’s wigs in the court of Louis XVI, a harp recital in 1810, and finally ending with the Romanticism of 1830 and 1840. These illustrations typify Doré’s vivid and witty imagination.

The date of *Les Folies Gauloises* has been assigned both to 1852 (by Annie Rononciat) and 1859 (by Leblanc and Malan). Malan adds that the work has become rare “as most copies were long ago taken apart to sell as lithographs separately.” A fine copy of this rare and important book.



11. KATAGAMI STENCIL DESIGNS

A Collection of 55 Original Kimono Stencil Plates

Stencil paper was constructed from the bark of mulberry trees then treated with persimmon juice; the sheets measure ca. 500 x 380 mm. [Suzuka, Mie Prefecture at the Bay of Ise, Meiji and Taisho Period, ca. 1868-1928]. (#171775)

\$15,000

A rare collection of late nineteenth to early twentieth-century Japanese stencils, created expressly for decoration of cotton, silk and crepe kimonos and yukatas. These stencils survive as artifacts from one of the most ancient crafts in Japan. The

elegant beauty of the designs and the consummate skill displayed in the cutting of the stencils endow these original plates with a refined sensibility almost without parallel in the graphic arts.

Some of the stencils are so finely cut that it is difficult to imagine they could withstand the multiple brushing of resist dyes. Many of the fragile stencils have the addition of fine silk threads stretched at regular intervals from top to bottom or side to side to reinforce the strength of the stencil. The threads are so fine that no evidence of their existence is found in the final printed cloth or silk. An exceptional collection.

matinal des montagnes. Nous en bûmes, et une allégresse séraphique nous ravit; nous y avons trempé nos mains; nous en avons mouillé



nos paupières; elle a lavé la chaleur des fièvres et sa délicate vertu a

glissé jusqu'à nos pensées, comme d'une eau lustrale. — La campagne après, nous a paru plus belle, et nous nous étonnions de toute chose. Vers midi, nous avons retrouvé la mer, et nous marchions, suivant le rivage. Nous récoltions des cailloux d'or dans le sable, les coquilles rares que le flot avait laissées, et les buprestes couleur d'émeraude sur les tamaris de la plage. — Il poussait près de la mer une plante qui portait sur ses fleurs des papillons toujours posés. Les papillons étaient indistincts des pétales, la fleur en paraissait ailée. — Nous savions que les papillons de printemps, les premiers papillons de mai, sont blancs et jaunes comme les primevères et les aubépines; les papillons d'été diaprés comme toutes les fleurs, et les papillons de l'automne, de la couleur des feuilles mortes; mais ceux-ci, sur des fleurs rosées, avaient les ailes transparentes des papillons des hautes cimes, et les corolles des fleurs se voyaient à travers leurs ailes.

— Nous avons rencontré, sur le bord de la mer, un enfant mystérieux qui songeait, assis sur le sable. Il avait de grands yeux, bleus comme une mer glaciale; sa peau luisait comme les lys et ses cheveux étaient comme une nuée que le soleil à l'aube colore (1). Il cherchait à comprendre des mots qu'il avait tracés sur le sable. Il parla; sa voix, de ses lèvres jaillit, comme s'envole l'oiseau du matin, en secouant de la rosée; nous lui eussions volontiers donné nos coquilles, nos insectes

(1) Novalis.

12. MAURICE DENIS

Le Voyage d'Urien

By André Gide. 110 pp., illustrated with 29 lithographs in two colors by Maurice Denis. 4to, 200 x 192 mm., original wrappers, in a new cloth folding box. Paris: Librairie de l'Art Indépendant, 1893. (#170439)

\$8750

A fine copy of one of the few Nabis illustrated books, preserved in the original wrappers as issued, and not rebound, as is almost always the case. It is also free from the foxing that plagues many copies. It is interesting that Denis illustrated this book at the express invitation of Gide who had seen his drawings for *Sagesse*. One of 300 copies.

VOYAGE SUR L'OCÉAN PATHÉTIQUE

à Henri de Regnier

Prélude



s'était ouverte ma croisée. Je mouillai mon front à la rosée des vitres,



13. [GUSTAVE GEFFROY]

La Vie Artistique. Préface d'Edmond de Goncourt

Eight volumes (all published). xvi, 375; 396; xx, 395; xviii, 334; 408; 462; 368; 483 pp. With an original etched frontispiece to each volume (by Carrière, Rodin, Renoir, Raffaelli, Fantin-Latour, Pissarro, Vierge, and Willette). 12mo, 167 x 110 mm., bound contemporary silk over boards, original wrappers preserved. Paris: Dentu [and Floury], 1892-1903. (#169228)

\$12,500

Only edition, a beautiful unique and complete set of *La Vie Artistique* which was one of the most influential of the late nineteenth-century art periodicals. Volumes 1, 5, 6, 7 and 8 are inscribed from Geffroy to the noted poet, art critic and journalist Leon Roger-Miles. Geffroy (1855-1926) was one of the earliest supporters of the Impressionists. A founding member of the Academie Goncourt, he was, in the words of Edmond de Goncourt, "dispensateur d'une culture nouvelle."

All of his writings about Impressionism are significant and remain among the most intelligently perceptive of his time. The third volume of the series is entitled *Histoire de l'impressionisme* and is considered the most comprehensive book about the movement that had appeared hitherto. It consists of an introductory section on the history of Impressionism, followed by individual chapters on artists. These early critical testaments on Impressionism constitute one of the major sources of the history of art of the period. According to the DBF, "De fait ses comptes rendus d'expositions et ses études d'artistes mettent en valeur avec une étonnante pénétration des talents aussi divers que ceux de Gustave Moreau, de Puvis de Chavannes, de Maurice Denis, de Rude..." Geffroy was not only an art critic but a radical journalist; his literary activities took many forms: he wrote extensively about current political and social injustices and published a number of Realist novels in the manner of Zola. An exceptionally fine and uniform set, rare thus.



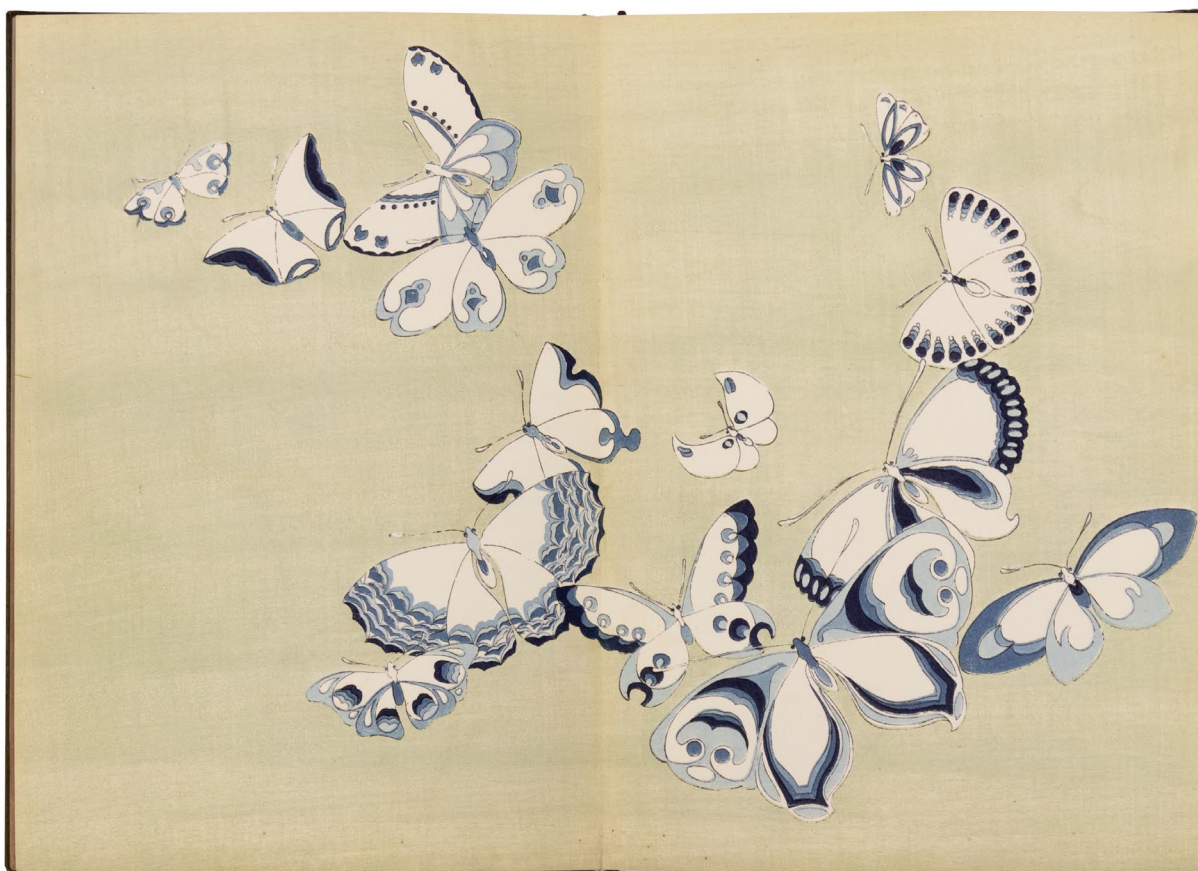
14. KAMISAKA SEKKA, FURUYA KORIN and others

Shin Bijutsukai seven volumes with a total of 720 plates on 360 leaves. 8vo, in publisher's decorated wrappers, in a new chitsu case. Kyoto: Unsodo, 1902-1905. (#171845)

\$27,500



A splendid complete set of this legendary publication, here consisting of the plates from the 70 issues bound up separately by the publisher. The set is a veritable encyclopedia of Japanese design in the first third of the twentieth century. Unsodo is a large Japanese publishing company with branches in both Tokyo and Kyoto. Founded in 1891, this company is still in existence today. From the 1890s through the 1930s, the Unsodo publishing house was involved in printing high quality pattern books for various crafts including textiles and lacquer.



15. KAMISAKA SEKKA

Cho senshu

2 Volumes, each with 25 double-page plates of coloured woodcuts depicting butterflies by Sekka. 8vo, 248 x 178 mm. folded, bound accordion-style (orihon) in green silk over boards, in a new green cloth box. Kyoto: Yamada Unsodo, 1903. (#171525)

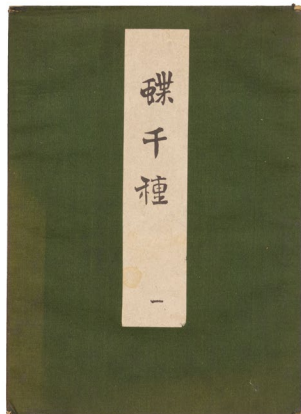
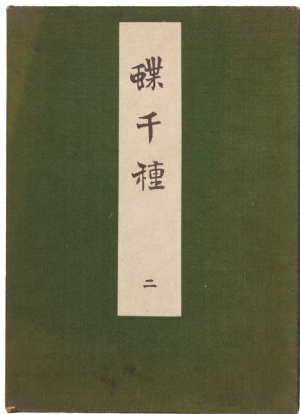
\$6500

A fine copy of the first printing of this landmark of twentieth century Japanese design. "Kamisaka Sekka was a genius; effortlessly, prodigiously, boundlessly imaginative; tirelessly inventive, spontaneous, and free. *In One Thousand Butterflies* (*Cho senrui*, 1903 [the book is commonly misdated; it was published in 1904]) he took a single subject and drew dozens of pictures, each in a different style. There was nothing academic about his approach. Each drawing was fresh and new; many were arresting and some mirrored new developments in European art.

"Sekka loved design. He began to paint under Suzuki Zuigai when he was sixteen and studied textiles in his early twenties. He was doubly fortunate that Yamada Naosaburo, the most ambitious, original and enterprising publisher of the early twentieth century, recognized Sekka's genius and gave him the freedom and support he needed to bring into the world his protean vision of art fused with life." (Keyes).

"A colour-printed book of elaborate decor based on the forms of butterflies. All the designs are 'patterned,' but some conform to the actual shape and markings of believable butterflies, though there is certainly no intention to be entomologically accurate; but in some, the artist simply used the insects as a theme for variations, distorting and manipulating the butterfly shape until it is barely recognizable, often achieving the kind of art nouveau that we associate with some Secession jewelry . . . Sekka is especially inventive when he allows swarms

(Cont.)



of butterflies to float over the page, achieving colourful geometric diagrams, or, in one, amorphous silver shape outlined in brown, green and yellow, as evocative and irrational as abstracts by Arp”, (Hillier).

Wear to the fragile corners, but nevertheless a fine set.



16. PIERRE ROCHE

La Loie Fuller

Text by Roger Marx. 26 pp., with 17 colour relief engravings by Pierre Roche. Small folio, 265 x 200 mm., bound loose as issued in the original illustrated embossed wrappers and cardboard chemise.

Preserved in an elaborate carved wooden slipcase. Evreux: Charles Hérissé, 1904. (#164865)

\$12,500

One of the rarest and most beautiful books of the *Fin de Siecle*. Marx's *La Loie Fuller* is also one of the most curious books from the Art Nouveau period. Using a reproductive process unseen in book production, the illustrator Pierre Roche captured the fluid movement of Loie Fuller's robes swishing through the air via his new process of 'coloured relief engravings.' This is number 48 of an edition of 130 copies.

Loie Fuller (1862-1928), a burlesque dancer whose fame rested on her renowned "skirt dance," developed a unique form of choreography which emphasized the human body as transformed by artful manipulation of her silk dress, especially under coloured gas lighting. By 1892 Fuller was in Paris and performing with the Folies Bergeres. She was an immediate sensation with audiences and critics. Stephane Mallarme, the leading poet of the Symbolist movement, dubbed her "La Loie." One reviewer described the effect as "unique, ethereal, delicious... she emerges from darkness, her airy evolutions now tinted blue and purple and crimson, and again the audience... insists upon seeing her pretty piquant face before they can believe that the lovely apparition is really a woman." The book is rare in any condition, but especially so in the original wrappers and box.



