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Catalogue 346

Ursus Rare Books
New York City

$9500.00

A legendary classic in the field of colour theory and also a major twentieth-century American illustrated book. 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, and now scarce. A fine copy. (#168421)

$19,750.00

An immaculate copy of this legendary pop art box, which contains editions by 19 artists and a softcover brochure. This copy is very clean and is complete, including the rare Gormley multiple. Edited by Marian Goodman with text by Lawrence Alloway. 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) A list of the contents available on request. (#165676)
3. **Tarsila do AMARAL.** *Cinco Serigrafias.* Text by Sergio Millet. Illustrated with five bright screen printed images by Tarsila. Large folio, 535 x 360 mm, loose leaves in publisher’s cloth portfolio stamped with image and text in terra-cotta and black, with brown ribbon ties. Sao Paulo: Editora Cultrix, 1972.

$3850.00

A scarce portfolio by this important Brazilian artist, Tarsila de Aguiar do Amaral, internationally known as Tarsila do Amaral or simply Tarsila, is considered one of the leading Latin American modernist artists, described as “the Brazilian painter who best achieved Brazilian aspirations for nationalistic expression in a modern style”. One of a limited edition of 250 copies. (#168168)
4. **Hans ARP.** *Vingt-cinq Poèmes.* By Tristan Tzara. Illustrated with 10 woodcuts by Arp. 8vo., 205 x 145 mm, bound in original printed boards with a design by Arp. In a new cloth folding box. Zurich: Heuberger, 1918.

$15,000.00

First Edition. A superb association copy of this rare and important early Dada work, inscribed by Tzara to Paul Dermee, the Belgian poet, whom he had at one point named editor-in-chief of DADA. The edition bears no limitation but was extremely small. The book is an important collaboration between two of the founders of the Dada movement who were also two of its most prolific proponents. An immaculate copy.

5. **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.

$8500.00

A new, 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. Number 465 of 1,000. A mint copy. (#165795)

$ 32,000.00


The copper plates were prepared by the artist in Derneberg, Germany and then printed at the Limestone Press in San Francisco. The large format and layout of the book grants each full-page etching the physical space necessary for these commanding images.

Signed on the colophon by Baselitz and Brodsky. This is one of the 15 lettered copies accompanied by an extra suite of the 15 prints on large paper, each one signed and numbered by the artist. There were also 60 regular copies issued without a suite on large paper. As new. (#158578)

$75,000.00

Superb copy in original unwashed condition with the extra Bonnard frontispiece. *Parallèlement* is the first great livre de peintre of the twentieth century, a Vollard creation which set the standard for innovative fusion of text and illustration. Bonnard's seductive rose-coloured lithographs drape across the pages of text, making *Parallèlement* a full collaboration
of writer, artist, publisher, and printer. Use of color such as this was not attempted again for many years (Arts of the French Book, p. 29).

Limited to 200 copies, however this is ‘J’ of one of 21 lettered copies, so noted by Vollard in ink with his signature below the colophon, on Holland wove paper. There is some light spotting to a few pages, which is true in all copies of this work, but a superior copy with far less spotting than usual.

8. **Pierre BONNARD.** *Dingo.* By Octave Mirbeau. 194, [4] pp. Illustrated with 55 original etchings by Pierre Bonnard or which 14 are full-page, PLUS an additional suite of the 14 full-page etchings on Arches. Folio, loose as issued in the original illustrated wrappers, in the original half velum clamshell box. Paris: Ambroise Vollard Editeur, 1924. $ 8500.00

In contrast with some of his other books the etchings Bonnard drew for Dingo show a marked playfulness, which are at variance with the somewhat imposing format of the book. Dingo is in notable contrast to the smaller Histoires Naturelles by Jules Renard for which Bonnard also provided not too dissimilar illustrations. Dingo is one of five books which Bonnard illustrated for Ambroise Vollard. Clamshell box with some wear, cover with a repaired tear along the joint, overall a nice clean copy. No. 13 of 30 copies on Japon ancien with an additional suite from a total edition of 350.


$17,500.00

A typically splendid production of Tatyana Grossman’s legendary ULAE in the form of a text in honor of lithography by the poet Tony Towle accompanied by 6 lithographs by the American sculptor and printmaker Lee Bontecou. ULAE did not publish many books, and those that it did were issued in very small editions, as here, and are consequently all rare.

One of 33 copies, with all the lithographs signed by Bontecou, and the colophon signed by Towle.

Sparks, ULAE A History and Catalogue, Nos 11-20. (#168412)

$ 27,500.00

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.


$ 10,000.00

A truly spectacular and monumental book. James Brown is known for his semi-figurative paintings, showing influences from Jean-Michel
Basquiat and the “East Village” painting of 1980s, but with influences from primitive art and classical Western modernism.

The plates for this book were prepared at the Limestone Press in November and December of 1989. There are also an additional 3 pages hand-drawn by the artist. The folio format combined with Brown’s strong images create an artist’s book of monumental visual presence. Signed and numbered by Brown. One of 50 copies. (#147977)
12. **James Lee BYARS.** *Gold Dust is My Ex Libris, [The White Cube].* Stout 8vo., 165 x 165 x 150 mm, bound in original wraps preserved in a new cloth box. 1983.

