CATALOGUE 339

Juxtapositions

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Cover Image: Nos. 23 & 24
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1. JACOBUS PHILIPPUS DE BERGAMO

*De Claris Mulieribus.*

Edited by Albertus de Placentia and Augustinus de Casali Maiori. [IV], [I] - CLXX (i.e., 176 folio leaves, misnumbered throughout). Illustrated throughout with woodcuts. Folio, 294 x 195 mm, bound by Fairbairn & Armstrong in full green straight-grained morocco. Ferrara: Laurentius de Rubenis, de Valentia, 29 April 1497.

$ 87,500.00

First Edition of one of the foremost illustrated books of the Italian Renaissance. The artist responsible for the illustrations has evaded identification for 500 years, but all the major authorities on early illustrated books concur that Jacobus Philippus de Bergamo's *De Claris Mulieribus* is one of the most beautiful illustrated books of the incunabula period. The book's art historical significance remains uncontested. The fine portrait woodcuts of women appear in this volume for the first time.

This “first encyclopedia of women” contains biographical texts and illustrated woodcut portraits of mythological and historical women, concluding with some of the author's Renaissance contemporaries. A number of portraits at the end of the volume appear to be based on real life studies, and it is generally agreed that these represent the first genuine portraits to appear in a printed book.

Among the historical women are the Holy Virgin, Cleopatra, Joan of Arc, Pope Joan, Queen Isabella of Spain. The contemporary portraits at the end include Bianca Maria Sforza, Caterina Countess of Forli and Imola, and Leonora of Aragon. Final leaf with repaired tear, A4 bound after A1, minor chaffing to binding extremities.

PROVENANCE: Arthur and Charlotte Vershbow with ex-libris.


2. Henri MATISSE

*Florilège des Amours.*

By Pierre de Ronsard. 185, [5] pp. Illustrated with 126 lithographs, 125 in sanguine and 1 in black, of which 31 are full-page. Folio, 382 x 283 mm, bound by P-L. Martin in 1966 in full crushed tan morocco, smooth chocolate brown calf onlays in floral patterns on both covers and spine, abstract but sensuous gilt fillets on top of the design, spine lettered in gilt, with original wrappers bound in. Preserved in matching half-morocco chemise and slipcase. Paris: Albert Skira, 1948.

$ 125,000.00

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.

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.” This copy of *Florilège* is enhanced with an original drawing by Matisse in red and blue crayon on the half-title evoking a floral decorative ornament. From a total edition of 320, all on Arches. The colophon signed by both Matisse and Skira.

3. Pieter COECKE VAN AELST

De seer wonderlijke, schoone, triumphelijke Incompst, van den hooghmogenden Prins Philips, Prince van Spaignen, Caroli des vijfden, Keysers sone [The Triumph of Antwerp].

By Cornelius Graphaeus (Scribonius). [56] ff. Illustrated with 31 woodcut illustrations by Pieter Coecke van Aelst comprising: 19 full-page including half-title and privilege borders, 3 double-page, and 4 in-text (2 double page, including one folding), all in contemporary hand-colouring; and 4 full-page and one in-text black and white prints. 4to., 276 x 190 mm, bound in Dutch 18th-century speckled calf with gilt armorial device of Aaron Joseph de Pinto on both covers. [Antwerp: Pieter Coecke van Aelst for Gillis van Diest, 1550.]

$45,000.00

Rare First Edition in contemporary hand-colouring of this fête book celebrating the entrance of Philip II into Antwerp on September 10, 1549. The thirty one woodcuts were designed and published by Pieter Coecke van Aelst, court painter to Charles V. In all, 21 arcs de triomphe were financed and built by the city, with five erected by foreign merchants from Germany, Spain, England, Florence, and Geneva, plus elaborate tableaux vivants staged in open-air theaters decorated in tapestries, stucco, and trompe l’oeil. Hans Vredeman de Vries, Antonio Palermo, Jan Mandijn, Frans Floris, and Lambert van Noort were among the artists who contributed to “one of the most impressive festive celebrations ever held in the Low Countries” (Bussels, p. 10). OCLC finds only four copies of the Dutch version in the U.S. (University of Pennsylvania, Brown, National Gallery, Boston Athenaeum). Final leaf (O4) laid down.


4. Alexander CALDER

Fêtes.