17. OSKAR KOKOSCHKA

Die Träumenden Knaben

10 ff., illustrated with 10 lithographs (8 in colour and 2 in black & white), by Oscar Kokoschka. 4to, 240 x 275 mm., bound in the second issue tan cloth binding by Kurt Wolff with lithographic label designed by Kokoschka on front cover, in a plain cardboard protective slipcase. Vienna: Wiener Werkstätte, 1908. (#166957)

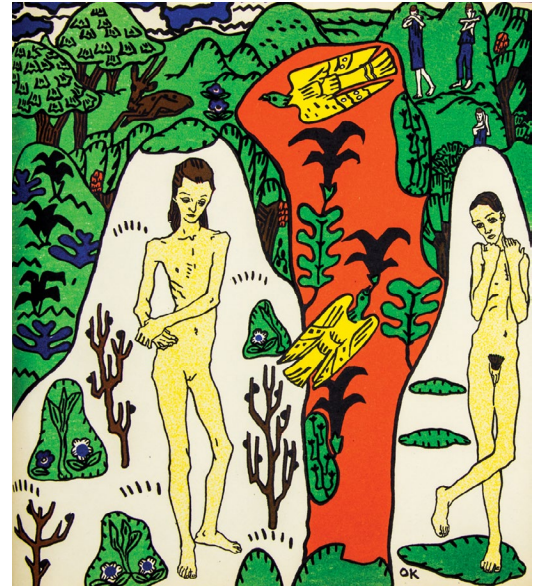
\$35,000

First and only edition of this remarkable book in its second issue binding. This was the first graphic work by the painter Oskar Kokoschka. Offered here in a fine copy, *Die Träumenden Knaben* represents a major document of modern art, in part because Kokoschka's colour lithographs foreshadow the expressionist movement. The coloured lithographs are from the earliest printing.

From 1903 to 1909 Kokoschka studied at the Kunstgewerbeschule in Vienna; one of his professors being Gustav Klimt. Klimt commissioned this *livre de peintre* for the Kunstschau which exhibited some of the earliest art works of Viennese Art Nouveau, or *Jugendstil*. Kokoschka dedicated the book to Klimt.

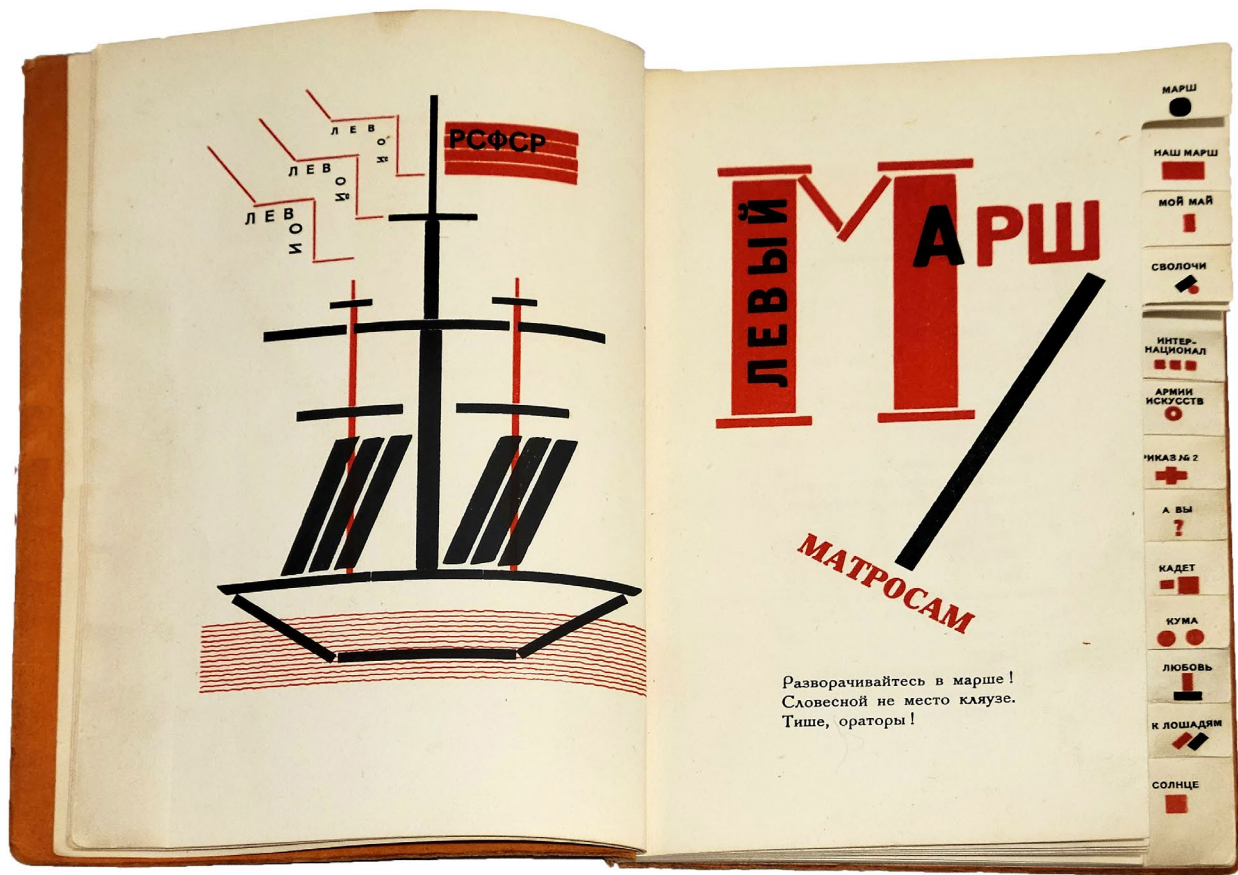
“In works like his illustrated fable *Die Träumenden Knaben* (“The Dreaming Youths”), Kokoschka’s stream-of-consciousness nursery-rhyme narrative style, and his quirky magic-garden vision — in which schematic figuration and bluntly stylized organic form floated in uncertain fields of space — seemed in direct communication with the uncorrupted resources of a child’s imagination” (Varnedoe, *Vienna 1900* p. 94). The strong colours of his lithographs provide an exotic landscape to support Kokoschka’s text. “This book, and Slevogt’s *Sinbad*,

(Cont.)



Berlin, 1908, are the first important modern *livres de peintres* from east of the Rhine” (Garvey).

This was the first graphic work by the painter Oskar Kokoschka. At the time Kokoschka published this book, he was an unknown, twenty-one year old prodigy; sadly, only a few copies were sold, and the remainder of the edition was only issued ten years later in a new binding by the German publisher Kurt Wolff. Copy 5 from the edition of 275 copies, this being part of the edition rebound and sold by Kurt Wolff in 1917. The Kokoschka coloured lithographs were issued in 500 sets. This is a fine copy.



18. EL LISSITZKY

Dlya Golosa [For Reading Out Loud]

By Vladimir Mayakovsky. 61, [3] pp., illustrated throughout by Lissitzky. 8vo, 187 x 132 mm., bound in original publisher's thick orange wrappers designed by Lissitzky, housed in a new cloth box. Berlin: Gosizdat, 1923. (#169675)

\$17,500

One of the cornerstones of any collection of Russian Futurist books. *Dlya Golosa* is widely considered to be Lissitzky's masterpiece of modern typography. Lissitzky designed title pages for each of Mayakovsky's poems, which are some of his most frequently quoted poetic works, including "Left March," "Ramble," "The Third International," "The Art Army," "Love," and "The Story of Red Riding Hood."

Lissitzky described the inspiration that prompted the innovative design of *Dlya Golosa* in his essay "Typographical Facts": "To make it easier for the reader to find any particular poem, I use an alphabetical (i.e., thumb-indexed) index. The book is created with the resources of the compositor's type case alone. The possibilities of two-colour printing (overlap, cross hatching and so on) have been exploited to the full. My pages stand in much the same relation to the poems as an accompanying piano to a violin. Just as the poet in his poem unites concept and sound, I have tried to create an equivalent unity using the poem and typography" (cf. Lissitzky-Kuppers, #94-108). What resulted was an outstanding typographical success. A fine copy.



19. MAN RAY

Revolving Doors

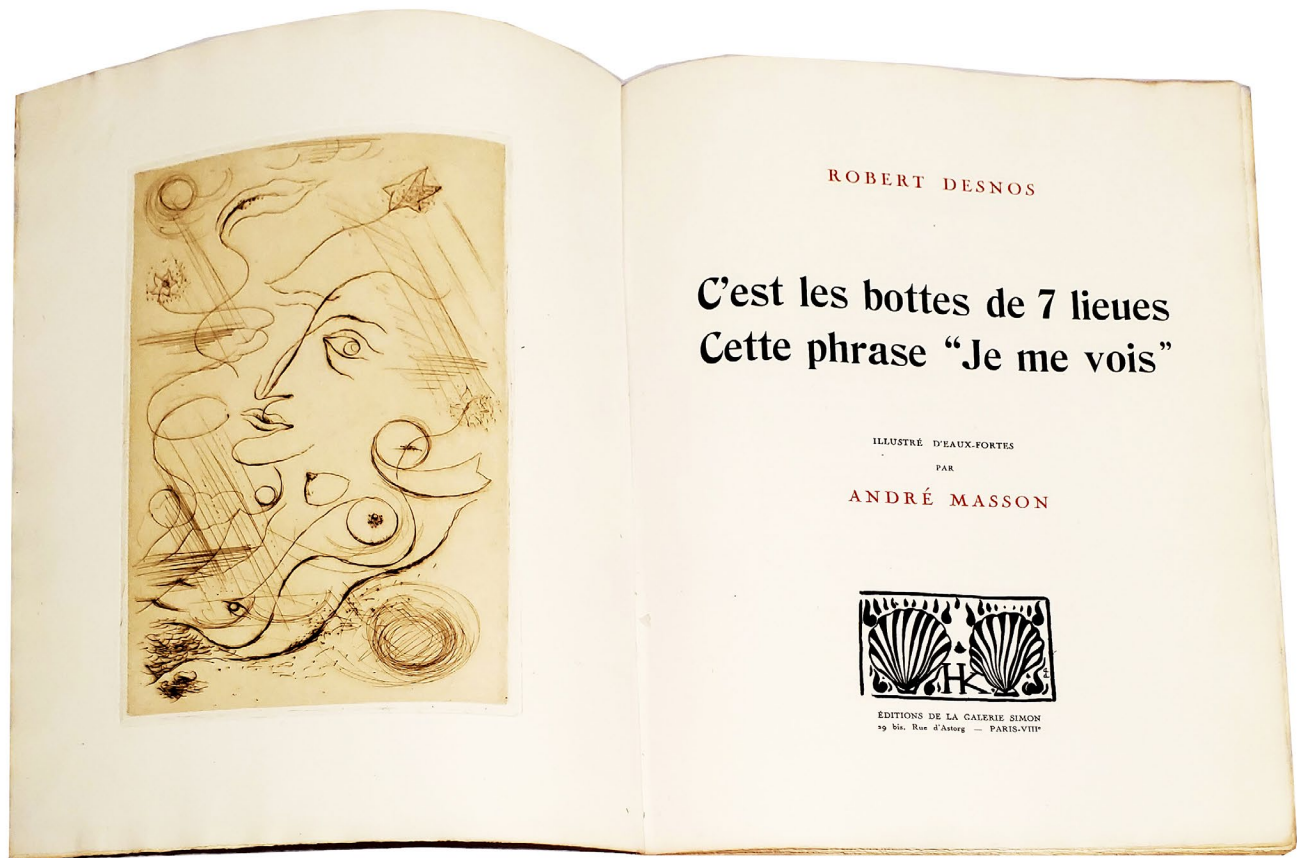
Comprised of 10 pochoir plates. Folio, loose in original publisher's black portfolio with ties. Laid into a new folding box. Paris: Editions Surréalistes, 1926. (169684)

\$85,000

A fine copy of this legendary surrealist publication. Between 1916 and 1917, the artist and photographer Man Ray created a series of collages he called *Revolving Doors*. He included the series in his third solo exhibition at the Daniel Gallery in New York, in 1919. The collages, whose geometric

shapes combine machine-like and anthropomorphic forms, were framed and installed on a rotating pole that the viewer could spin. The original collages were destroyed, but he later reproduced them in this series of pochoir prints, published by Éditions Surréalistes in Paris. This publication represents an important contribution to avant-garde art and together with *Jazz* and the *Prose du Transsibérien* comprise the Holy Trinity of great pochoir books of the twentieth century.

Complete sets in fine condition are extremely rare. One of 105 copies, signed on the colophon by Man Ray.



20. ANDRÉ MASSON

C'est les bottes de 7 lieues Cette phrase "Je me vois"

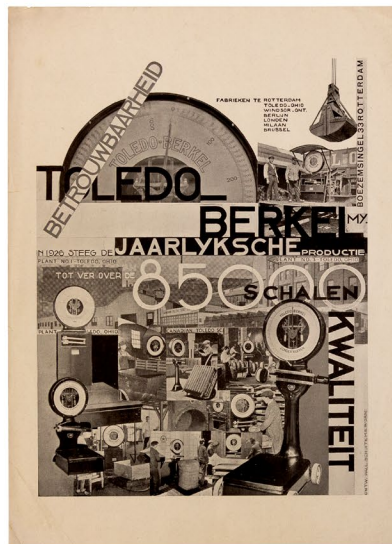
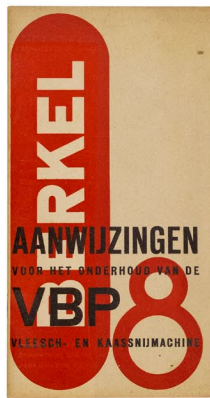
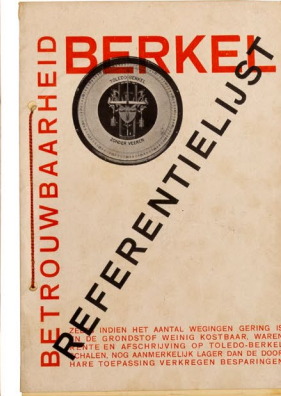
By Robert Desnos. [13 ff]. Illustrated with four etchings by Masson. Folio, bound in publisher's wrappers, in a new cloth folding box. Paris: Galerie Simon [Daniel-Henry Kahnweiler], 1926. (#168915)

\$8750

A fine copy of the most beautiful of the books Kahnweiler published with Masson's illustrations, and the first book by Robert Desnos with illustrations. One of 90 copies on Arches signed by Masson and Desnos from a total edition of 100.