$3500.00

This artist book/sculptural object is a veritable white cube, published to coincide with an exhibition at the Van Abbemuseum in Eindhoven. With a series of blank pages at the beginning and end of the book to create the volume of the object the printed section is nestled in the center of the book. Insignificant soiling to the rear cover, otherwise an exceptionally fine copy of a fragile work. A wonderful conceptual object from an edition of 500. (#162872)

A fine copy of Calder’s most charming book. “Calder has not experimented with original print media, but has illustrated books with drawings, here reproduced by a fine French craftsman. To date his illustrations have all been for animal subjects and fables” (Garvey, p. 38). This is one of the 20 copies on Auvergne handmade paper marked “not for sale”. There were also 595 copies copies for sale.

*The Artist and the Book* 47. *Museum of Modern Art* 29. (#157977)

$ 15,000.00

Clemente’s images are extraordinary and elevate this work to one of monumental bookmaking in conception, design, and production. The artist’s designs range from monochromatic and brooding to intensely imaginary and vividly colourful. The text itself, first issued in 1917, is the travelogue and wartime diary of Alberto Savinio, one of the seminal figures in 20th-century Italian arts and letters. It is translated here from the Italian for the first time. This is the rare portfolio edition, limited to 50 copies signed by the artist.


$5750.00

An immaculate copy of this rare artist's book which was privately printed by Cornell, and given away to his friends as presents. It was inspired by the nineteenth-century opera singer Maria Malibran-Garcia. Included is a handwritten note from Cornell to the owner of the book. OCLC lists only one copy at Utah State Library.

Ashton, *A Joseph Cornell Album.* (#167348)

$ 3500.00

An immaculate copy of the rare first edition of this elegant, jewel-like survival of the Vienna Secession, Wiener Werkstätte and Jugendstil styles. “This small, almost square volume in the popular series of children’s books is rather unassuming in its external appearance, only sporting a
small vignette with the title on the cover. Carl Otto Czeschka was responsible for the complete design of the text to be found inside, and interspersed it with the illustrations characteristic of his work. These reveal his credentials as an outstanding artist of the Secessionist school and the Jugendstil. The eight double-page spreads coloured in clay block technique and rare gold prints, in particular, contributed to the volume's fame. ‘As far as the eminence of Czeschka’s ‘Nibelungen’ is concerned, it is quite simply one of the highest achievements of book illustration ever’.

Aynsley, Graphic Design in Germany 1890-1945, 1.21-22. (#167435)

A fine copy of one of Dali’s earliest books, containing a superb frontispiece heliogravure reworked with needle, in addition to a portrait photograph of Gala which had been reworked by Max Ernst in 1925. The Dali texts were selected by Gala and consist of “Ane pourri”, “Chevre sanitaire”, “Amour” and “Le Grand masturbateur”.

One of 135 on Arches from a total of 204 printed. Inscribed by Dali to Andre Lhote on the half-title. Some slight wear to the fragile red tissue covers, otherwise a fine copy.


$75,000.00

A fine copy of Dalí’s masterpiece as a book-illustrator, and one of the major monuments of twentieth-century book-illustration.

It was Picasso who suggested that Dalí should illustrate the book, which was one of the key texts that inspired the Surrealists. Encouraged by Skira, Dalí began his preliminary sketches in 1932, and it took two years until the work was completed. Although the edition was announced as 210 copies, probably only half of them were ever issued. “Dalí’s first original book illustrations on a large scale” (The Artist and the Book). “...The images are from the artist's most intense and inventive period, making this his major contribution to the modern artist's book.” (Riva Castleman). From the edition limited to 210 copies signed by Dalí.

"la nostra necessità mediterranea è insita nella ragione di essere e divenire, è ingenita nella forza e nell'avvenire d'Italia."
18. **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.

$22,500.00

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 (IIIº 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 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.

Despite the title, the work - as always - features 95 plates not including the colour title after Depero’s manuscript; each plate is signed within the image by Depero. The publication details are to the rear pastedown. The *96 Tavole a Colori per ‘I Dopolavoro Aziendali in Italia’* is rare and we can trace only one copy outside Italy, that at the Zentralbibliothek, Zürich.

From the edition limited to 200 copies, signed and numbered by Depero in black ink to the verso of the title. (#167349)
WITH EXTRA SUITE OF THE COLOURED WOODCUTS

19. André DERAIN. Les Horribles et Espovantables Faictz
   et Prouesses du Très Renommé Pantagruel, Roy des Dipsodes, fils du Grand
   Géant Gargantua [The Horrible and Terrifying Deeds and Words of the
   Very Renowned Pantagruel King of the Dipsodes, Son of the Great Giant
   a total of 179 unsigned woodcuts printed in colour, including: 39 full-
   page colour woodcuts, 89 smaller colour woodcuts, 34 colour-printed
   initials, and 17 colour-printed decorative ornaments. Folio, 350 x 280
   mm, bound loose as issued in the original wrappers with title-label on
   front cover, preserved in original vellum-backed chemise in cardboard

   $35,000.00

A Special Copy of Derain’s major book, this being one of 35 copies with
an extra suite of the coloured woodcut illustrations. Derain’s Pantagruel
is considered to be one the landmarks of modern book illustration. It
was a remarkable publishing event, being created and produced in Paris
in the middle of the Second World War.

Inspired by Medieval playing cards, Derain spent two years working on
the 179 woodcuts for this book. Instead of using separate blocks for
individual colours, each woodcut was printed from a single block with
all colours applied à la poupée. As is also true with Matisse’s Jazz, that
process resulted in each pull of each woodcut being akin to a monotype,
offering a unique impression of the image.