$12,500.00

An immaculate copy of a tour de force of the modern “livre de peintre.” The typography is creatively fresh and the seven full-page color engravings by Calder are dazzling. The book was part of the Calder retrospective held at the Whitney Museum in 1977 and is one of the few French books illustrated by a major American artist. The festive Prévert text is a poetic celebration of the art of Alexander Calder and is in complete harmony with the colour-engravings. This is one 150 copies on Arches paper of a total edition of 200. Signed by both Calder and Prévert. Box a little sun faded, otherwise immaculate.
5. Martino ROTA, 
Nicolò NELLI, 
& Domenico ZENOI 
*Imagines Quorudam Principum, et Illustrium Virorum. Ritratti di alcuni principi, et hominum illustre.*  
Bolognini Zaltery formis.

Engraved title-page followed by 71 engraved plates. 4to., 260 x 200 mm, bound in contemporary limp vellum, title in manuscript on spine, preserved in a recent red half morocco folding box. Venice: Bolognini Zaltieri, 1569.  
$22,500.00

A rare series of Renaissance portraits by engravers from the school of Marco Antonio Raimondi. These striking images are the work of Martino Rota (1520-1583), Nicolò Nelli (1552-1579) and Domenico Zenoi (ca. 1560-1580), often signed by the engraver and dated between 1566 and 1568. The portraits depict royalty and other famous people of the day, 58 of which sit within highly accomplished complex architectural frames of Renaissance taste. The remaining portraits are depicted within an oval against a blank background as well as two of sultans riding on horseback.

A rare book, somewhat complicated by the fact that the number of plates in copies located varies considerably; The Morgan Library has a copy with 57 plates, LC with 31, Biblioteca Nacional de Espana 53, Herzogin Anna Amalia 67. Two copies appear to have more plates at the NYPL and Rostock University with 75. A fine copy, with strong impressions, binding with early repairs, early marginal repairs to the front fly-leaf and title.

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6. Richard AVEDON  
*Self-Portrait in a Convex Mirror.*

$18,500.00

Limited to 150 copies. John Ashbery's Pulitzer prize-winning poem is presented in this creative format by the Arion Press, text and illustrations laid in a stainless-steel "Hollywood" movie canister with convex mirror on the lid. The cover mirror provides a self-portrait of the beholder in the manner of Parmigianino's painted portrait with elongated features.

This is a special copy containing an extra Dine self-portrait signed by Dine and marked "p/p" (printer's proof). This eccentric book is now very scarce on the market.

7. Hans VREDEMAN DE VRIES

*Hortorum Viridariorvmque elegantes & multiplices formae...delineatae a Iohanne Vredmanno Frisio.*

Contents include engraved title with and architectural border followed by 28 engraved plates by Philips Galle after Hans Vredeman de Vries. Antwerp: Philips Galle, 1583. **BOUND AFTER:**


**$ 25,000.00**

A sammelband of two important illustrated works on architecture, landscape design and perspective, bound in a contemporaneous binding, from a Noble German family.

Ad1: First edition for both suites. Hans Vredeman de Vries' book *Hortorum Viridariorvmque elegantes...* is considered to be the first book which presents a group of garden projects in the Renaissance style.

Ad2: Second Edition of the first German translation of Vitruvius (First Edition, Nuremberg, 1548). Translated by Walter Hermann Ryff. The marvelous woodcuts, are tentatively attributed to the engravers Peter Flöter, Hans Brosamer, and Virgil Solis; their sources include the 1521 Como edition of Vitruvius. Some marginal water staining, binding a little soiled, overall a very good, broad margined handsome copy.


8. Raymond CHARMAISON

*Les Jardins Précieux.*

Preface by Henri de Régnier. [vi], [8] pp. Illustrated with 8 full-page colour pochoir plates by Charmaison, plus coloured cover illustration and one black and white title illustration. Folio, 490 x 335 mm, bound in original publisher's printed paper folding chemise, preserved in new cloth folding box. Paris: Chez Meynial, 5 November 1919.

**$ 9750.00**

First Edition. A colourful example of Deco luxuriance, which only pochoir printing under the guidance of Jean Saudé could achieve. One of the premier examples of Art Deco illustration.

These imaginary “Precious Gardens” are a testament to the power of the printed book as a vehicle for transporting the viewer/reader into the garden and a world of dreams. As Henri Régnier observes in the book's gold-printed preface: “Il contient quelques feuilles avec des lignes et des couleurs, à peine les airez vous considérées que vous serez transportés dans un pays de lumière et de soleil…”  **One of 8 copies accompanied by an original watercolour**, this “La Treille Rose.” Lacking ribbon tie, else, a very fine copy.
9. Philippe GALLE

Semideorum marinorum annivorumque sigillariae imagines perelegantes in picturae statuariaeque artis tyrannum usum a Philippe Gallaeo delineatae, sculptae et aeditae.