Saphire and Cramer, *ANDRÉ MASSON: The Illustrated Books*. No. 3.





21. PAUL SCHUITEMA

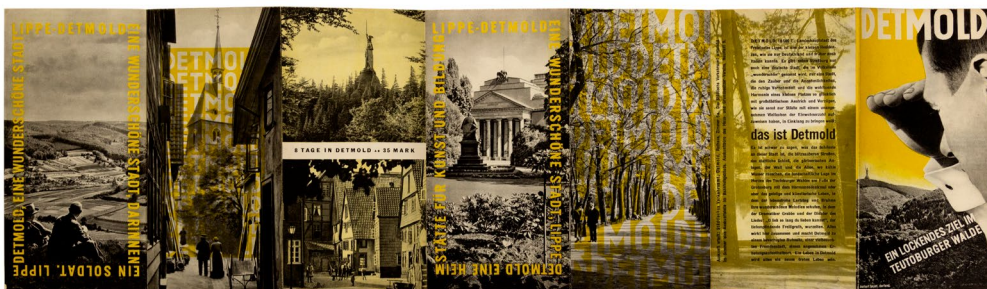
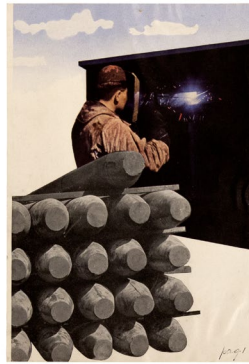
A collection of 60 items designed by Paul Schuitema. Various formats, places and dates. Some mounted. 1929-1957. (#171359)

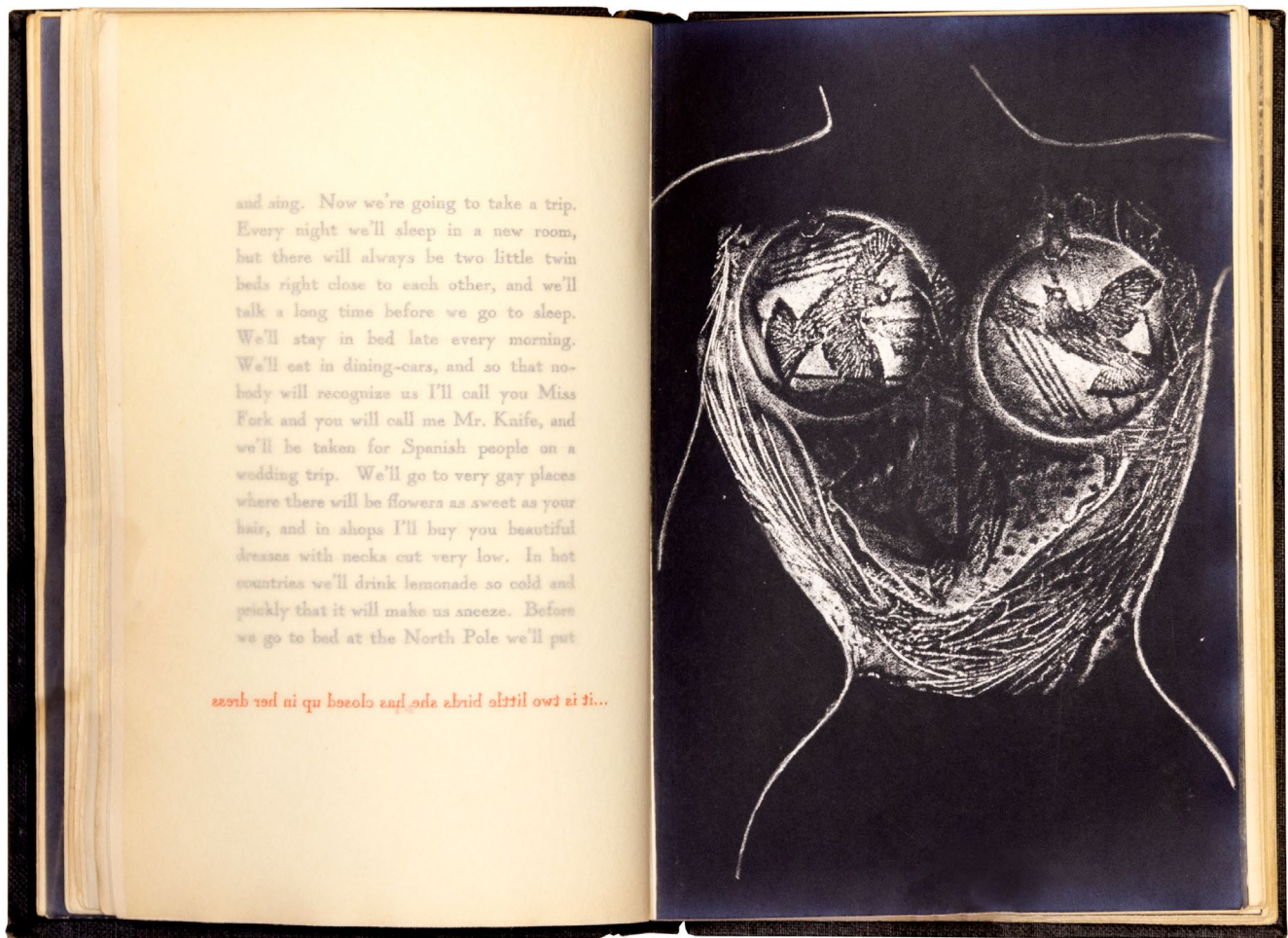
\$15,000

A splendid collection of the work of Paul Schuitema. Along with his fellow countryman Piet Zwart he was a major contributor to twentieth century book design. In the interwar years Schuitema was a pioneer of the New Typography alongside such

figures as Lissitzky, Teige, Sutnar and Bayer. Most of the items are ephemeral in nature and have not survived, making this collection a most unique overview of his career. The collection begins with the pamphlet *25 Jaar Orlog aan den Orlog* from 1929 and concludes with three posters, the last of which was from 1972, the year before he died.

A complete list of the collection is available.





22. MAX ERNST

Mr. Knife and Mrs. Fork

Text by René Crevel, translated by Kay Boyle. With 19 photograms of frottages by Max Ernst. 8vo, bound in the original full black cloth, elaborately gilt and embossed designed by Ernst on covers with additional hand-painting, in an elegant half morocco box by Mercher. Paris: The Black Sun Press, 1931. (#171874)

\$27,500

A celebrated and rare surrealist collaboration. This is one of the special 50 copies on Hollande paper. The frontispiece is signed at the bottom by Max Ernst and the half-title signed by Crevel. For these special copies the front cover of the binding has been hand painted and the rear cover has been gilt.

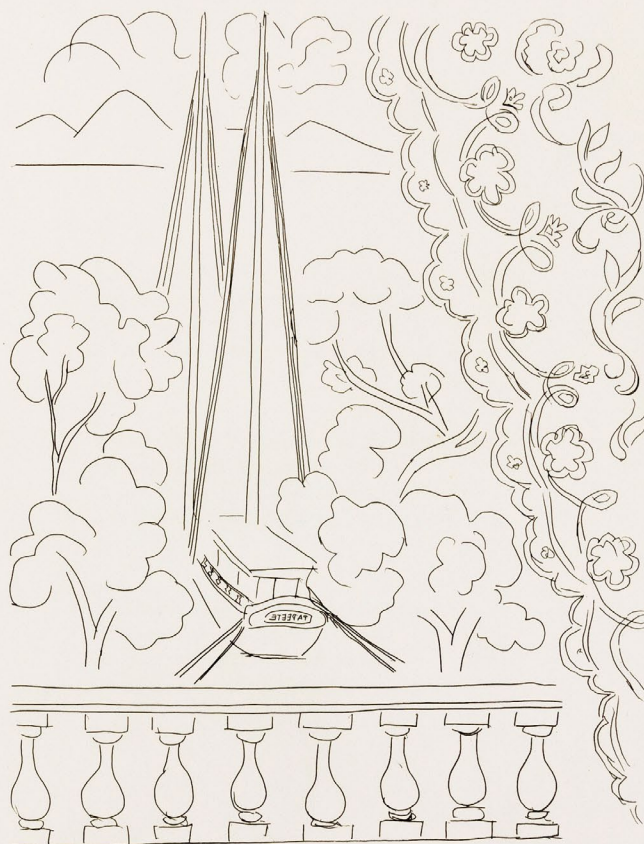
The nineteen photograms illustrating the book were produced from Max Ernst's frottages, created by rubbing translucent paper on top of a textured surface/image. Using this "impression" on the special paper, Ernst then shot light through the thin paper onto photosensitive paper underneath, creating a type of photographic negative. These were then reproduced in the form of negative photograms with the assistance of **Man Ray**. The resulting white lines and white designs set off against the pitch black background set the perfect surrealist stage for Ernst's powerful and unsettling imagery. Without the original slipcase, slight restoration to the head of spine, but a fine bright copy, rarely found thus.

PROVENANCE: the celebrated library of Daniel Filipacchi.

SOUPIR

Mon âme vers ton front où rêve, ô calme sœur,
Un automne jonché de taches de rousseur
Et vers le ciel errant de ton œil angélique
Monte, comme dans un jardin mélancolique,
Fidèle, un blanc jet d'eau soupire vers l'Azur!
— Vers l'Azur attendri d'Octobre pâle & pur
Qui mire aux grands bassins sa langueur infinie
Et laisse, sur l'eau morte où la fauve agonie
Des feuilles erre au vent & creuse un froid sillon,
Se traîner le soleil jaune d'un long rayon.

22



23. HENRI MATISSE

Poésies de Stéphane Mallarmé

[2], 153, [8] pp. Illustrated by Henri Matisse with 29 etchings printed in black. Small folio, 330 x 250 mm., bound in original printed wrappers, and housed in the original calf-backed chemise and slipcase. Lausanne: Albert Skira & Cie., 1932. (#170087)

\$50,000

A superb copy of this masterpiece of twentieth century book illustration. The Matisse etchings for Mallarmé's *Poésies* are renowned for their delicate and simple design. "At the beginning of the decade,

the etchings he made to illustrate an edition of Mallarmé's poems had an almost neoclassical quality to their elegant, filament-like lines — a quality fully appropriate to the mythological themes of antiquity that they introduced into Matisse's art of this period" (Elderfield, *Henri Matisse: A Retrospective*, p. 357).

This is considered "Skira's most beautiful book" (Castleman); it represents one of the snowy peaks of the twentieth-century *livre d'artiste*. This copy is one of 95 copies on velin paper, signed by Matisse, from a total edition of 145. A fine copy with some light wear to the delicate chemise and slipcase.

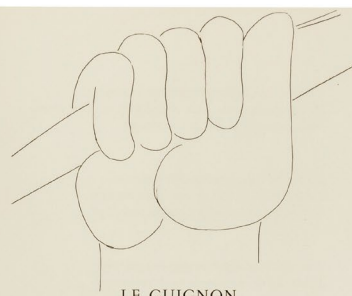
Mon doute, amas de nuit ancienne, s'achève
 En maint rameau subtil, qui, demeuré les vrais
 Bois mêmes, prouve, hélas! que bien seul je m'offrais
 Pour triompher la fante idéale de roses...

Réfléchissons..

ou si les femmes dont tu gloses
 Figurent un soubaît de tes sens fabuleux!
 Faune, l'illusion s'échappe des yeux bleus
 Et froids, comme une source en pleurs, de la plus chaste:
 Mais, l'autre tout soupirs, dis-tu qu'elle contraste
 Comme brise du jour chaude dans ta toison!
 Que non! par l'immobile & lasse pâmoison
 Suffoquant de chaleurs le matin frais s'il lutte,
 Ne murmure point d'eau que ne verse ma flûte
 Au bosquet arrosé d'accords; & le seul vent
 Hors des deux tuyaux prompts à s'exhaler avant
 Qu'il disperse le son dans une pluie aride,
 C'est, à l'horizon pas remué d'une ride,
 Le visible & sévère souffle artificiel
 De l'inspiration qui regagne le ciel.

O bords siciliens d'un calme mariage
 Qu'à l'enri des soleils ma vanité saccage,

76



LE GUIGNON

À-dessus du bétail abari des humains
 Bondissaient en clartés les sauvages crinières
 Des mendicieux d'argur le pied dans nos chemins.

Un noir vent sur leur marche éployé pour bannières
 La flagellait de froid tel jusque dans la chair,
 Qu'il y creusait aussi d'irritables ornières.