The coloured illustrations were printed by Roger Lacourière, the great
French craftsman best known for his work with copper plates. This
copy is one of 35 special copies with an extra suite of the plates, from a
total edition of 275. The colophon signed by Derain.

The Artist and the Book 81. From Manet to Hockney 111. Skira 91. Rauch
118. (#154370)

(See cover image)

$ 3850.00

Limited edition of 426 copies. Yeats’s poems, printed with red titles and black Baskerville monotype, are paired with six of Diebenkorn’s figurative etchings, the first book illustrations he has completed. Helen Vendler describes the synthesis of the two: “The Yeatsian metamorphoses of the coat of the body and the coat of its art are re-embodied in Richard Diebenkorn’s etchings here, in which the coat changes from a real garment to a metaphysical form.” As new. (#164400)

$ 5000.00

An immaculate copy of one of the least known Pop Art books, whose rarity is probably due to the presence of the 8 loose signed pochoir prints, which are, unfortunately, an open invitation to breakers. It is not mentioned in any of the standard references. Number 30 of 250 copies of the Deluxe Edition, the colophon signed by Dine and translator Ron Padget. (#162660)
22. **Jim DINE.** *The Picture of Dorian Gray. A Working Script for the Stage from a Novel by Oscar Wilde.* Illustrated with 12 full-page coloured lithographs, a full-page coloured title, and hundreds of textual illustrations, notes and marginalia by Dine throughout. PLUS: an additional suite of six lithographs and four etchings, all signed by Jim Dine. Folio, 445 x 305 mm, bound by Rudolph Rieser in deluxe red calf, screenprinted with snakeskin patterns on all surfaces, the suite of ten additional plates in a separate chemise, the whole enclosed in an elaborate velvet-lined box revealing a large sculpted-leather heart “dripping blood” (after a design by Dine), in a new red cloth box. London: Petersburgh Press, 1968. $ 15,000.00

One of the few genuine “artist's books” completely designed and illustrated by Dine, and the first book issued by the Petersburg Press. Published in three limited editions: A (200 copies, with six lithographs), B (200 copies, with four etchings), and C (100 copies, with both the lithographs and the etchings).

This copy belongs to Edition C, one of 100 copies “bound in leather” with the extra suite of 10 ten prints signed by Dine, six lithographs and four etchings.

The text is a lithographic reproduction of a working typescript of Dine’s stage version of Wilde’s great novel; it contains numerous MS corrections, line drawings, and notes on the text by Dine. The play was never staged but Dine’s drawings for the costumes and his typescript were preserved and used to create this compelling book published by the Petersburg Press.

The colour lithographs and etchings were prepared on zinc and aluminium plates by the artist. They were subsequently printed by Atelier Desjobert & Atelier Leblanc, Paris. It represents one of Dine's most successful illustrated books.

*A Century of Artist’s Books*, p. 71. *From Manet to Hockney* 142. (#154430)

$18,500.00

Conceived by Olafur Eliasson as part of the Contemporary Editions series at the Museum of Modern Art, this book is one of the more exciting new achievements in book making in the 21st Century. The subject of the book is Eliasson's house in Denmark that is rendered in a vertical cross section through an elaborate laser die-cut process of each page. The format of the book allows Eliasson the space to fully realize his idea on a scale of 85:1, so that each leaf corresponds to 2.2 centimeters of the actual house.

Eliasson summarizes the experience of viewing this book, “Reading a book is both a physical and a mental activity. It is like walking through a house, following the layout of the rooms with your body and mind: the movement from one room to another, or from one part of the book to another, constitutes an experiential narrative that is physical and conscious at the same time.”

Signed by Eliasson on the colophon. One of an edition of 225 copies. Condition is as new. Despite its recent publication date, the book is extremely rare to find on the market. (#162905)
An unusually fine copy of *La Femme 100 Têtes*, Ernst’s first collage novel, which was also the first collage novel. This is a book which is usually found bound, and not as here, in the wrappers as issued. Despite some fading to the wrappers, this is internally fresh and overall a more than acceptable copy. One of an edition of 1000 copies, this copy numbered 285 on Vélin.

*Spies, Max Ernst Collages 223-226. Andel 428-429. (#167104)*

$12,500.00

A mint copy of this fabulous Expressionist alphabet. This is one of the 100 copies on handmade paper, but is not numbered or signed. OCLC just lists Getty, LACMA and NYPL in the US and 3 copies in Europe.


$ 3500.00

One of 145 copies signed by both the author and the artist. A perfect copy of the most sought-after of the Whitney publications. Fischl’s striking images and vibrant colours certainly do ample justice to Kincaid’s story.

*The American Livre de Peintre 16. (#164933)*

$ 5500.00

The splendid coloured aquatints which Francis produced to illustrate Guyotat’s text were among the last things he did before his death, and are characteristic of his work. One of an edition of 45 copies signed by Guyotat and Francis. (#163066)

$3500.00

The artist’s book *Heat*, is a collaboration between the artist Robert Gober and the writer Joyce Carol Oates, who wrote this short story about the life and premature death of a pair of twins in a small American town. Gober designed the two locked diaries, which include images inspired by the text with printed endpapers created by the artist. Limited edition of 140 copies. A pristine copy of this hard-to-find set. (#164854)
$3500.00

A fine copy of this rare illustrated book illustrated with Grigoriew’s *Intimité* series, which was dedicated to the prostitutes he encountered while living in France. One of a limited edition of 1000 copies. Slight rubbing to the fragile silk binding, otherwise, fine. (#168420)
30. **Juan GRIS.** *A Book Concluding With As A Wife Has A Cow.* By Gertrude Stein. [27] pp. Illustrated with 4 lithographs by Gris, including one in colour. In original wrappers. In a recent half morocco folding box. Paris: Galerie Simon, 1926.