Engraved title-page followed by 17 numbered engraved plates. Antwerp: [Galle], 1586. BOUND WITH:


$18,500.00

First Editions of both sets of prints, designed and meticulously executed by Philipp Galle, one of the foremost Flemish engravers of the day. These allegorical depictions of classical water deities and personifications of European waterways set male and then female figures among their appropriate geographical environment. The settings often include topographical or mythological iconography (i.e. Nilus, or the Nile shows a pyramid and obelisk in the background or Lerna with its Hydra in the distance), however it is undoubtedly the figures themselves that are of most interest to the artist.

Both sets of prints are rare. We locate a copy of both at the National Gallery, a complete copy of just Semideorum marinorum at the Bibliotheque Nationale, and a selection of odd plates at the Metropolitan Museum of Art and at the British Library. A very desirable copy, with nice impressions of the plates and wide margins. Some insignificant soiling or spotting. Brief early manuscript notes on the verso of seven plates.

10. David HOCKNEY

Fourteen Poems.

By C.P. Cavafy. 70 pp. With 12 etchings and one extra signed etching. Folio, 465 x 330 mm, bound in original fuchsia linen binding in a new black slipcase. London: Editions Alecto, 1966. $12,500.00

A fine copy of Hockney's first illustrated book and the first illustrated book produced by Editions Alecto. Hockney's twelve etchings were designed to illustrate Cavafy's poems celebrating homosexual love. Realistic in depiction, they display the facile, evocative power of this consummate draftsman.

One of Edition A, which consists of 250 copies, with a large paper copy of the extra signed etching (Portrait of Cavafy II), measuring 757 x 390 mm. The colophon is signed by Hockney. The book was published in an edition of 500 copies of Editions A & B; there were further Editions C-E, of just the etchings. An immaculate copy.

From Manet to Hockney 137.
11. Arcangelo TUCCARO  
*Trois dialogues de l'exercice de sauter et voltiger en l'air.*

[4], 197 ff, (misnumbered throughout). Illustrated with woodcut title vignette, large folding woodcut plate (270 x 385 mm), 87 large woodcuts throughout text (many full-page, some repeating). 4to., 215 x 165 mm, bound nineteenth-century vellum over boards. Paris: Chez Claude de Montreuil, 1599.  

$25,000.00  

Rare First Edition. Tuccaro’s illustrated work on acrobatics is widely recognized as one of the first tier illustrated books of the Renaissance. The *Trois Dialogues* offers substantial details on theatrical dance during the late sixteenth century, and it represents the first printed work on floor exercises. The text is divided into three “dialogues” set during the wedding festivities in Touraine in 1570.  

The one woodcut that exceeds all others is the large folding plate showing an acrobat in three successive stages soaring through ten hoops held by ten men; size 270 x 385 mm. This illustration represents a tour-de-force of the French Renaissance woodcut.  

The book is rare: six copies are recorded by OCLC in America. 5 copies have appeared at auction as per ABPC since 1978. Lower right margin professional restored on several leaves, not effecting the text or plates. The illustration on leaf Cc is embellished with an early ink addition of a hat and pipe to the featured acrobat. Overall an exceptionally clean copy, with a very nice example of the fold-out plate often lacking in copies.  


12. Pierre ROCHE  
*La Loie Fuller.*


$25,000.00  

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.’  

Pierre Roche (1855 -1922), French sculptor, made his first relief prints using a plaster mold, then adding colours to each print with a brush. He called these new forms of monotypes “Printed Watercolours.” His first subjects ranged from natural history images to portraits. Subsequently, Roche developed what he called “gypsography,” a graphic process that used a metallic mold in place of his original plaster molds, which proved too fragile for repeated printings. Added to the overall attractiveness of the book is Auriol’s italic type, which was used here for the first time.  

This is number 48 of an edition of 130 copies. Some light scattered foxing, still a very nice copy. The book is rare in any condition, but especially so in the original wrappers and box.  

Carteret IV, p. 345.
13. Jacques PERRET

Des Fortifications et Artifices, Architecture et Perspective.

11 ff text, all but the last printed on recto only. Engraved title and 22 double-spread engraved plates by Thomas de Leu. Folio, 440 x 285 mm, bound in contemporary full vellum preserved in a maroon half morocco folding box. [Paris, 1620].

$ 12,500.00

Second Edition of this visionary architectural work from the time of Henri IV. The text and original drawings for the plates are the work of Jacques Perret, Savoyard engineer and architect. Perret's remarkable book is comprised of plates and text dealing with imaginary fortifications and city plans. The most extraordinary aspect of the engravings centers on the surreal quality of the fortifications and the visionary designs of the buildings, including one thirteen-story edifice, complete with rooftop sculptures, urns and fountains, which prefigures the modern urban skyscraper.