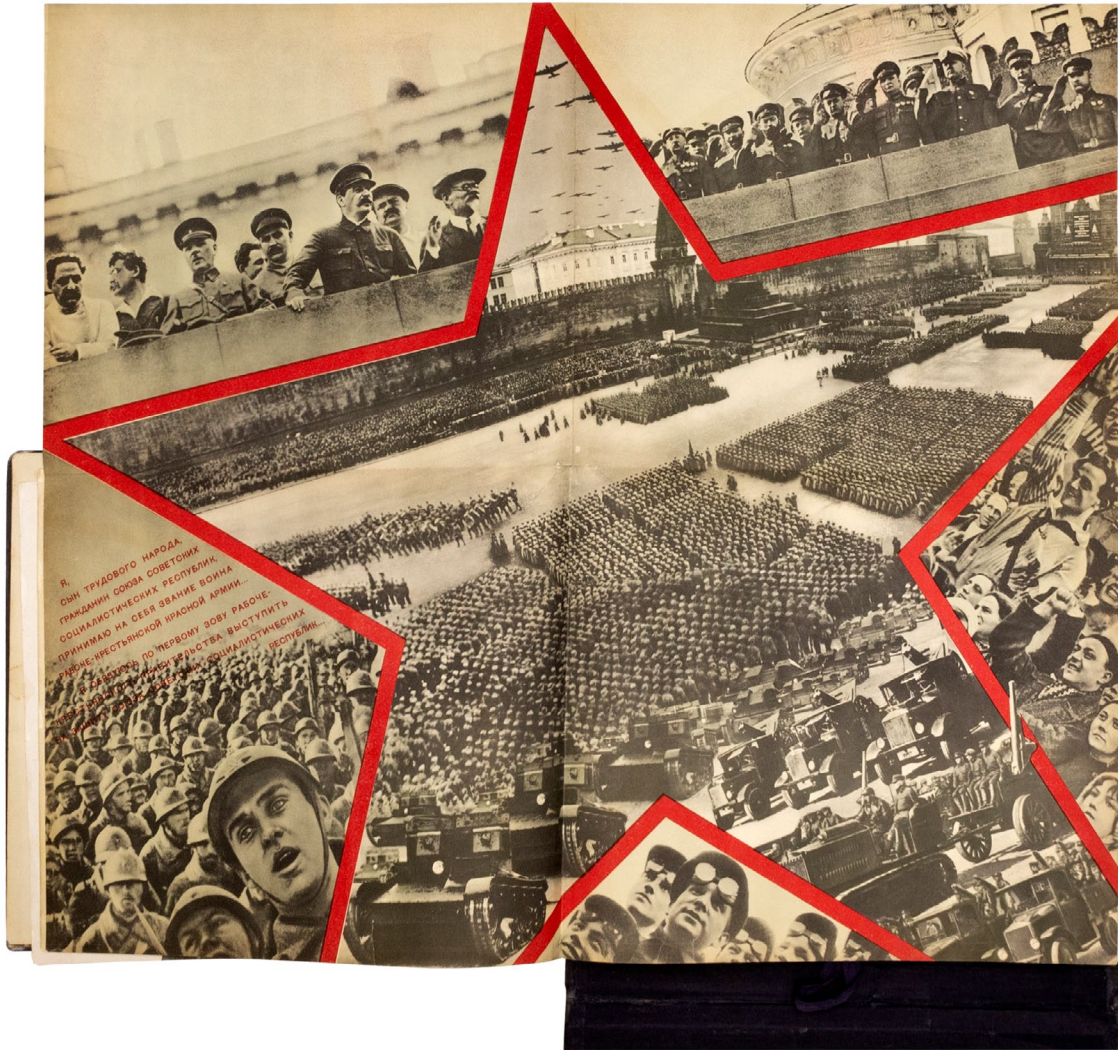
9

APPARITION

La lune s'atruillait. Des sérapiens en pleurs
 Révanti, l'archet aux doigts, dans le calme des fleurs
 Vaporeuses, tiraient de mourantes violes
 De blancs sanglots glissant sur l'argur des corolles
 — C'était le jour béni de ton premier baiser.
 Ma songerie aimant à me martyriser
 S'enivrait savamment du parfum de tristesse
 Que même sans regret & sans déboire laisse
 La cueillaison d'un Rêve au cœur qui l'a cueilli.
 J'errais donc, l'œil rivé sur le pavé vieilli
 Quand avec du soleil aux cheveux, dans la rue
 Et dans le soir, tu m'es en riant apparue
 Et j'ai cru voir la fée au chapeau de clarté
 Qui jadis sur mes beaux sommeils d'enfant gâté
 Passait, laissant toujours de ses mains mal fermées
 Neger de blancs bouquets d'étoiles parfumées.

14





24. EL LISSITZKY

Raboche-Krest'ianskaia Krasnaia Armiia [Red Army of Workers and Peasants]

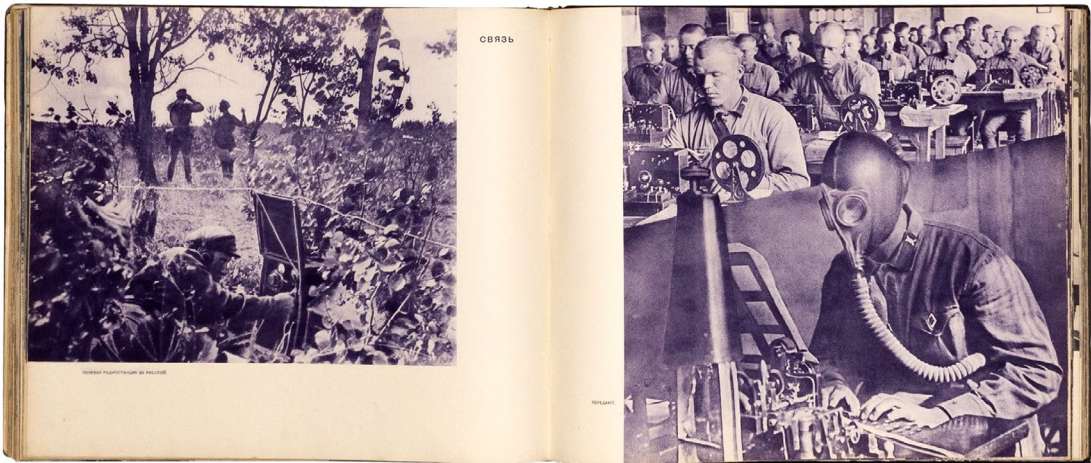
Edited by F.E. Rodionov. Unpaginated, illustrated throughout with photomontages including a large four page fold-out montage by El Lissitzky. Oblong folio, 300 x 350 mm., bound in publisher's black cloth with a blindstamped tank on the front cover, and publisher's constructivist folder with a flap, which serves as a stand, in a new cloth folding box. Moscow: Ogiz-Izogiz, 1934. (#171836)

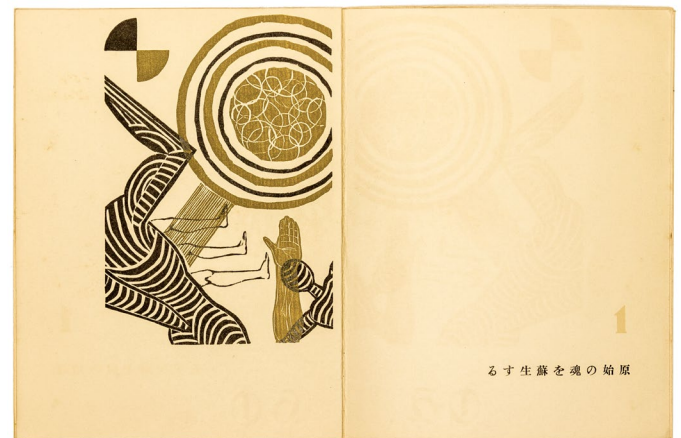
\$22,500

First Edition, uncensored and complete. One of the rarer and most striking Soviet propaganda books. Layout and photomontages by El Lissitzky illustrate

a May Day parade in Red Square demonstrating the might of the Red Army. "His [Lissitzky's] photographic layout is as lively as one might expect from one so well versed in Constructivist angles and the complex layering's of the photomontage. The book's *coup de théâtre* comes at the beginning, with a fold-out coloured montage that features Stalin, the red star and the troops in one of Lissitzky's most bravura pieces of propaganda collage." (Parr, *The Photobook*, pg 171)

Rarely found complete as it became the subject of censorship following a series of purges that resulted in the execution of several of the officer's depicted in the book. Minor restoration to the head of spine, but overall an exceptional copy.





25. KOSHIRO ONCHI

Umi No Dowo

Unpaginated, 8 ff., illustrated with 6 polychrome woodcuts. Small 4to, 285 x 215 mm., bound in publisher's printed wrappers, in a new cloth box. Tokyo: Hanga-So, Showa 9 [1934]. (#169967)

\$8500

A superb example of Onchi's skill as a bookmaker, which earn a place among the twentieth century's most important book artists. "Onchi contrived to have published a number of albums of his prints, often accompanied by his own verses. The 1934 'Umi no Dowo,' 'Nursery Tales of artist himself on fifteen blocks' (though never more than three for any one

print), with verses by the artist. The designs are of a kind of chance groupings of fragments of human figures or everyday objects, in conjunction with geometrical shapes, the block-applied colour making its own quite illogical contribution. One is reminded more than anything else of the abstracts of certain Russian Constructivists of the 1920s, with their spare designs partially helped out by machine drawing, and it is conceivable that Onchi had had the chance to study specimens of their work," (Hillier).

OCLC lists Metropolitan Museum of Art, Getty, Harvard, Princeton, MFA Houston and National Diet Library.



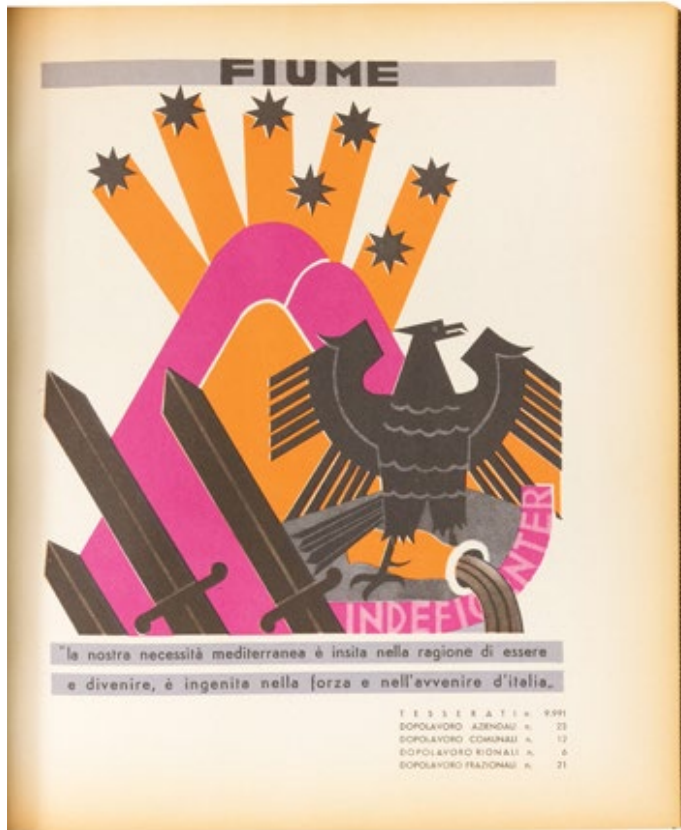
26. JOAN MIRO

Aidez l'Espagne

Pochoir print in *Cahiers D'Art*, Year 12, No. 4-5.
Edited by Christian Zervos. Illustrated throughout.
Folio, 320 x 250 mm, bound in original printed
wrappers, preserved in a new cloth folding box.
Paris: Cahiers D'Art, 1937. (#169574)

\$7500

A fine copy of Miró's celebrated Civil War print, contained in an issue of *Cahiers D'Art* primarily devoted to Picasso's masterpiece *Guernica*, which had been displayed at the Paris World's Fair earlier in the year. Some insignificant wear to the cover, the print in pristine condition.



27. FORTUNATO DEPERO

96 Tavole a Colori per 'I Dopolavoro Aziendali in Italia'

[97 leaves]. Leaf with calligraphic title (repeat of the front board of the binding) in pink, copy number and signature verso, leaf with explanatory text recto and 95 colour plates, each with guard leaf, recto only. Small folio, 296 x 274 mm., bound in original publisher's coarse weave cloth, burgundy title to front cover reproducing Depero's manuscript preserved in a new blue cloth folding box. Rovereto: Tipografia R. Manfrini, 1938. (#167349)

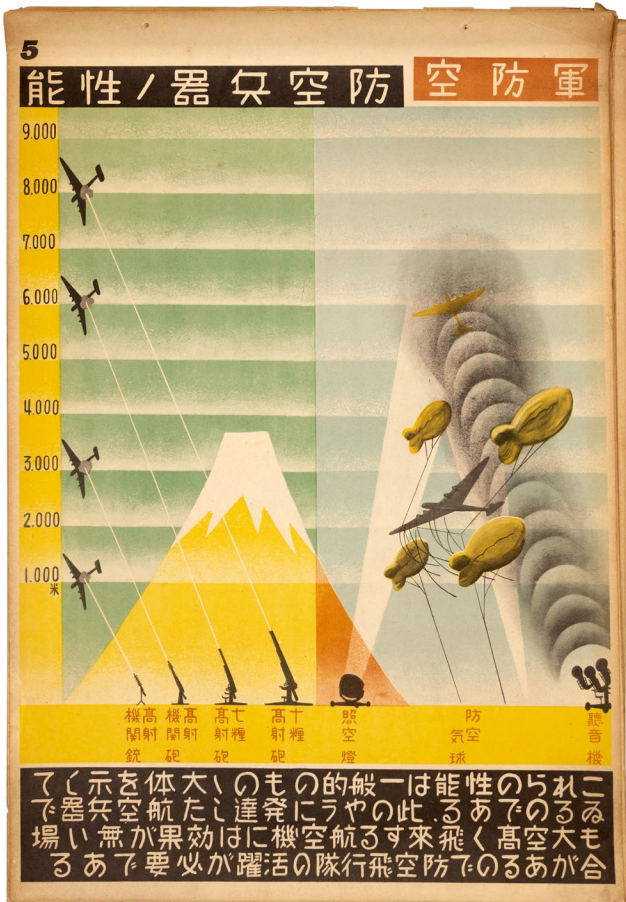
\$22,500

A fine copy of a splendid and virtually unknown work. Fortunato Depero (1892 - 1960) was commissioned to produce a series of illustrations for *I Dopolavoro Aziendali in Italia*, a five-volume set published in five languages, on the occasion of the 1938 Third International World Congress of Leisure Time and Recreation (III Congresso Mondiale del Dopolavoro), which convened first in Hamburg

before moving to Rome. Depero produced 100 images for the book, each representing a different Italian region and bearing a motto by Mussolini.

Depero's *Tavole* open with a pictorial dedication to the patron of the work, Il Duce, Benito Mussolini, with the repeated slogan DUCE/ DUCE / DUCE / DUCE above and a repeated black eagle beneath; various symbols of a modern Fascist Italy are also included but an overt reference to previous Italian glory, in the form of the Roman *senatus populusque romanus* is also included at right in its S P Q R form. The iconography is often simplistic, making frequent allusions to Italy's history and Roman heritage, is more frequently Futurist, but remains distinctly Fascist throughout, especially when combined with Mussolini's slogans, a testament to art's frequent subservience to power.

From the edition limited to 200 copies, signed and numbered by Depero in black ink to the verso of the title.