$9750.00

Gertrude Stein’s first work published in France, featuring four soft-toned and subtle lithographs by Juan Gris. The book represents one of the most celebrated relationships in twentieth-century art; additionally it links the publisher Kahnweiler, who was Gris’s dealer and the owner of the Galerie Simon. Virtually all of Gris’s graphic work appeared in the five books published by Kahnweiler. The final print in the book is the last one that Gris ever made (he died the next year). Copy number one of 90 copies out of a total 112. Signed by both the author and the artist. In mint condition.

Chapon, p. 285. Strachan, p. 54. Stein 82. (#167369)
31. **F. HARDOUIN di BELMONTE.** *Una Favola Vera.*

*La vita prodigiosa del Duci illustrata et raccontata ai bimbi.* 30 pp. With colour illustrations throughout. Folio, bound in publisher's illustrated boards. Milano: Ulrico Hoepli, 1933. WITH:


$3750.00

The first and enlarged second edition of this life of Mussolini for children. As is often the case with books produced in Italy under Mussolini, the imaginative book design belies the banality of the subject matter. These copies are from the collection of Sandro Giuliani, main editor of *Il Popolo d'Italia* from its beginning till 1936; Giuliani gave its as a gift to his son who was 2 years old at the time, with a loving inscription on the front cover. Giuliani was a close collaborator of Mussolini himself, and for this reason he was sentenced to death and shot by CNL members in Milan on April 29, 1945, just a day after the shooting of Mussolini near Como Sandro.

Of the first edition, OCLC lists only the copy in the Bibliotheque Nationale. Copies of the second edition are at UCLA, University of Minnesota, Princeton and Tel Aviv. (#166848)
32. Howard HODGKIN and Susan SONTAG.  

$4750.00

*The Way We Live Now* is a special work of art, a unique collaboration between two great artists in response to the AIDS crisis. Sontag's literary classic was written after a close friend had been diagnosed with AIDS: “I had to write and it all just came out in a rush... It seemed that the whole of my life had prepared me to write like that.” The story is about living with illness, and Sontag creates a tangled tapestry of emotions. Despite its tragic subject, the resulting work achieves an optimistic effect, which strongly repudiates the traditional horror and fear. This is one of the very rare copies which is still accompanied by the extra signed aquatint. One of 200 copies, signed by Sontag and Hodgkin. (#164401)

$5750.00

One of 275 copies printed Monotype Univers on T.H. Saunders hot-press mould-made paper. Andrew Hoyem’s radical design and illustrations realize many implications of this satire about a two-dimensional world. Signed by Ray Bradbury. Scarce.

*Arion Press Checklist* 7. Reed and Phillips *Artists and their Books* p. 102. (#167262)
LA
SEPTEME
FACE
DU
DE
34. **Georges HUGNET.** *La Septième Face du De.* With a cover by Marcel Duchamp and 20 decoupage poems by Hugnet. 4to., bound in original illustrated wrappers in a board slipcase. Paris: Editions Jeanne Bucher, 1936.

$ 17,500.00

This celebrated work is a brilliant collaboration between Duchamp and Georges Hugnet, whose poems are set out in a manner reminiscent of Mallarme’s *Un Coup de Des N’Abolira Jamais le Hasard*, and which he has illustrated with a series of brilliant collages. Duchamp’s cover combines a photograph by Man Ray of his readymade “Why Not Sneeze, Rrose Selavy” with an elaborately lettered title, whose letters contain the names of the heroes of surrealism from Heraclitus and Uccello to Jarry and Charlie Chaplin.

An unusually fine copy of this important example of surrealist book-making, which is rarely found in good condition. This is one of 250 copies of the regular edition of a total of 314 copies.

Schwarz, *The Complete Works of Marcel Duchamp*, No. 444. (#158548)
35. **Floris JESPERS.** *Kinderlust.* 12 verses by Jan Peeters, each illustrated by a linoleum block colour print by Floris Jespers. Oblong 4to., 228 x 300 mm, bound in original pictorial wrappers, front and rear wrapper with a different colour lithographed illustration. Preserved in a new cloth folding box. Antwerp: J.F. Bogaerts & R.R. Dodson, 1923. $ 8500.00

A fine copy of the only children's book produced by a member of the Belgian avant-garde, with its celebrated modernist illustrations.

Floris Jespers (1889-1965), a Belgian avant-garde painter, was a member of the Antwerp avant-garde movement of the 1920s.

This children's book, with its impressive coloured linoleum prints characterized by an interplay of abstract geometric and decorative patterns in primary colours, is an outstanding example of post-World War I book illustration. The book is a reflection of the interplay of various artistic movements such as Cubism, Constructivism, Expressionism, and De Stijl at the beginning of the Twenties.

Created for children, but now valued for its artistic qualities by collectors and museums, it is a rare book it has also escaped the notice of all the standard reference works.

*Vlaamse Jeugdliteratuur Brussels* 1982, No. 141. (#154355)

$ 5500.00

An important piece of twentieth century American bookmaking, with the superbly printed collection of Stevens’s poems accompanied by an important etching by Johns. The Johns etching was printed at ULAE, Inc. The text comprises a selection of 122 of Stevens’ best and most representative poems. This book has been in great demand largely for the frontispiece etching, and due to the fact that Johns signed the etching itself instead of the colophon, if there are one hundred copies of this book with the etching still intact, it would be a miracle. Limited Edition of 326 copies printed letterpress by Andrew Hoyem at the Arion Press in Bembo type on English mould-made paper. A fine copy.