The First Edition, published 1601, had considerably more text, however the same illustrations. Both are uncommon. Title page and first text leaf with marginal repair at the bottom, some very light staining not effecting the illustrations, vellum with staining and early repairs. Still a very nice, unsophisticated, wide margined copy.


14. Yakov CHERNIKHOV

Construction of Architectural Forms and Machines.


$ 6500.00

First Edition of this landmark work of Soviet architectural fantasies, lavishly illustrated with dramatic designs for projected cities, factories, monumental buildings, and more. While less dazzling than Chernikhov’s Construction of Architectural and Mechanical Forms of 1933, which was illustrated in colour, this is still one of the most striking architectural books of the twentieth century. Published in edition of 5150 copies, although very few have survived in institutional or private collections. Some wear and minor repairs to the covers, overall a very good copy.

15. Rembert Dodoens

*Stirptium historiae pemptades sex sive Libri XXX.*

[xvi], 872, [66] pp. Illustrated with an engraved allegorical title (included in pagination), ca. 1330 botanical woodcuts after Pieter van der Borcht. Folio, 348 x 214 mm, bound in contemporary Dutch dark brown calf, sides paneled with double gilt fillet, spine compartments similarly paneled and with gilt lozenge ornament, author’s name gilt-lettered in second compartment. Antwerp: Plantin-Moretus, 1616.

$7500.00

Definitive Edition of Dodoens’ most important work, containing Dodoens’ corrections and additions plus 32 van der Borcht woodcuts not in the first edition of 1583. Bringing together material from several of his earlier works, including the popular *Cruydeboeck* (1554), the present work was Dodoens’ most comprehensive botanical treatise. Considered the first great Flemish botanist, Dodoens (1518-1585) modeled his work after Fuchs, but possessed a superior grasp of plant structure. A few sheets slightly browned, but a fine, tall and wide-margined copy of this important botanical work, in its original Dutch binding.


16. Louise Bourgeois

*Homely Girl, A Life.*

By Arthur Miller. With 10 drypoints by Bourgeois. Two volumes. Folio, original beige half morocco over grey cloth, preserved in a grey cloth slipcase. New York: Peter Blum, 1992.

$10,000.00

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.
17. Abraham de WICQUEFORT and Romeyn de HOOGHE

*Advis Fidelle aux veritables Hollandais...*

[2], 202 pp. Illustrated with 8 folding etched plates (the last two plates with 2 scenes each) by Romeyn de Hooghe. 4to., 225 x 185 mm, bound in contemporary Dutch speckled vellum over boards, spine gilt in a new green half morocco folding box. [The Hague: Steucker Brothers], 1673.

$ 9750.00

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). Binding a little bowed, some inconsequential light spotting, overall a fine copy with the finest impressions of the de Hooghe engravings.

PROVENANCE: Arthur & Charlotte Vershbow, with bookplate on the front paste-down.


18. NATIONALSOZIALISTISCHE Deutsche Arbeiter-Partei

*Der Untermensch.*

50 pp. Illustrated throughout with photographs. Folio, bound in original photographic illustrated wrappers in a new black cloth folding box. Berlin: Vertrieb Nordland Verlag, 1942.

$ 3500.00

A truly grim and unsettling piece of German wartime propaganda illustrating and describing *Der Untermensch* or ‘subhuman’. Created as a means to dehumanize victims of the Nazi's atrocities, this publication juxtaposes airbrushed photographs of happy, healthy German citizens with darkened images of Jews and other Eastern Europeans. Most disturbing are the illustrations of starving Jewish and Soviet children captioned ‘All this is the result of the Jewish politics regarding families. The sea of bitter children's tears, which cannot be dried even through hundreds of years’ (Translated from the German). A rare survival, as most propaganda of this sort would have been destroyed following the war. Near fine.
19. Joseph ZOLLER

*ConCeptVs ChronographicVs De ConCepta SaCra DeIpara.*

[28], 353, [19] pages. Illustrated with engraved frontispiece portrait by Philipp Jacob Leidenhoffer after Johann Asem and 100 engraved emblems within the text. Folio, 310 x 201 mm, bound in old vellum. Augsburg: Michael Labhart, 1712.

$ 7500.00

A fascinating, rare and unusual chronogrammatic emblem-book, with over seven hundred acrostics in the form of Roman numerals, and illustrated by one hundred engraved emblems. All of the acrostics are thinly disguised by typography, and when the Roman numerals are added together they all amount to the same number (or year?): 1712. Zoller’s *ConCeptVs* was first published in 1712 (as was his other emblem book, the *Mira Satis*), but the full significance of this date is not yet clear. As the Cabbalists have asserted, “Secret mysteries are woven in the numbers of letters.”