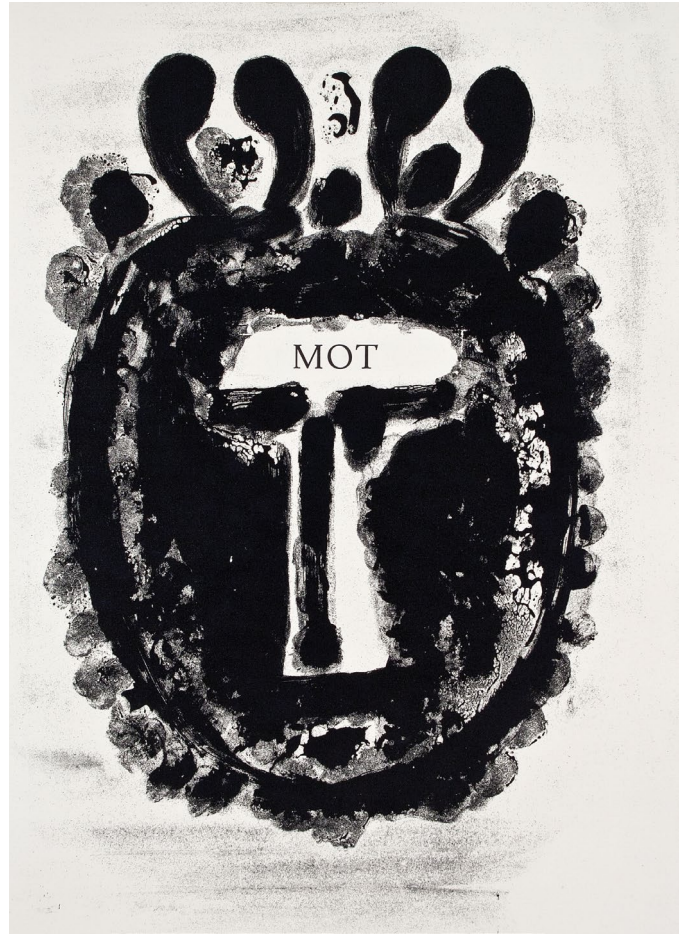
28. JAPAN. AIR DEFENSE ASSOCIATION
Kokumin Boku Zufu

Title, colophon and 35 colour lithographic plates.
Oblong folio. 750 x 515 mm., loose in a new cloth folding box. Tokyo: Japan Air Defense Association, 1941. (#171994)

\$15,000

A truly extraordinary example of Japanese graphic art. As with much material published between the wars by the Russia, Italy and Japan there is a tremendous disconnect between the immense aesthetic appeal and the dreary subject matter. As far as the condition is concerned, there is some damage, with posters 14 to 25 having a top corner chewed only affecting the numbers and the very corner of the image on four or five. There is also some browning and torn or chipped edges on several, and each sheet has two punched holes at the top which shows they were cord tied. Despite these factors this is still a more than acceptable copy of this possibly unique set. The only listing on OCLC is a different set of posters published in 1944 in the National Diet Library.





29. PABLO PICASSO

Corps Perdu

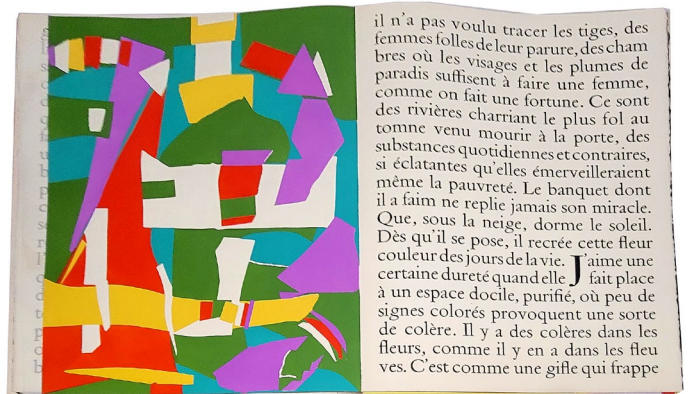
By Aimé Césaire. Illustrated with an etched frontispiece and 30 etchings. 4to., bound in original publisher's wrappers and vellum-backed chemise and cardboard slipcase. Paris: Éditions Frangance, [1950]. (#171567)

\$22,500

A lovely copy of this stunning book. The West Indian poet Aimé Césaire had been discovered by André

Breton and the Cuban painter Wifredo Lam in 1941, and it may have been Breton who suggested that Picasso illustrate the present work. In any event, in these illustrations one can see Picasso's lifelong interest in primitive art, as well as the influence of Lam (eg. the profusion of vegetal and crescent shapes) whose art Picasso admired. One of a total edition of 219 copies, signed by both Picasso and Césaire.

Goeppert 56. *The Artist and the Book* 233. Rauch 75.



30. ANDRE LANSKOY

Cortège

With 25 pochoir plates, including the cover, by Lanskoj. Folio. 450 x 330 mm., loose as issued, in the original decorated wrappers and slipcase. Paris: Pierre Lecuire, 1959. (#168876)

\$15,000

A fine copy of this most extraordinary “*livre d’artiste*,” which was created in a similar fashion to Matisse’s *Jazz*. The original paper collages were designed by André Lanskoj, the aristocrat Russian painter, and then executed in pochoir under the direction of Maurice Beaufumé, one of the last great practitioners of this art.

Lecuire’s book took two years to complete and is absolutely dazzling in its admixture of color, typography, and overall book design. Strachan says of this work: “Eccentric, fantastic — or logical? It certainly qualifies as an example of what Maximilian Voz called ‘*du livre grandiose*’” (p. 183).

One of 150 copies on *Grand Vélin D’Arches* of a total edition of 175 signed by Lanskoj and Lecuire.

Strachan 335.



31. MARCEL DUCHAMP

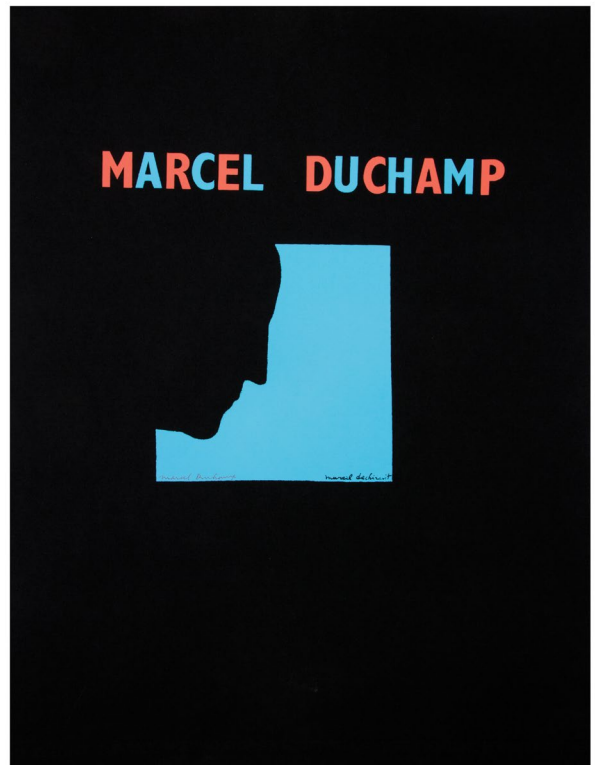
Five Original Duchamp Screen-Print Posters: *Self Portrait in Profile*.

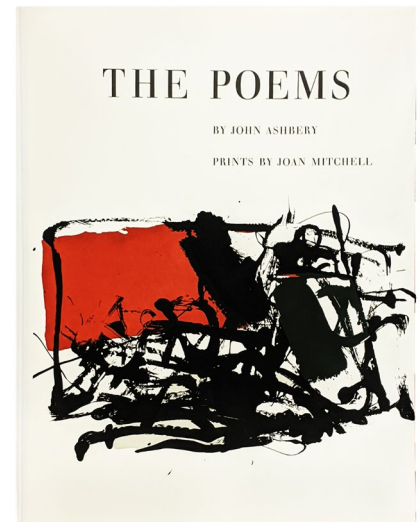
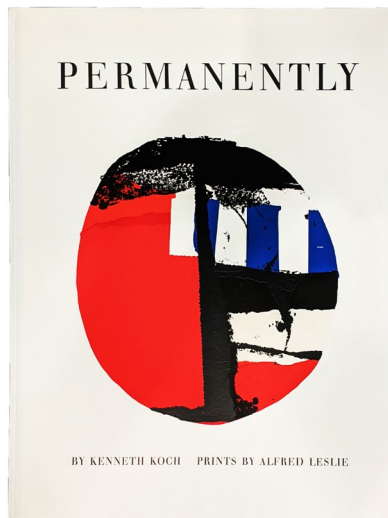
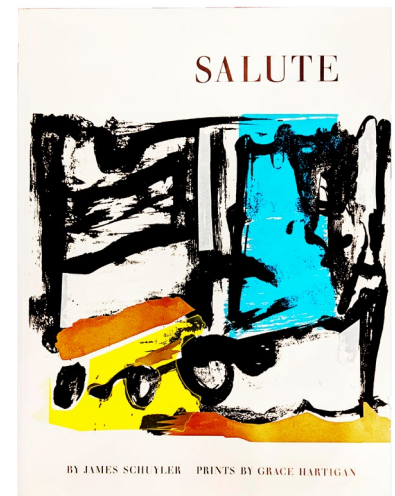
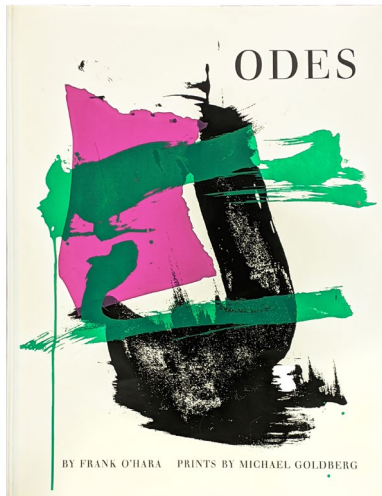
Original serigraphs printed in blue or red on black Montgolfier paper, each with printed signature at lower right: "Marcel déchiravit." 650 x 500 mm. Professionally framed. Paris: La Hune, 1959. (153801)

\$85,000

A complete collection of the five known versions of the Duchamp portrait poster produced on the occasion of the exhibition *Sur Marcel Duchamp* (5-30 May 1959) at La Hune bookstore in Paris. The posters were issued to celebrate the publication of the deluxe edition of Robert Lebel's monograph on Duchamp and catalogue raisonné of his oeuvre, bearing the same title *Sur Marcel Duchamp* and marked the artist's first solo show in his native France.

PROVENANCE: Édouard Jaguer, Paris; Private Collection, Paris.





32. JOAN MITCHELL

Abstract Expressionism

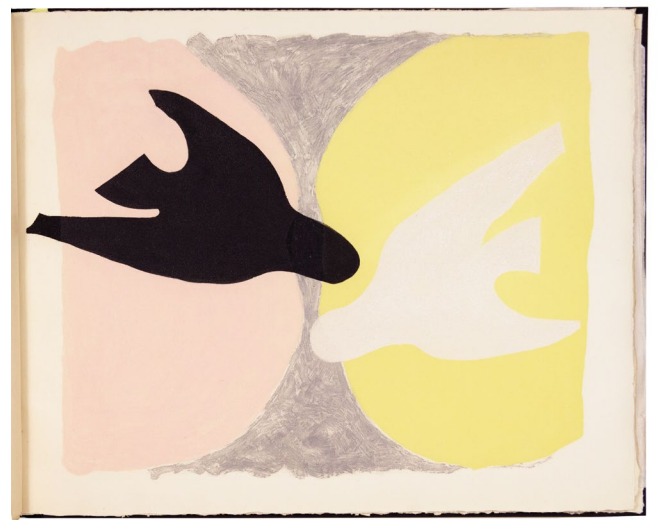
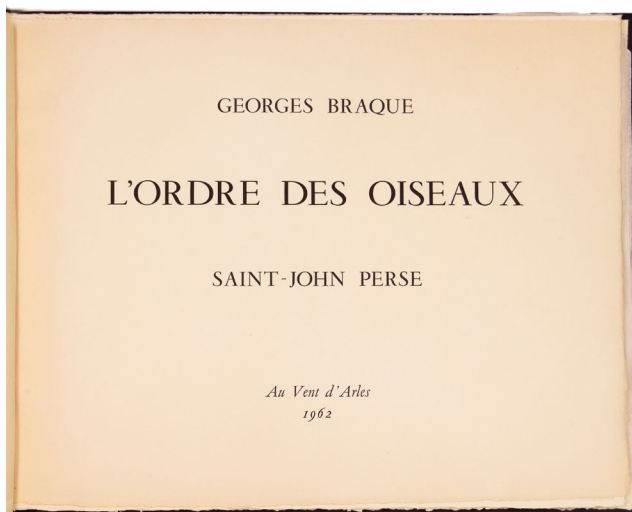
4 Volumes. 1. John Ashbery. *The Poems*. With 4 prints by Joan Mitchell. 2. Frank O'Hara. *Odes*. With 4 prints by Michael Goldberg. 3. Kenneth Koch. *Permanently*. With 4 prints by Alfred Leslie. 4. James Schuyler. *Salute*. With 4 prints by Grace Hartigan. Folio, 445 x 357 mm., bound in original illustrated boards, contained in a cloth slipcase. New York: Tiber Press, 1960. (#168742)

\$7500

An immaculate set of these outstanding post-war American artists' books, featuring collaborations between four the most influential American poets of the second half of the twentieth century, and

four important second generation New York School artists. The collaborators "lived in New York City where they knew one another well for a number of years and followed one another's work with involved interest. Tiber Press left the choice of partners in this project to the individuals themselves, and, in collaborating, the poet and painter were acknowledging an awareness of some real relationship between their work" (prospectus). Each is one of an edition of 200 copies, signed by the poet and the artist.

Johnson, *Artists' Books in the Modern Era, 1870-2000*. Pp. 226-227. *The American Livre de Peintre*, No. 21 (Hartigan).