37. Renina KATZ. *Serigrafias*. With text by Hilda Hilst. Illustrated with 10 Screenprints by Renina Katz. Square Folio, 290 x 290 mm, bound accordion style laid into the publisher's linen case. Sao Paulo, Brazil: Julio Pacello, 1970.

$ 3500.00

A series of silkscreens by Renina Katz Pedreira, known as Regina Katz, a Brazilian engraver, printmaker, and watercolorist. Together with Edith Behring and Fayga Ostrower, she is part of the generation of Brazilian women engravers that art historian Geraldo Edson de Andrade calls the “matriarchy of engraving in Brazil.”

One of an edition of 100 copies. Each of the prints signed and numbered by Katz. (#168166)
Kelly’s first illustrated book, limited to 300 copies, signed by the artist. “Well known as a painter of flat, shaped, bright-colored, or black-and-white canvases, Kelly has also consistently made linear drawings of plants and flowers. In his prints the white paper is the equivalent of a surrounding wall for the single form printed on it. For his first book he has entirely isolated his black forms from the famous, typographically innovative texts [by Stéphane Mallarmé]” (Century of Artists Books, p. 202). A fine copy.

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.

“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, 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.


$ 6000.00

A mint copy of one of the most elaborate books produced under the auspices of the Whitney. These publications were not generally available for sale, having been published for the Fellows, and are quite hard to obtain. One of an edition of 250 copies signed by Kruger and King.

The American Livre de Peintre 24.(#148864)

A fine copy of the deluxe issue 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 Lanskoy, the Russian-born artist who is associated with Tachisme. Lanskoy created the images using collages and they were 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 25 copies on Grand Vélin D’Arches accompanied by an extra suite of the plates, of a total edition of 175 signed by Lanskoy and Lecuire.

Strachan, 335. (#168443)

$38,500.00

A superb copy of this icon of twentieth century book illustration. "A tour-de-force in modern book production containing Le Corbusier's only illustrations, drawn by the artist to accompany his own text, which is lithographed as written out in hand" (Garvey).

"The text and lithographic illustrations -- many in colour -- have the same breadth and the same aphoristic quality as his architectural statements. Some of the hors-text [lithographs] involve as many as seven colours in line and brush" (Strachan, p. 156).

"We sense that Le Corbusier, as builder, mathematician, and geometricalian, was theoretically opposed to fearing death and the strength to resist that fear derived from his respect for the balance of nature and for spatial calculation, for the geometry of the right angle" (Zaknic, *The Final Testament of Père Corbu*, p. 60).

The edition was limited to of 270 copies signed by Le Corbusier on the colophon. A fine copy, Free from the offsetting which is present in almost all copies.

43. LE CORBUSIER. *Entre-Deux ou propos toujours reliés.*
17 lithographs, printed in various colors. Folio, 430 x 355 mm, loose as issued in pictorial wrappers; original glassine dust jacket; red cloth chemise and slipcase. Paris: Éditions Forces-Vives, 1964.

$ 8500.00

A mint copy of this handsome and relatively little-known work by le Corbusier which he wrote and illustrated between 1957 and 1964. As with his celebrated *Poeme de l’Angle Droit*, both his hand-written text and the illustrations were produced lithographically. Number 153 of 250 arabic numbered copies, from a total edition of 340. (#162657)
44. Fernand LÉGER. *Le Cirque*. Illustrated with 75 lithographs by Léger, of which 33 are printed in colour and 42 in black (unsigned). Folio, 440 x 340, bound in a recent cloth chemise and matching slipcase, with the original paper label. Paris: Tériade, 1950.

$50,000.00

One of the great *livres des peintres* of the twentieth century.

“*Cirque* is Léger’s master graphic work, a compendium of 34 color lithographs and 29 in black- almost half his [total graphic] output. The text is Léger’s own and his themes are the circus and the countryside; from these touchstones of his inspiration Léger extracts the principles of his art and his life. There can be no doubt that *Cirque* stands as his testament” (Saphire p. 98).

(Continued)
Only a few of Léger’s images in this wonderful volume found their way into his painted compositions, however, two primary exceptions exist: and they happen to be two of Léger’s finest paintings from his late period: *La Grande Parade*, 1954, at the Solomon R. Guggenheim Collection and *Homage à Louis David*, 1949, at the Centre Georges Pompidou.
Limited edition of 300 copies on Arches wove paper, including 20 hors commerce. Signed by Léger in ink on the colophon. A fine copy.

45. Sol LEWITT. *Complex Forms*. Comprised of four large double-folded colour screenprints, 355 x 1420 mm (14 x 56 inches). Square folio, 360 x 360 mm, bound in thick paper over board, lettered spine and both covers with original colour screenprints by LeWitt. Preserved in black cloth folding box. Zurich: Annemarie Verna & New York: Brooke Alexander, 1990.

$ 30,000.00

Edition limited to 15 copies signed and numbered by LeWitt. These four original coloured screenprints printed by Watanabe Studio in New York echo the amazing wall drawings that the artist conceived in 1987-88. Complex Forms represents LeWitt’s experiments with fracturing the cube into component parts. The application of four colours juxtaposed in variations of hue and saturation further expands the visual experimentation.
A key factor to emphasize is that Lewitt’s wall drawings were executed directly on the wall for a limited duration, usually a month or two. When a given exhibition was over, many of his creations were not sold and carried away like a painting or sculpture. They were simply painted over and permanently lost except for the original drawings and/or colour gouaches.