A large and unusual format for an emblem book, with only seven copies located in the US by OCLC, Columbia, Yale, Penn State, SMU, Getty, Cal State and Illinois. In fine state, with an old, barely visible water stain in the lower margin.


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20. Mel BOCHNER

*On Certainty.*


$ 1750.00

A bilingual edition of the last work of Ludwig Wittgenstein, one of the most important philosophers of the twentieth century, accompanied by a series of Mel Bochner’s minimalist “Wittgenstein drawings,” a striking synthesis of art and mathematics perfectly suited to Wittgenstein’s text. The introduction by Arthur Danto, Johnsonian Professor of Philosophy at Columbia University and winner of the National Book Critics Circle Award for his art criticism, addresses both Wittgenstein’s philosophy and Bochner’s prints. One of an edition of 300 copies.

21. Giorgio FOSSATI

_Raccolta di Varie Favole delineate, ed incise in Rame._

Six volumes in two. [16], 44; [16], 48; [8], 76; [8], 59; [8], 59; [8], 36 pp. Title-pages in vol. I with engraved ornamental borders printed in red. Illustrated with 3 engraved headpieces and 216 engraved plates, printed in red, green, blue, brown and black. 4to., 295 x 205 mm, bound in full Venetian contemporary vellum boards. Venice: Carlo Pecora, 1744.

First Edition of one of the most sought-after Venetian eighteenth-century colour-printed works. This scarce Venetian edition of classical fables with coloured engravings was designed and executed by the architect Giorgio Fossati. Birds, beasts, plants and humans are placed in Venetian pastoral or architectural settings. The latter are especially noteworthy and reveal the practiced hand and eye of their author; in plate XXXIII ("The Gentleman and the Ape") the grand illusionistic stage setting recalls the work of the Bibiena. Fine copies in contemporary Venetian bindings are very rare on the market. This is a fresh, fine and attractive copy in its contemporary Venetian binding.


22. Alexander CALDER

_Fables of Aesop According to Sir Roger L'Estrange._


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). The book is beautifully printed on handmade paper and is an important example of modern book illustration.

This is the fifth publication of Monroe Wheeler's Harrison of Paris publishing firm. One of 595 copies on Auvergne handmade paper with the original paper knife laid in. This copy is in immaculate condition and an elaborate full page inscription by Calder to his Connecticut neighbours, the Whites. Minor restoration to the slipcase.

_The Artist and the Book_ 47. _Museum of Modern Art_ 120.
23. Giovanni Battista PIRANESI


$275,000.00

A magnificent copy of the *Carceri* as published by Piranesi in one of the combination volumes described by Andrew Robison. This is the first printing of the "dark" series of *Carceri* after Piranesi radically reworked the engraved plates, adding substantial details and, more particularly, heightening the light and dark tones and infusing the images with dramatic shadows and disturbing, haunting imagery.

"The disturbing psychological atmosphere of these architectural fantasies has caught the imagination of many artists over succeeding centuries. Their menacing, exotic atmosphere inspired the Romantics of the 19th century, while the Surrealists of the 20th century admired their irrational portrayal of objects in space" (St. Louis Public Library, The Steedman Exhibit).

A list of the state of each plate can be supplied upon request. Plates in superb dark impressions with considerable burr. Very fine condition with large margins, and the plates on thick Roman paper.


See cover illustration

24. Salvador DALÍ

*Les Chants de Maldoror.*


$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.


See cover illustration
25. ARCHITECTURE - FRENCH GRAND PRIX
Recueil des grands prix d'architecture, et autres productions de cet art, couronnées en France, reduites, gravées et lavées par une Société d'Architectes.

Contents includes: manuscript half-title, title and table, 13 livraisons each made up of 6 hand-coloured aquatint engravings printed on thick Holland paper for a total of 78 engravings. Tall folio, 530 x 365 mm, bound in contemporary green marbled paper covered boards, original front wrapper bound in. Preserved in a modern blue half morocco folding box. Paris: Detournelle, 1803.


The French Grand Prix was first approved for publication by l’Academie d’architecture in 1787 and exhibited a profound influence on contemporary European architects of the time, most notably Gilly and Schinkel. The work “may also suggest ideas to the contemporary architect. Indeed, it may not be gross an oversimplification to suggest that the work of Le Corbusier is still unconsciously based on some of these traditions, which are kept alive in France in spite of the changes in architectural idiom” (Roseneau, p. 21) Spine professionally restored, some marginal staining, overall a fine, fresh copy of a luxurious publication. Rare, with OCLC recording only the copy at UVA.

Roseneau, Architectural History Vol. 3 pp. 15.