32. GEORGES BRAQUE

L'Ordre des Oiseaux

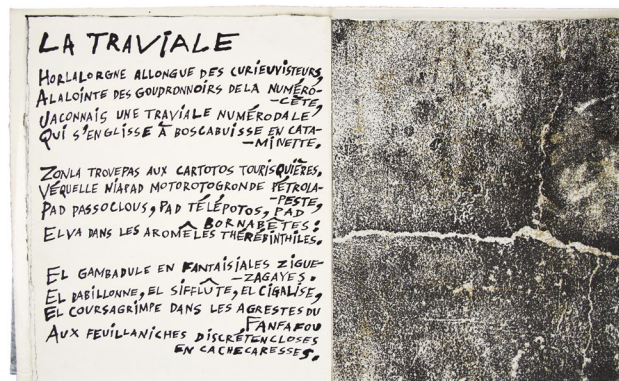
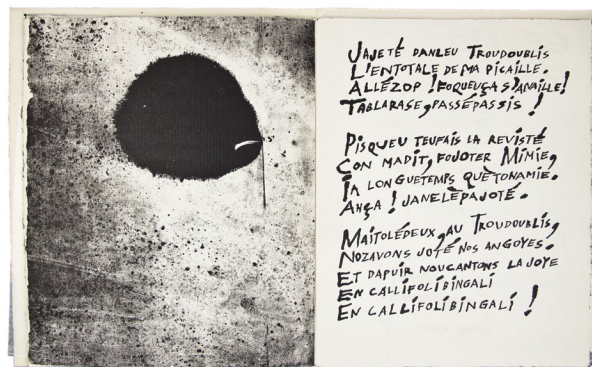
By Saint-John Perse. 54 pp., illustrated with 12 original colour aquatints by Georges Braque. Oblong folio, bound in black morocco-backed moiré silk-covered boards by Jean Duval, upper board with onlaid paper collage bird design after Braque, in a new cloth slip case. Paris: Au Vent d'Arles, 1962. (#165076)

\$27,500

A fine copy of this late masterpiece by Braque, which is also one of his rarest books. Saint-John Perse wrote the text as a tribute to Braque on his eightieth

birthday. Braque created 12 colour aquatints of birds, a motif which appears throughout his work from the 1920's on. They were printed at the Crommelynck workshop which was responsible for some of the finest prints of the twentieth century. Their large size and obvious decorative appeal has resulted in most copies of the book being dismembered. One of an edition limited to 152 copies, signed by the artist and the author on the justification page.

Dora Vallier, *Braque, The Complete Graphics. Catalogue Raisonné* No.182.



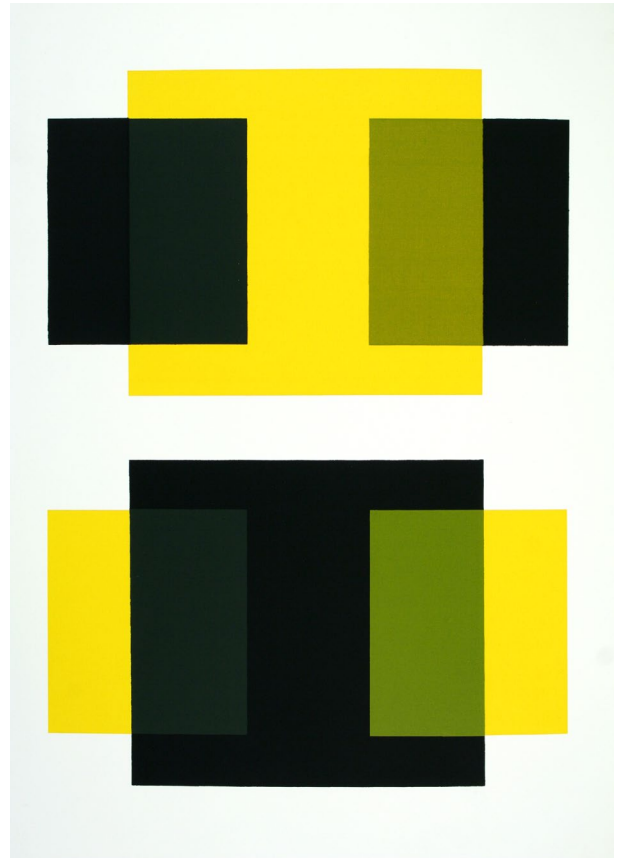
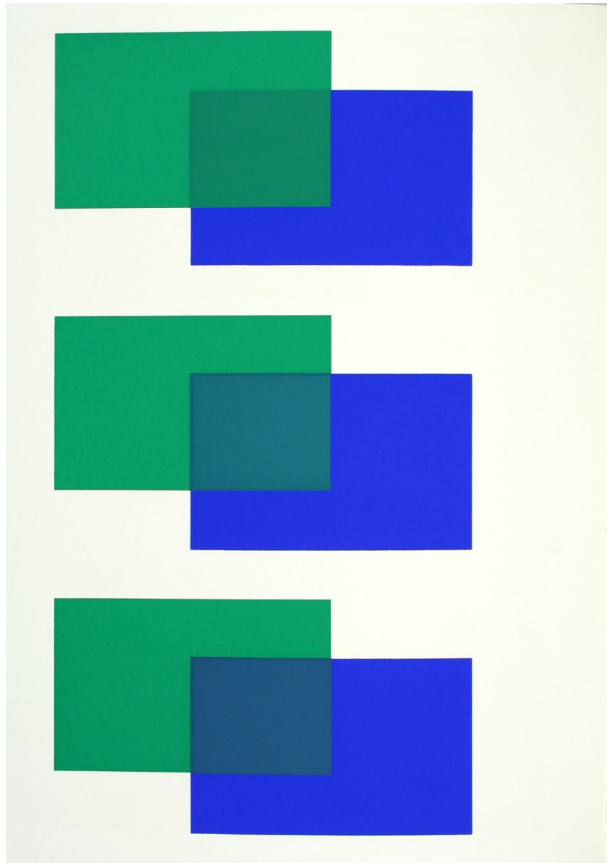
33. JEAN DUBUFFET
Le Mirivis des Naturgies

By André Martel and Jean Dubuffet. 48 pp., illustrated with 16 original lithographs by Dubuffet, of which 14 are loose, one is on the wrappers and one on the slipcase. 4to, 290 x 230 mm., bound in original illustrated wrappers, black chemise and illustrated slipcase, preserved in a new red cloth folding box. Paris: Alexandré Loewy, 1963. (#124615)

\$12,500

An important example of Dubuffet's considerable skill as a bookmaker. Dubuffet was the founder of Art Brut movement of the forties, and his lithographs for *Le Mirivis des Naturgies* are still very much in that style. Dubuffet supplied these 16 original coloured lithographs, some executed in as many as 7 colours. As was the case with most of his books, the text is lithographed from his handwritten manuscript. This is one of the 110 copies signed by the author Martel and the artist Dubuffet.





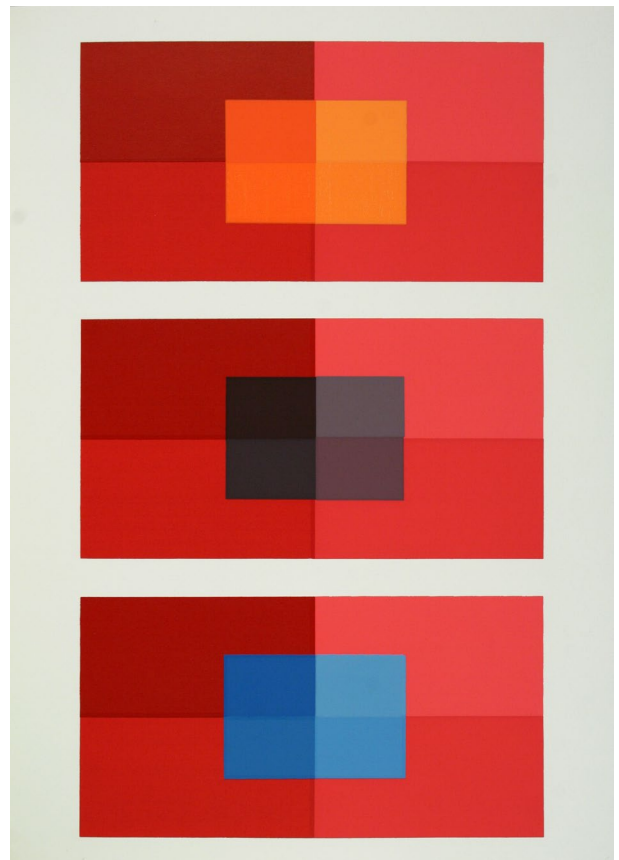
34. JOSEF ALBERS

Interaction of Color

Folder and pamphlet. 80, 48 pp., with eighty colour screen print plates. Folio, loose as issued in the original cloth folders and cloth box., with a folio volume, 346 x 263 mm., bound in full cloth. New Haven: Yale University Press, 1963. (#171799)

\$12,500

A fine copy of this major twentieth-century American illustrated book, which has now become quite rare. The text and eighty silk-screened plates form a summation of Albers' teachings in colour relatedness. He demonstrates the facets of colour changes, illusions, and influences produced by the multiple "interactions of color." An indispensable document of modern American art, issued in an unspecified limited edition. A little light wear to slipcase but overall, in fine condition.





35. JEAN ARP

Soleil Recerclé

61 pp., illustrated with 18 woodcuts plus a signed colour woodcut frontispiece on Rives. Large folio, 475 x 380 mm., loose as issued in publisher's wrappers with colour woodcut illustration in the publisher's grey slipcase (with one of the 18 woodcuts) and vellum backed chemise. Paris: Louis Broder, 1966. (#169143)

\$17,500

First edition, one of the 150 printed on *vélin de Rives*, signed by Arp. Jean Arp created a series of paper collages to illustrate his poetry and then created woodcuts of the collages to illustrate the present edition. The woodblocks would later be painted by Arp and presented as sculptures. The colourful, large format of these woodcuts make this book susceptible to the print trade, thus complete copies are now rare. An immaculate copy.

Arntz. *Hans Arp: das Graphische Werk*, pp. 250-264.





36. PABLO PICASSO

Le Cocu Magnifique

By Fernand Crommelynck. [3-10], 11-173, [5] pp., illustrated with 7 etchings, 4 aquatints with etching, and 1 aquatint with drypoint and etching, all by Picasso. Oblong folio, loose as issued in the original vellum wrappers and morocco folding box, in a cloth folding box. Paris: Editions de l'Atelier Crommelynck, 1968. (#148906)

\$25,000

Picasso drew on his own vast repertory of myths to illustrate this play by Crommelynck, which tells the story of a man undone by jealousy. Picasso had a lifelong relationship with Crommelynck, and he had intended to illustrate the play for quite some time before this edition finally appeared (the play was first presented in 1920). Crommelynck's sons, who had opened a printing atelier in 1963, printed many of Picasso's later prints, and produced the present work. This is one of 150 copies signed by Picasso and Crommelynck, from a total edition of 200. A mint copy of this marvelous book.



37. LAWRENCE ALLOWAY

Artists and Photographs

330 x 330 mm., as issued in the original cardboard box, housed in a new cloth box. New York: Multiples, Inc., 1970. (#171605)

\$25,000

An unusually fine copy of this legendary pop art box. The box contains editions by 19 artists, and also includes a softcover brochure. This copy is very clean and is complete — including the rare Rauschenberg and Gormley multiples. Edited by Marian Goodman. Text by Lawrence Alloway (brochure).

Artists involved: Mel Bochner, Christo, Jan Dibbets, Tom Gormley, Dan Graham, Douglas Huebler, Allan Kaprow, Michael Kirby, Joseph Kosuth, Sol LeWitt, Richard Long, Robert Morris, Bruce Nauman, Dennis Oppenheim, Robert Rauschenberg, Ed Ruscha, Robert Smithson, Bernar Venet, Andy Warhol. Multiple (Group).

The box for the Gormley red lightbulb multiple is little bent. Otherwise, everything is immaculate. There is no limitation, but not many copies could have been made. A full list of the contents available on request.



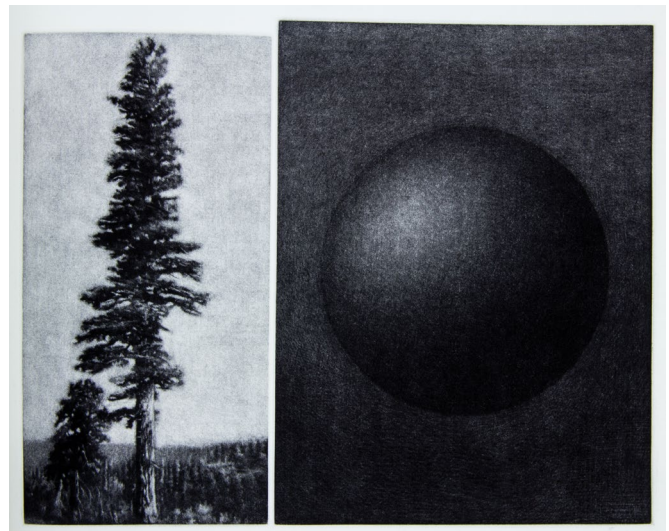
38. VIJA CELMINS

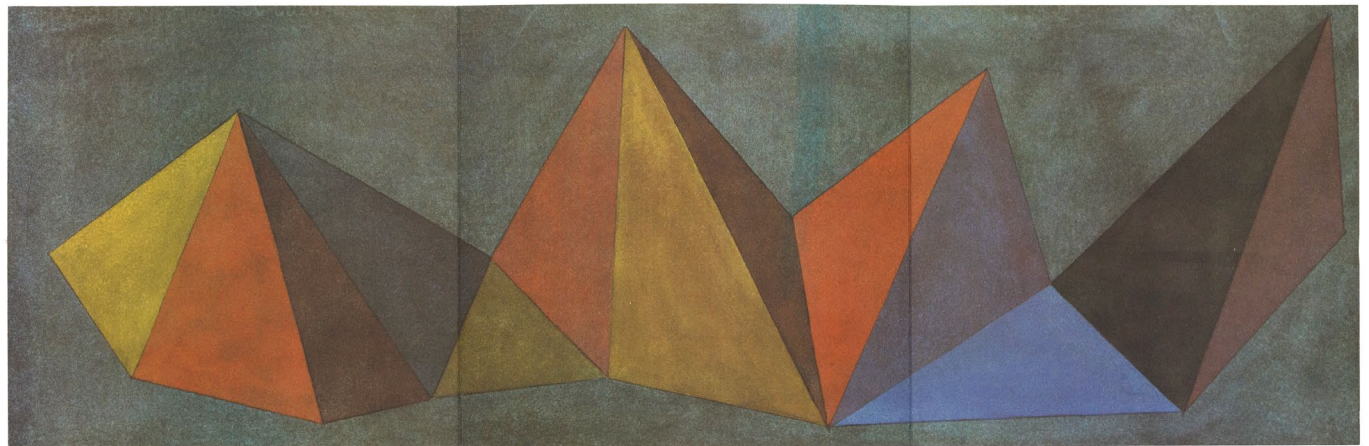
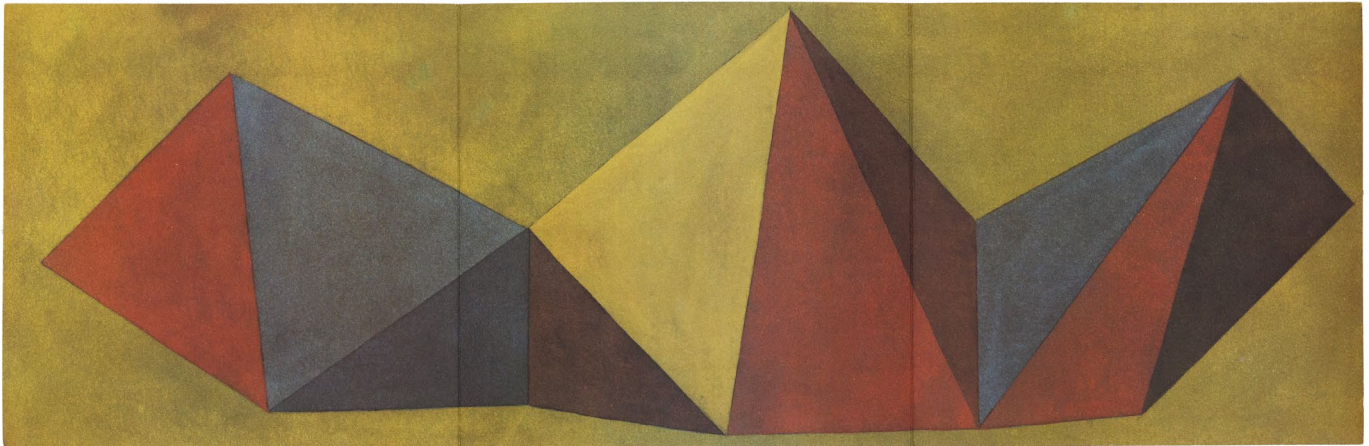
The View