The essence of LeWitt’s work is the original idea as formulated in the artist’s mind. Because it emphasizes conceiving rather than implementing, this kind of art has often been referred to as conceptual art” (Andrea Miller-Keller, Sol LeWitt: Twenty-Five Years of Wall Paintings 1968-1993, in the exhibition catalogue of Addison Gallery, University of Washington Press, 1993, p. 37). Condition is as new. (#156784)
46. **LIUBA.** *Relevos.* By Leila Coelho. With 6 original cast bas-relief metal alloy abstract sculptures, each attached to a linen mount by Liuba Boyadjieva. Square folio, 320 x 320 mm, housed in publisher’s original chemise and slipcase. Sao Paulo, Brazil: Julio Pacello, 1969.

$4750.00

A stunning piece of bookmaking consisting of an 8 leaf pamphlet containing the poem by Coelho on one leaf, and the six sculptures on mounts. Liuba developed an international reputation during the 1950’s for her monumental aesthetic inspired by ancient cultures particularly Maya-Toltec, Aztec and Inca. The pamphlet wrinkled, otherwise a fine copy. One of 15 copies for collaborators. There were 50 copies for sale. (#168167)

$ 3000.00

A wonderful piece of American bookmaking which combines the imaginative typography and superb craftsmanship of the Grenfell Press with Susan Howe’s important lengthy poem, and the accompanying images by the distinguished American minimalist Robert Mangold. One of 65 copies signed by Howe and Mangold. (#149075)

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. The book in perfect condition as issued in the original box and slipcase, and with the rare prospectus.


$17,500.00

One of the better volumes showcasing Matisse as a book-illustrator. In this particular instance, Matisse’s illustrations inspired Reverdy’s poems, and not the other way round. Matisse completed a series of portraits for a charity auction in 1944, and the publisher Andre Lejard proposed to publish them. Matisse suggested that Paul Reverdy write poems to accompany the lithographs and the poet readily agreed.

“It is obviously difficult to make a book backwards and Reverdy, in order to get a sense of the illustrations, introduced images involving ‘heads,’ ‘figures,’ ‘profiles,’ etc. into his poems” (Duthuit). In addition to the classic Matisse portraits there are handsome vignettes and initial letters done in linocut similar to those in *Pasiphae*. A mint copy of the book, albeit the fragile cardboard slipcase with some slight rubbing to the edges. One of an edition of 200 copies signed by Reverdy and Matisse. This copy is also inscribed by Matisse to Jeannine Marchal dated July 15, 1950.

Duthuit 11. (#158515)

$ 97,500.00

This copy of *Florilège* is enhanced with an original drawing in red and blue crayon on the half-title evoking a floral decorative ornament.

Matisse’s *Florilège des Amours* has 126 felicitous original lithographs throughout the book printed in sanguine plus: the extra eight original lithographs printed on Japon impérial paper; each of these lithographs signed in pencil by Matisse with his initials “HM.”

A key illustrated book by Henri Matisse which took eight years to produce, bound in an attractive designer binding by Pierre-Louis Martin. In 1941 Matisse envisioned a large-scale edition of Ronsard, which he
intended to illustrate with about thirty lithographs. The completion of Ronsard’s Florilège des Amours was delayed by war, by production problems, and by the fact that Matisse’s illustration program grew from “about 30” lithographs to 126 (!), making it by far the most lavishly illustrated of all of Matisse’s books. “In spite of these vicissitudes, the precision and care exercised over seven years are evident in the combination of delicacy, strength, and spaciousness” (Garvey).

One of the special copies limited to 30 examples with the 8 original signed lithographs mentioned above. These eight lithographs constitute variations on the illustration for the Ronsard poem “Marie, qui voudroit votre nom retourner.” From a total edition of 320, all on Arches. The colophon signed by both Matisse and Skira. Condition is very fine.


$ 2500.00

One of 495 copies signed by the author. This is still considered the classic study of Matisse, the only one done while the artist was still living and completed with the help of the artist himself. Copies of the limited edition in fine condition, such as this one, with the original lithograph, are scarce. Dustjacket with minor restoration, otherwise a fine copy.

Duthuit 30. (#165443)
52. Henri MATISSE. *Apollinaire.* By André Rouveyre. Illustrated with one aquatint frontispiece, 7 black and white lithographs (6 *hors-texte* and one *cul-de-lampe*) and 3 initial letters in linogravure, all by Henri Matisse. Folio, loose as issued in the original wrappers (designed by Matisse) and chemise (designed by Matisse), in original blue slipcase. Preserved in beige linen folding box. Paris: Raison d’Etre, 1952. $ 5000.00

One of 350 copies on Vélin d’Arches. The writer André Rouveyre met Matisse at the Ecole des Beaux-Arts, Paris, in 1898. During the 1940s and 50s they both lived in the South of France and exchanged daily correspondence (over 1200 letters between them survive). The present work is an homage to their mutual friend Guillaume Apollinaire. A very pleased Rouveyre described this as “a work fashioned by the most beautiful, fraternal, tripartite, friendship grounded ... on the same religion of art and poetry” (Rouveyre, quoted in Duthuit). Besides the present collaboration, Matisse illustrated Rouveyre’s *Repli.* Very minor wear to extremities of slipcase, otherwise in excellent condition.