26. LE CORBUSIER [Charles-Edouard Jeanneret]
Vers une Architecture.


First Edition. A rare presentation copy of the legendarily rare first issue of this landmark publication of modern architecture. Inscribed by Corbusier to the symbolist poet Gustave Khan “à Mr G. Khan Hommage de l’auteur Jeanneret Oct 1923”. The book is a manifesto consisting of seven essays originally published in the magazine L’Esprit Nouveau beginning in 1921. Loved by some and hated by others, it is generally considered to be the most important architectural publication of the twentieth century.

Printing and the Mind of Man, No. 413.
27. Mary GARTSIDE

An Essay on a New Theory of Colours...

62 pp. Illustrated with 9 full-page original watercolours, “coloured blots” and two tables of prismatic and compound colours, all coloured by a contemporary hand, plus one letterpress diagram of a small colour pyramid. 4to., 265 x 200 mm, bound in quarter speckled calf over marbled boards, gilt red leather spine label. London: Printed by J. Barfield...for T. Gardiner..., W. Miller..., and I. and A. Arch..., 1808.

$ 17,500.00

Unique copy of a treatise on colour theory composed by the only woman of her time writing on the subject and illustrated with original watercolours. A contemporary of Goethe, Gartside developed her own theory independent of his influential three-part work on colour, Zur Farbenlehre (completed 1810), arriving at many of the same conclusions by her own experimentation.

This is the stated Second Edition, however edits in contemporary ink manuscript on at least fifteen pages -- and a canceled line on the title-page, which seems to have read “Part I” -- indicate this may be a working copy for a three-part series in preparation at the time of Gartside’s death in 1809. No part of the series was ever published (see Loske). Repair to title-page, new endpapers. Very rare: OCLC finds only one copy in the U.S. (Yale) and four locations abroad. ABPC lists one in mediocre condition (Bloomsbury, May 12, 1994, lot 122).


28. Joan MITCHELL

Smoke.


$ 12,000.00

Comprised of 16 diptych etchings by Mitchell and accompanied by poems of Charles Hine, this book is the result of a wonderful collaboration between the artist, and poet/publisher. Mitchell, a celebrated American abstract expressionist, created the etchings using sugarlift and spitbite aquatint technique. Signed on the colophon by Mitchell and Hine. One of 80 copies.
29. JARLE

*Barrême des couleurs, ou, Les teintes faites au nombre de 616: comprenant presque toutes les couleurs qui existent dans la nature avec indication de le composer sans maître: ouvrage utile et presque indispensable à ceux qui colorient ou peignent à l'aquarelle.*

8 pp. Illustrated with hand-coloured engraved title-page and 22 leaves of plates featuring 28 colour samples on each for a total of 616 samples. Oblong 4to., 204 x 262 mm, bound in publisher's decorated printed boards, preserved in a new grey cloth folding box. À Paris: Chez Pierre Blanchard, Libraire, et Chez l'auteur, [ca. 1820].

First Edition. A rare book on the art of water colouring featuring, as stated in the title, watercolour samples of almost every colour that exists in nature. Arranged in vertical columns of four hues apiece per colour and seven columns per page, turning through the 22 plates results in a visual feast for the eyes. The text provides instructions for mixing the different colours to achieve other colours. Signed by the author at the end of the text.

Text and covers a bit foxed, the plates and lovely title-page remain in fine, bright condition. World Cat locates copies at Yale, NGA, University of Wisconsin as well as BN and CNAM.

30. Paul SIGNAC

*Lithograph for the program of the Théâtre Libre.*

155 x 180 mm. Executed in 1888; this program was issued for the performance on 31 January 1889.

$12,500.00

One of Signac's most striking graphic works. As a Neo-Impressionist associated with the development of Divisionism or Pointillism, the artist has created a work in which the dots of colour were to be mixed by the viewer's eye to resolve the image and produce intense colour effects.

“This lithograph, reproduced on the back of the season’s program of the theatrical company headed by Antoine, actor and producer of the symbolist theater, foreshadows the optical experiments of the Bauhaus and is an 'application of Charles Henry's color circle.' This instrument, like the 'aesthetic protractor,' was intended to analyze the accuracy and beauty of the relations between shapes and colors. Signac was fond of citing Delacroix as a forerunner of their researches: 'The art of the colorist is related in certain aspects to mathematics and music’” (Cachin, *Paul Signac*, p.40).

31. William BLAKE
Illustrations of the Book of Job.

Engraved title and 21 engraved plates, executed by William Blake after his own designs. Folio, 420 x 275 mm, bound in contemporary blue paper covered boards, grey paper spine. London: Published by the Author, 1825.