Poems by Czeslaw Milosz. Unpaginated, illustrated with four mezzotints by Celmins. Tall 4to, 377 x 280 mm., bound in original publisher's black morocco spine, grey paper over boards in matching slipcase. Uncut. New York: Library Fellows of the Whitney Museum of American Art, 1985. (#169440)

\$18,500

Considered to be one of the most important artist's books published by the Whitney Library Fellows. Celmins, American painter, sculptor, object-maker and draughtsman of Latvian birth, provided four mezzotints to accompany Milosz's poems in this beautifully printed book. Milosz's melodic words are a perfect accompaniment to the tranquil work of Celmins; the combination serves to create an ethereal symphony of words and image. Edition limited to 120 copies. Signed on the colophon by Milosz and Celmins. A fine copy.





39. SOL LEWITT

Piramidi

10 lithographs, each 222 × 680 mm., in publisher's cardboard box, preserved in a new cloth folding box.
Turin: Marco Noire Editore, 1986. (#169582)

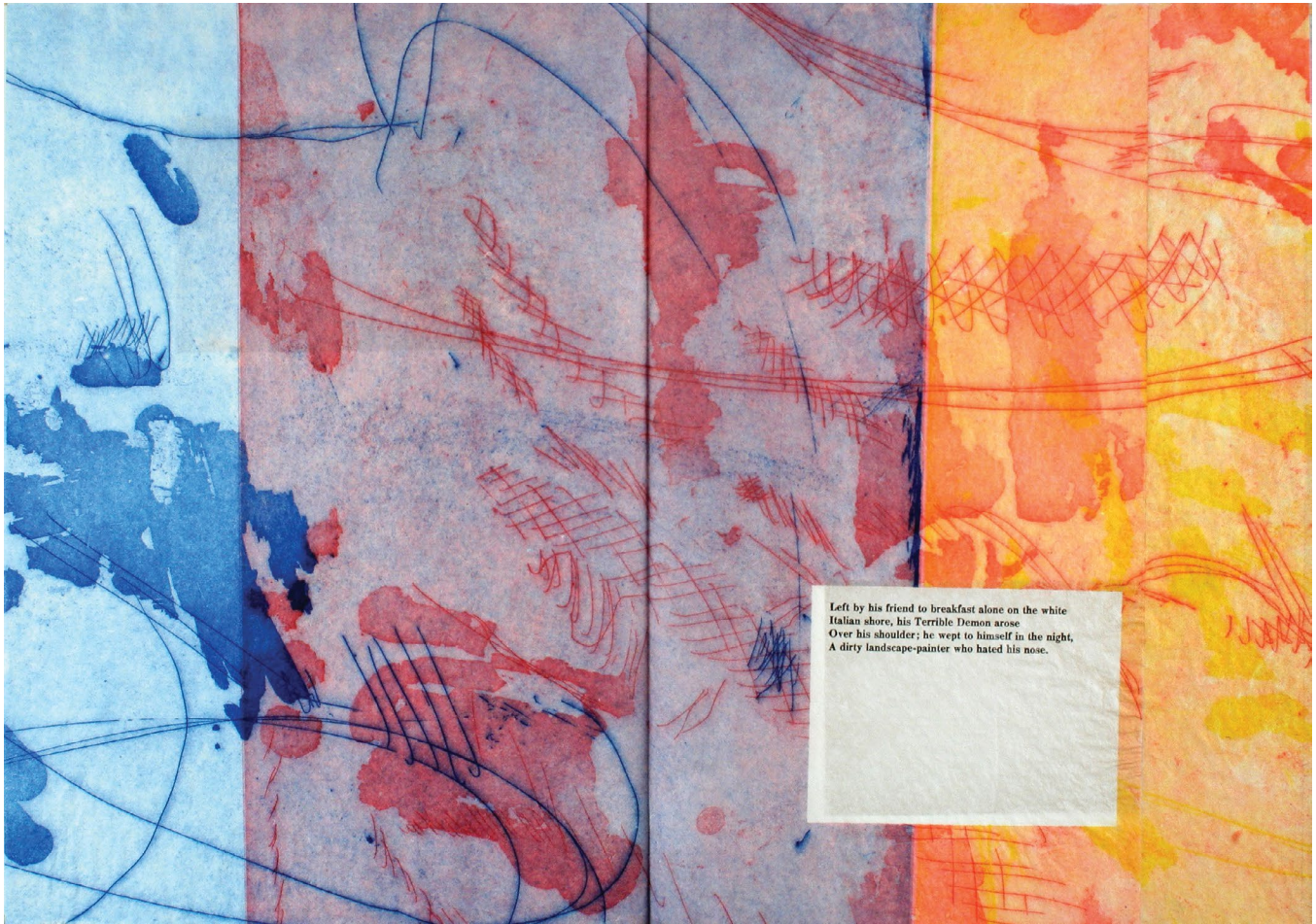
\$12,500

This stunning set of lithographs recall the splendid wall drawings of pyramids that the artist conceived of between 1985 and 1994. These consisted of floor to ceiling pyramids constructed of multiple facets, set against uniform backgrounds. Each work was drawn directly on the walls in successive layers of delicate ink washes, alternating in yellow, red, blue and gray.

It is no accident that the results recall Renaissance frescoes since LeWitt first developed this technique after moving from New York to Spoleto, Italy in 1980. Unlike the wall drawings, many of which no longer exist, this set of lithographs bears lasting testimony to Lewitt's genius.

An immaculate copy in its original cardboard box.
One of an edition of 400 copies, signed by Lewitt.

Barbara Krakower Gallery, *Sol Lewitt Prints Catalogue Raisonne* 1986.02.



Left by his friend to breakfast alone on the white
 Italian shore, his Terrible Demon arose
 Over his shoulder; he wept to himself in the night,
 A dirty landscape-painter who hated his nose.

40. RICHARD TUTTLE

Early Auden

By W.H. Auden. Illustrated title-page and 10 accordion-folded panels of translucent paper wrapped around white bristol paper containing colour aquatints by Richard Tuttle. Folio, 350 x 215 mm., bound in smooth white vellum-covered boards, tan reversed calf spine in a new green cloth folding box. San Francisco: Hine Editions, 1991. (#167358)

\$12,500

A mint copy of what is possibly Tuttle’s most beautiful book, which perhaps explains why it was chosen to be the cover illustration for the *American Livre de Peintre* exhibition at the Grolier Club. The Auden poems are set in panels which float on the aquatints. The book functions normally or can be opened up like a screen. One of an edition of 80 copies, signed by Richard Tuttle.

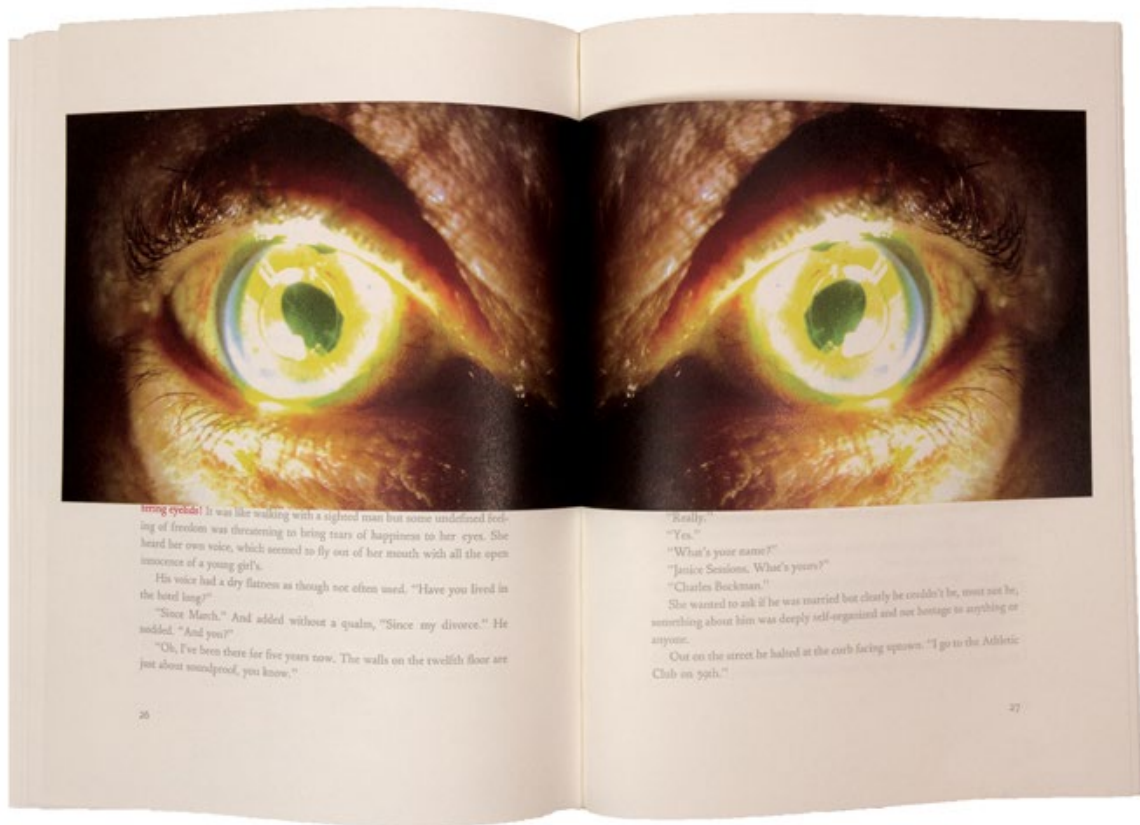


No I remember all of those whose death
 In memory remains, the names - writing back,
 Who were in the time look only back,
 To a distant pastures, a more distance,
 Facing in silence, having been in time,
 And never particular come to mind.

The death by matter of a more hard matter,
 A kind of matter of the more matter,
 Lamented in a more distant time,
 At different hours and in different times,
 But always with a sense of time for separation,
 The happiness, for instance, of my first first Great
 Absence of time in Richard Tuttle.

From the sea, the truly strong man.

The doors swung back at last: across had been complete,
 The creature entered in its time,
 Were faced for ever, and the time return
 Of space to time itself defined.
 The language being not time in isolation,
 The present defined and named even in the street.



41. LOUISE BOURGEOIS

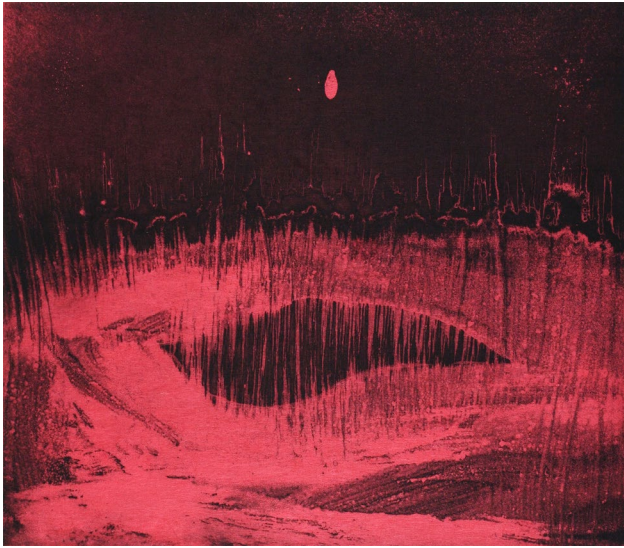
Homely Girl, A Life

By Arthur Miller. Two volumes. With 10 drypoints by Bourgeois. Folio, 290 x 215 mm., original beige half morocco over grey cloth, preserved in a grey cloth slipcase. New York: Peter Blum, 1992. (#168500)

\$8500

A fine copy of this highly effective example of contemporary bookmaking. The playwright Arthur Miller gave Louise Bourgeois an unpublished story for which she provided two sets of illustrations. The publisher issued both, hence the two volumes, one containing original drypoints, and the other a series of offsets from colour photographs. The publisher also issued two versions. The one most commonly encountered consisted of an edition of 1200 copies with reproductions of the etchings. The limited edition, of which this is one, illustrated with original drypoints, is extremely scarce. One of an edition of 100 copies with the colophon signed by Miller and Bourgeois.