Duthuit 31. (#148514)

$ 8500.00

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. (#166723)
54. **Joan MIRÓ.** *Parler Seul.* By Tristan Tzara. Illustrated with 72 lithographs by Miró. Folio, 377 x 285 mm, loose as issued in original publisher’s wrappers and illustrated cover and slipcase. [Paris]: Maeght, 1948-1950.

$ 30,000.00

A fine copy of one of the outstanding examples of modern book illustration. *Parler Seul* is unreservedly accepted as a supreme success in terms of collaboration between artist and author. Miró’s familiar colours and abstract images combine with an imaginative *mise-en-page* to produce a triumph of design that few modern books can match.

One of 200 copies on Malacca from a total edition of 250 copies signed by both Miró and Tzara. “Miró’s brilliantly spontaneous and amorphous images, drawn directly on the stone with very few preparatory sketches, have the inventive verve of Tzara’s random verses” (Garvey).


$ 35,000.00

A fine copy of this splendid, rare and unusual piece by Miró in the form of a 32 foot long Chinese-style scroll. The scroll took five years to produce and was printed using lithography and etching from Miró’s original wood and metal blocks. In it Miró achieves a distinct blend of East and West with an added element of Catalonia. Without the two wooden batons. Signed by Miró in red oil paint, one of 50. (#168276)
56. Joan MIRÓ. À Toute Épreuve. By Paul Eluard. 46 ff. Illustrated with 79 woodcuts by Miró printed in colour. 4to., 320 x 250 mm, loose as issued in original colour printed wrappers illustrated by Joan Miró. In original chemise and bamboo slipcase. Preserved in a new red cloth folding box. Geneva: Gérald Cramer, 1958. PLUS:
Two Original Woodblocks for the Printed Edition, carved by Miró himself. One large woodblock for a double-page spread, 495 x 320 mm. (Dupin 233) and one small woodblock for small ornament 51 x 30 mm. (Dupin 171). Preserved in yellow morocco box with red leather title label. [Paris: Cramer, 1958].

$95,000.00
A unique copy of a monument of twentieth-century book illustration, and THE high watermark of Miró’s career as a book-illustrator. This copy accompanied by two of the woodblocks used in the making of the book, which is itself an original Miró sculptural object. “One of the most triumphant feats of book illustration in our century” (Soby). Limited to 80 copies of the regular issue, from a edition of 130 copies.

For this edition Miró cut 233 woodcuts with the collaboration of Enric Tormo; together these men spent eleven years on the project. Miró used planks of wood, plastic wood, wire, old wood engravings, and bark paper to achieve the exuberant embellishments that practically dance on the pages of this perfectly produced book. These famous prints were prepared and printed by Jacques Frélaut at the Atelier Lacourière in Paris. “I am completely absorbed by the damn book. I hope to create something sensational, the most important achievement in engraving since Gauguin” (Miró in a letter to the publisher Cramer, April 1948).
“À Toute Épreuve is a compendium of so many of the formal and iconographic ideas that Miró explored throughout his career, and in many ways even represents a culmination of his aesthetic goals” (Braziller, in preface to 1984 edition of À Toute Épreuve). “A brilliance of invention and a vitality of form and color sweep through the pages of this most distinguished example of Surrealist book production” (Garvey). Fine copy of “one of the most original and beautiful books of the century” (Castleman).


$ 25,000.00

A unique copy of this delightful French edition of Yeats celebrated poem *The Wind Among the Reeds* accompanied by Miró’s etchings.

Copy number 1 of 15 copies on Japon. This copy is accompanied by 3 suites of various states of the two etchings, each signed by Miró, as well as a copy of the 2 plates in cancelled state, also signed. The wrapper is also an original etching. In addition the book is accompanied by the original manuscript of de Mandiargues translation dated 1963. It consists of the introductory page, which is in French, and the 16 poems in both French and English, and the two lengthy notes in both French and English. In addition there is a full page manuscript concerning the placement of the poems in the printed version. The colophon is signed by de Mandiargues and Miró.

Cramer, Joan Miró, *The Illustrated Books: Catalogue Raisonné.* 149. (#164117)

$ 15,000.00

An immaculate set of these outstanding post-war American artist's books, featuring collaborations between one 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.

The American Livre de Peintre, No. 33 (Mitchell) and No. 21 (Hartigan). (#167063)
THE POEMS

by John Ashbery  Prints by Joan Mitchell

Tiber Press, New York
TROZO DE ALMIBAR
HERIZANDO SU CABELLERA
DE PLUMAS
EN MEDIO DEL HUEVO FRITO
DEL OLOR DE CANTO
DE AZUCENA

HOY 9 DE JUNIO DEL AÑO 1939

$35,000.00

A Spanish production in every sense, in this Picasso book Picasso illustrated his own poetry based upon his life and youth in Andalucia. The title bears reference to the painting by El Greco, an artist very much admired by Picasso. Picasso began this poem in 1957 during a period of renewed interest in his Spanish heritage. Included in the work is a facsimile of Picasso’s original manuscript of the poem (written in coloured pencils).

To illustrate his autobiographical poetry, the artist selected one of his engravings from 1939 and etchings finished between 1966 and 1967. Printed and published by the publishing house Gustavo Gili of Barcelona, with a prologue-poem by Rafael Alberti, *El Entierro del Conde de Orgaz* includes a total of thirteen Picasso etchings of circus scenes and allegorical images infused with eroticism, all echoing the artist’s Spanish homeland and influences therefrom.