$85,000.00

First Edition of Blake's final masterpiece, his last completed prophetic book, and the last series of engravings completed before his death. The present copy is one of 65 copies on French paper.

As per a letter from John Linell Jr. to Bernard Quaritch quoted in G.E. Bentley's Blake Books: 'At the time of the publication of the Job a certain number of copies of proofs were stuck into books of paper in boards... of which our copy appears to be one of these. Although Linell goes on to say that 'These copies have become more or less spotted through damp', our copy suffers only from some minor foxing and the plates are sharp and clear. Binding renewed, otherwise and exceptional untrimmed copy.


32. Eugène DELACROIX
Faust, Tragédie de M. de Goethe, traduite en français par M. Albert Stapfer.

[4], iv, 148 pp. Illustrated with 18 original lithographs by Delacroix, including the portrait of Goethe. Folio, 430 x 283 mm, bound in contemporary French green crushed morocco, spine with handsome gilt decor to a "Romantique" motif, matching marbled paper over boards, different marbled endpapers. Paris: Ch. Motte and Sautelet, 1828.

$42,500.00

The Delacroix Faust is considered to be the beginning of the livre de peintre. Our copy has all of the original Delacroix lithographs printed on off-white papier de Chine. The lithographs are superb impressions; and being on the all-important papier Chine, they present the finest impressions of the images one can obtain.

This rendition of Goethe's masterpiece has been called "one of the very greatest of all illustrated books" (Bland, A History of Book Illustration, p. 280) and "the high point of Romantic book illustration" (Ray, p. 206). Delacroix not only designed these eighteen lithographs for Faust, but he participated in the actual printing of the plates as well. A most attractive copy in a contemporary French Romantic binding.

33. Nobutatsu TANSAI

*Chashitsu okoshi-ezu.* [Pop-up Japanese Tea-Houses]

A set of 65 architectural models of *chashitsu*, Japanese tea-houses, *yoritsuki* and *koshikake* (waiting huts and roofed arbors), plus other “out-buildings” associated with the tea ceremony. Each model on *washi* or *kozo* construction paper, with ample information supplying design details, dimensions, textures and materials used, written in black ink in the precise, artistic hand of Tansai Nobutatsu. Each model with his artist’s stamp. Housed in two-tier contemporary Japanese wooden box. Manuscript table of contents pasted to inside of the lid. No Date or place, but Kyoto, 1820-40s.

$ 75,000.00

Exceptionally Rare, set of Japanese architectural models of tea-houses (*chashitsu*) associated with the tea ceremony (*chanoyu*). The set includes models of tea houses from the 13th century through the 19th century, many designed by the great names in the history of *chanoyu* from the inception of the Japanese tea ceremony: Sen-no-Rikyu (1522-1591), Takeno Joo (1502-1555), Genpaku Sotan (1578-1658), Koshin Sosa (1613-1672), Genso Sosa (1678-1730), all *iemoto* of the Omotesenke Tea School, as well as Edo tea masters such as Kawakami Fuhaku (1716-1807).


34. Olafur ELIASSON

*Your House.*


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 rare to find on the market.
35. Benjamin ROUBAUD

*Grand Chemin de la Posterité.*

Three volumes, each containing on long fold-out lithographic plate coloured in a contemporary hand measuring ca. 270 x 1390 mm. 4to., bound in contemporary half red morocco, matching moiré cloth over boards, title stamped in gilt on the covers. Paris: Aubert, [ca. 1842].

$15,000.00

First issue with the address of Aubert. A superb copy in contemporary colour of this celebrated set of prints which combine to show a procession of French artists and writers, musicians and dancers as caricatured by Benjamin Roubaud. It was issued as three separate panoramic lithographs. The first, *Les Gens de lettres,* depicts Victor Hugo, Théophile Gautier, Eugène Sue, Alexandre Dumas, Balzac, and others. The second, *Galerie d’artistes des théâtres parisiens,* depicts, among others, Taglioni, Grisi, Elssler, Gautier, while the third dedicated to the theatre depicts Rachel.

From the libraries of Claude Rebeyrat, Grandville’s bibliographer, and of Jean Bonna, with their book plates. Spines restored, overall a fine set.

36. George GROSZ

*Ecce Homo.*

With 100 plates of which 16 are in colour. Folio, 347 x 250 mm, bound in the original illustrated wrappers, in a contemporary linen-backed portfolio. Berlin: Malik Verlag, 1923.