42. ANISH KAPOOR

Blackness From Her Womb

[10] pp., illustrated with 13 etchings with whiteground aquatints. Folio, 430 x 380 mm, bound by Klaus-Ulrich Röttscher in full orange-brown vellum in a red stained vellum-covered slipcase. Santa Monica: Edition Jacob Samuel, [published date: 2001]. (#169441)

\$18,500

A handsome example of contemporary bookmaking by one of today's leading artists. Anish Kapoor was born in India to a Hindu father and a Jewish-Iraqi mother. He moved to London in 1973 and began

working in wood and mixed media. In the 1980s, his work switched directions and he began working in stone and metal. Kapoor represented Great Britain at the Venice Biennale in 1990 and was awarded the Turner Prize in 1991.

The book was designed and printed by Jacob Samuel. The plates were made in the artist's studio in London in November, 2000. This is one of an edition of 30 copies, of which only 12 were issued in bound form. Signed by Kapoor on the colophon. As new condition.



43. BEATRIZ MILHAZES

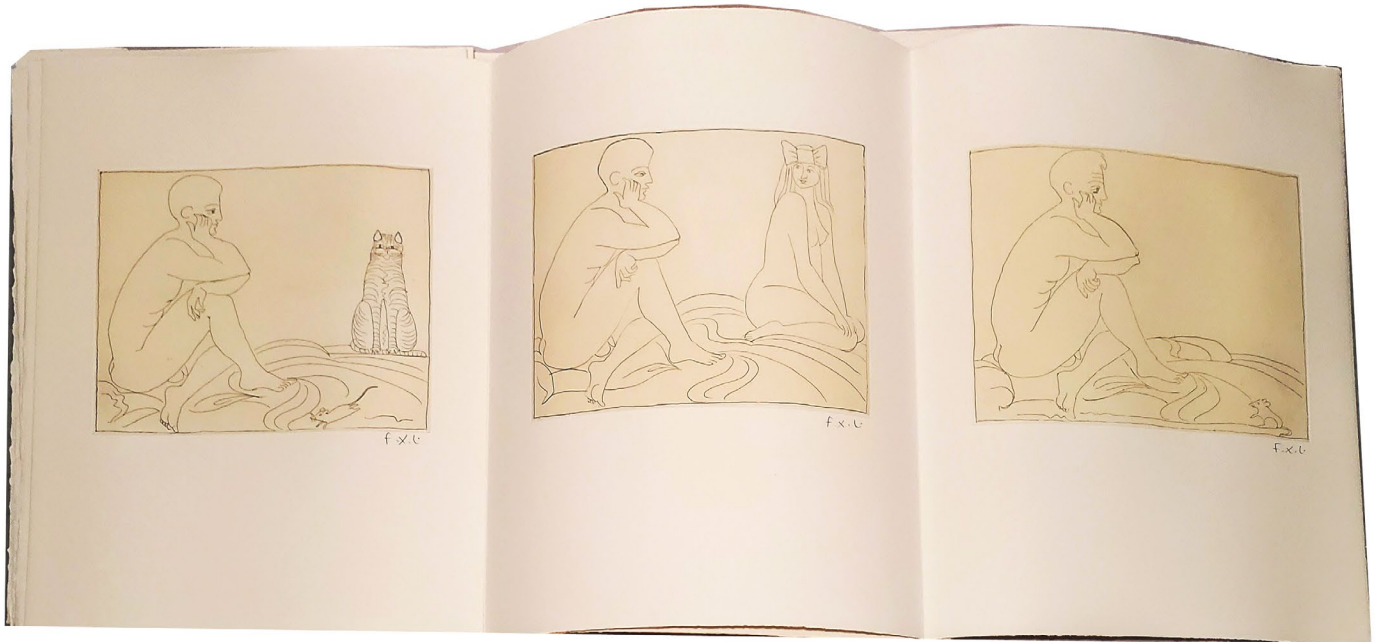
Coisa Linda

Unpaginated, illustrated with 34 hand-printed screen prints and a unique collage. 4to, bound in original decorated blue and gold cloth with a yellow paper spine, in a yellow cloth slipcase. New York: Library Council of The Museum of Modern Art, 2002. (#166723)

\$8500

The first book published in “Contemporary Editions” by the Library Council of the Museum of Modern Art. This exquisite book was created by contemporary Brazilian artist Beatriz Milhazes. Each copy contains thirty-four hand-printed screenprints by Milhazes, **and a unique collage**. The screenprints are printed in forty colors and are bound in a hand-printed cover, all created by Milhazes in collaboration with the printmaker Jean-Paul Russell of the Durham Press. The images are accompanied by lyrics from both traditional and contemporary Brazilian songs that have inspired the artist. Edition of 175 copies. As new.





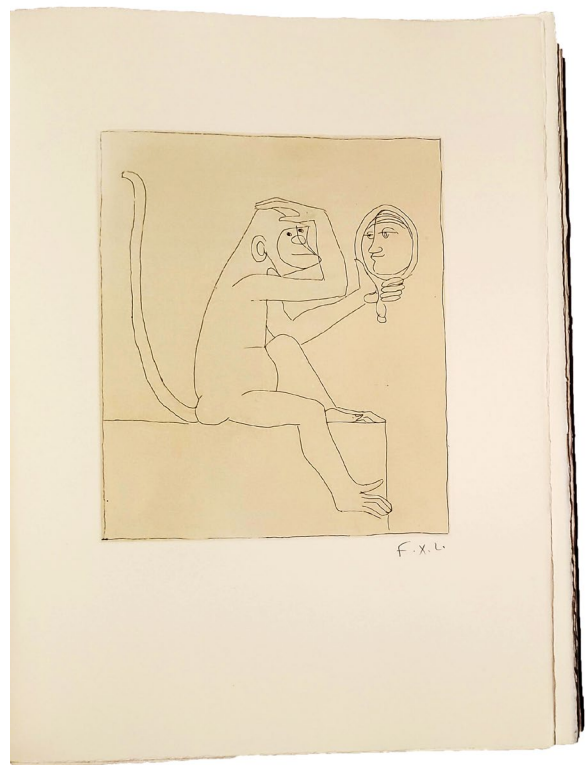
44. FRANCOIS-XAVIER LALANNE

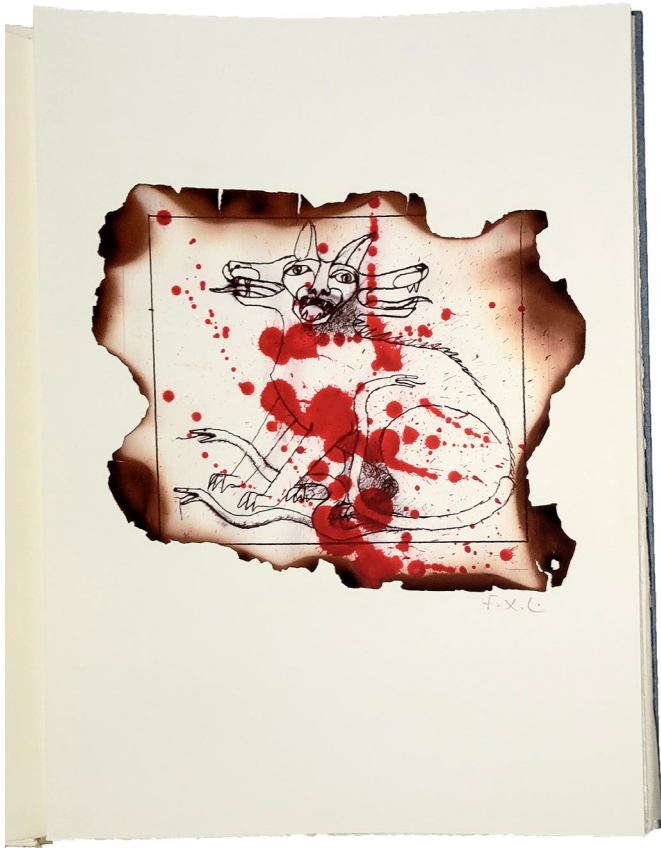
Quelques Fables de La Fontaine

Illustrated with 19 etchings by François-Xavier Lalanne. Folio, 380 x 285 mm., loose as issued in publisher's wrappers and slipcase. Paris: Les Presses de Serendip, 2002. (#169095)

\$7500

A pristine copy of this wonderful collection of some of La Fontaine's lesser known fables, including 'La Chatte métamorphosée en Femme', 'La Femme noyée', 'La Fortune et le Jeune Enfant', 'Le Mulet se vantant de sa généalogie', 'L'Amour et la Folie'. The illustrations are the work of Jean Francois Lalanne, half of the legendary duo known as Les Lalanne, although they rarely collaborated on individual pieces, and as here, François-Xavier preferred to create pieces inspired by the animal kingdom, while Claude favoured the botanical. One of 65 copies with each etching and the colophon initialed by Lalanne.





45. FRANCOIS-XAVIER LALANNE

Bestaire Ordinaire; Bestaire Necessaire; Bestaire Legendaire

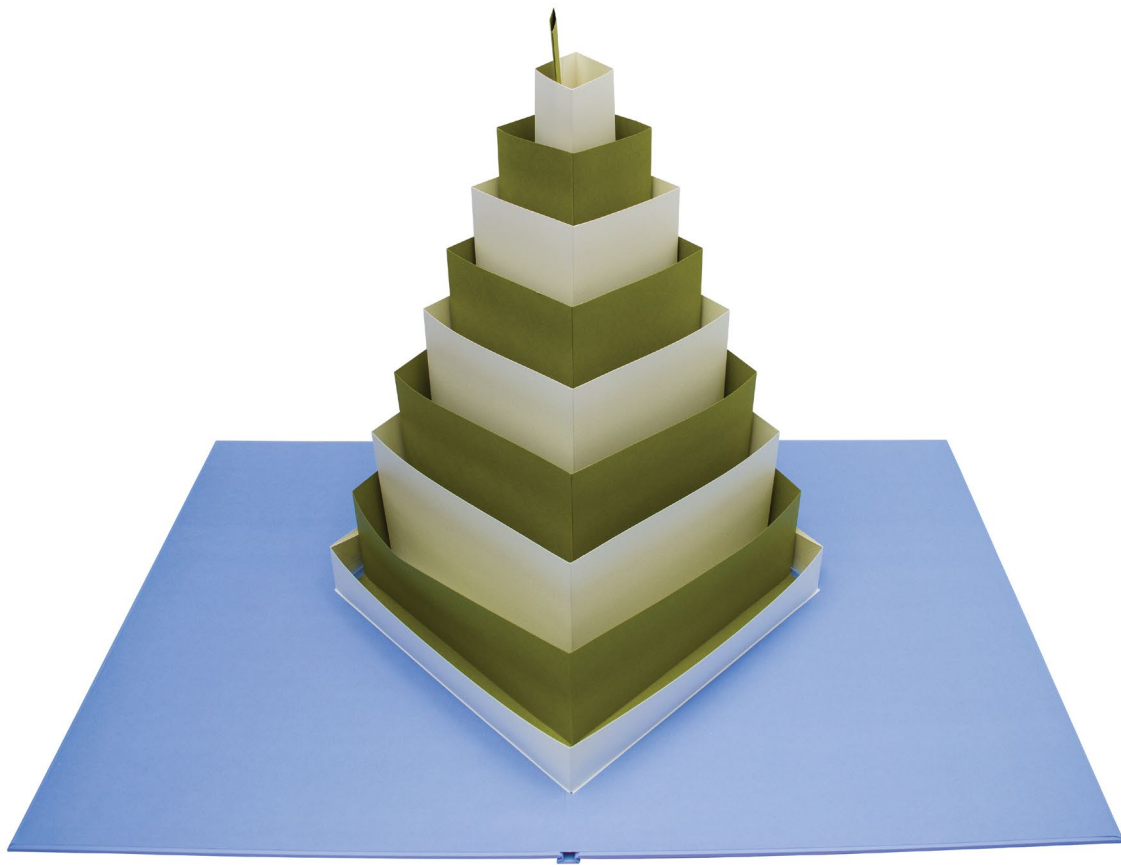
3 Volumes. Illustrated by François-Xavier Lalanne with 36 prints using a different technique such as aquatint, etching or lithography. Folio, 380 x 285 mm, loose in publisher's wrappers and slipcase. Paris: Les Presses de Serendip, 2003-2006. (#169033)

\$25,000

An immaculate set of the three fabulous bestiaries created by François-Xavier Lalanne in collaboration with Patrick Mauries at les Presses de Serendip. The illustrations are the work of Francois-Xavier Lalanne,

half of the legendary duo known as Les Lalanne, although they rarely collaborated on individual pieces, and as here, François-Xavier preferred to create pieces inspired by the animal kingdom, while Claude favoured the botanical.

Bestaire Ordinaire is number 30 of 63 copies, with the plates and the colophon initialled by Lalanne. *Bestaire Legendaire* is Number 30 of 63 copies, with the plates and the colophon initialled by Lalanne. *Bestaire Necessaire* is number 35 of 63 copies, with the plates and the colophon initialled by Lalanne. A fine set.



46. TAUBA AUERBACH

[2,3]

Six separate volumes, each illustrated with one cut-out pop-up figure. Folio, 527 x 419 mm., each volume bound in different brightly-coloured boards, laid into in publisher's blue cloth slipcase. New York: Printed Matter, Inc., 2011. (#169431)

\$8500

An innovative and original artist's book. This cutting-edge experiment in bookmaking explores volume and 3D space in book format. It is the creative idea of art sensation Tauba Auerbach, a California-born artist active in a number of media, including painting, sculpture, photography and artist's books. Her work is deeply influenced by mathematics and physics. Auerbach's [2,3] joins company with Olafur Eliasson's *Your House*, as one of the most original and imaginative examples thus far in twenty-first century book-making.

The six parts are entitled: Pyramid, Sphere, Cubearc, Mobius, Gem and Ziggurat. The sheet accompanying the work (representing the text) states: "[2,3] is the mathematical term for the closed interval between two and three. Each of these objects animates the transition between two and three dimensions."

Although the edition was 1000, the book was unfortunately published shortly before Hurricane Sandy. The publisher's storage space was inundated with flood waters and the bulk of the edition was destroyed, making the few copies that were dispersed pre-Hurricane Sandy hard to locate. There were also 85 artist's proofs. The work is accompanied by a card with publishing details and colophon, which is signed by Auerbach. One of 1,000. A mint copy.



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