One of an edition of 263 copies on Romani wove. It is notable that the present publication was the subject of a single exhibition at the Fundacion Picasso (“Pablo Ruiz Picasso: El Entierro del Conde de Orgaz,” May, 2004).


$ 4250.00

An important edition of this book, first published in 1923, which has long been considered one of the most important works of the Harlem Renaissance. Martin Puryear contributed a stunning set of illustrations and Andrew Hoyem designed an elegant book which does justice to both the author and the artist. The historian Leon Litwack has contributed an essay placing the book in historical context. One of an edition of 350 copies signed by the artist, and already scarce.


$ 9000.00

An immaculate copy of this contemporary artists' book combining Rothenberg's luminous mezzotints with Creeley's spare poems. This is one of the many books which have been produced as a result of Creeley's lifelong commitment to collaborating with artists to create books, which has the poetry being inspired by the art, in a reversal of the standard process.

One of an edition of 40 copies signed by Rothenberg and Creeley. (#119664)

$5500.00

Limited Edition of 550 copies signed by both Beckett and Ryman. The aquatint etchings by Ryman typify his obsession with light and spatial relationships and their grainy, milky white surfaces are a perfect visualization of Beckett’s illusionistic and paradoxical short stories: Company, Ill Seen Ill Said and Worstward Ho, unified into the trilogy under the title Nohow On.

“The serene, faintly visible white paintings, drawings and prints of Ryman’s Minimalist oeuvre have concentrated and focused attention on incidents within their spaces. His subtle, but visually intriguing, aquatints are placed within Beckett’s set of three texts” (Castleman). As new.

63. Renee SASSON. Esmaltes. With text by Walmir Ayala. Containing six different enameled pieces by Sasson, each on a linen mount signed and numbered on the verso by the artist, with a small paper pamphlet containing Ayala’s poem. 4to., 215 x 215 mm, housed in publisher’s linen chemise and slipcase. Sao Paulo: Julio Pacello, 1969.

$ 3500.00

A delightful work by this little-know Brazilian artist who created a series of enamels to illustrate the text of her fellow Brazilian, the polymath Walmir Ayala. Loss to spine label (peeled off and worn, the fragment housed inside the box slipcase). One of an edition of 50 copies. (#168169)

$2750.00

Varsha evokes aspects of 16 phases of the monsoon and the classical Indian astronomy used to predict them. The accordion-folding volume, bound in hand-worked metal, includes 16 original prints, each corresponding to a specific period of the rainy season. The artist’s drawn, painted, and photographic representations of changing skies, new vegetation, and other effects of monsoon rains are rendered in etching, silkscreen, hand-carved woodcut, pigment printing, and laser cut.

One of an edition of 150 copies, signed by Shettar and accompanied by a booklet with text by Anita Desai. (#162911)

$4250.00

Limited Edition of 400 copies numbered and signed by the artist. Italo Calvino, regarded by many as the greatest master of Italian fiction of the past century, first published this work in 1972 as *Le citta Invisibili*. A tale mixing fantasy, reality, and philosophy, it recounts a long conversation between a young Marco Polo and an aging Kublai Khan.

Wayne Thiebaud contributed twelve drawings, with the idea that the images of cities and objects remain invisible until the reader takes action. To realize this concept, Andrew Hoyem designed the book with the drawings printed on clear plastic in different colours of inks, each matching the colour of the following sheets. The images are revealed only when the transparent plastic sheet is turned back onto the preceding page, a white sheet with printed text. As new. (#159612)

$ 3500.00

The elegant illustrations in sanguine were carved on wood by Theo Schmied and are among Laurens’ best. One of 200 copies on Arches signed by Laurens, from a total edition of 220.

Strachan 335. Skira 195. (#149312)

$3750.00

An early artist book by Richard Tuttle. The first book contains 10 screen-prints and the second one contains a series of die-cut pages whose shape/image changes as the viewer works through the book. Total edition of 200, 150 numbered copies and 50 Roman numeral copies for the artist only. This copy 129/150, signed by the artist. A fine copy. (#161035)

$ 5750.00

An early and exciting artist book by Kara Walker produced by the Norton Family as their annual Christmas gift to friends and colleagues. Walker’s characteristic ‘Negro’ silhouettes are featured here in exquisite ‘pop-up’ cut-outs that illustrate the narrative of a “soon-to-be emancipated 19th century Negress.” A mint copy in the original wrapping, with the Christmas card. Very rare thus.  (#167273)

$ 2750.00

A fine copy of this most important American Cubist book, inscribed by the printer, Joseph Blumenthal, to the distinguished pioneering art historian Julius Meier-Graefe. “This little-known book is one of the very few American livres de peintres published as early as the 1920’s” (Garvey). Although long considered to be woodcuts, these illustrations are in fact relief prints from copperplates taken from the original blocks, which were not strong enough to print from. The main body of the present copy is totally free from the foxing that mars most copies, and there is just minor foxing on the endpapers.

Only 350 copies of this book (the first of many from the Spiral Press) were printed. The final woodcut signed by Max Weber. Slightest ding to lower front board, but overall an exceptional copy of a very fragile book.


$2500.00

A fine copy of this curious book with futuristic illustrations by the little-known Mexican artist, Angel Zarraga. The book is elegantly printed as were almost all the books published by La Belle Edition, and the 5 illustrations have a wonderful surreal quality, which makes them all the more remarkable for their date.

One of an edition of 305 copies of 331 printed, including 26 lettered copies. (#167433)