$5500.00

A brilliant collection of Grosz’s savage caricatures of German life during the Weimar Republic. Although the illustrations are lithographic reproductions, their artistic importance is undiminished. This is edition C, with reproductions of 16 watercolours and 84 lithographs. Issued as a paperback, it is almost never found in good condition, and never as here, in such fresh condition, almost certainly due to its having been placed in a slipcase at the time of publication. There are a few finger smudges, but the overall condition is exceptional. The finest copy of this classic work we have seen.
37. Charles FUCHS

Hamburgs Neubau: Sammlung von Façaden der Gebäude an den neubebauten Strassen; für
Architekten, Bauhandwerker etc., so wie für alle welche sich für den Wiederaufbau Hamburg’s und
den herrschenden Geschmack in den verschiedenen Baustilen interessiren.

Illustrated with original lithographic wrapper printed on green paper followed by 60 full-page lithographic
plates. Oblong folio, 267 x 430 mm, bound in contemporary half morocco over marbled paper covered
boards. Hamburg: Charles Fuchs, [1844-1848].

First Edition. Following the great fire of 1842, in which one third of Hamburg was destroyed, the city was
completely rebuilt along modern lines. This detailed depiction of the new city is invaluable, since Hamburg
was destroyed again almost exactly 100 years later during the Second World War. This is a rare work which
was published in 12 parts in 1844 and 1848, of which OCLC lists one copy in the U.S., at Cal State (only
30 plates); and 5 copies in Europe. Plates 46 and 55 trimmed to fit, with lower margin of plate 55 folded
in and slightly soiled, and a small tear to lower margin of plate 49, else in very good condition.

$ 3500.00

38. Konstanty GUTSCHOW


6 pp text leaves and 17 leaves with mounted photographs showing models, plans, and architectural details,
together with an otherwise unknown large architectural map of the area from Gutschow’s office. 4to., 310
x 280 mm, bound in contemporary brown half cloth, inner cover stamped: “Nur für den Dienstgebrauch”
and “Der Reichsstatthalter in Hamburg Der Architekt des Elbufers” [Konstanty Gutschow]. Hamburg:
Gustav Petermann, [ca. 1939].

Konstanty Gutschow was a Nazi architect whose work came to the attention of both Speer and Hitler, who
chose him to design one of his new cities (Führer-städte: Linz, Nürnberg, München, Berlin, Hamburg).
A “Führerstadt” was a status which Hitler gave these five cities in 1937. This is one of the copies of
Gutschow’s architectural plans for a reconstruction of Hamburg in the spirit of Hitler and Speer that the
Gutschow gave representatives of the Nazi Regime. Spine a little rubbed, some minor spotting overall
a very good copy of a rare work. OCLC lists 2 copies in Hamburg, and what would appear to be an
incomplete copy in the Ryerson Library.

$ 7500.00
39. SUNQUA
Album of Ornithological Paintings.

12 watercolours on pith paper, 345 x 215 mm surrounded by blue silk borders and mounted in an album bound in nineteenth-century Chinese silk. [Canton?]; [ca.1850].

$22,500.00

A superb decorative hand-painted suite of ornithological watercolours by Sunqua - with all but one of the watercolours signed by the artist. Sunqua was a Chinese artist active in Canton in the mid-nineteenth century who is best known for his depictions of ships.

With the present group of watercolours, Sunqua illustrates an array of birds perched on flowering branches or standing in environments embellished with rocks, trees and flowers. Depicted are pheasants, ducks, herons, quails, parrots, birds of paradise, a peacock, and an owl, among others. The brushwork in the feathers is applied with virtuosic skill, perhaps demonstrated best by the plumage of the peacock, painted with a subtle palette of blues, greens and browns and carefully highlighted with gold. A fine example.


See back cover illustration

40. Georges BRAQUE
L’Ordre des Oiseaux.


$27,500.00

A fine copy of one of Braque’s rarest books. Saint-John Perse wrote the text as a tribute to Braque on his eighteenth birthday. Braque created 12 colour aquatints of birds, a motif which appears throughout his work from the 1920s on. The 12 color aquatints were printed at the Crommelynck workshop which was responsible for some of the finest prints of the twentieth century. One of an edition limited to 152 copies, signed by the artist and the author on the justification page.


See back cover illustration
41. Owen JONES
The Grammar of Ornament, illustrated by Examples from various Styles of Ornament.

With 100 folio plates drawn on stone by F. Bedford. Folio, 555 x 395 mm, bound publishers’s three-quarter morocco over boards, with elaborately gilt spine, and title-label on front cover. London: Day & Son, 1856. $12,500.00

First Edition of this landmark of Victorian colour printing. These famous chromolithographic plates, printed by Day and Son, were issued only once in this large folio edition and printed from the original stones. The numerous reprints are all much smaller in size and unequivocally less brilliant in colour.

Three plates with marginal repairs not effecting the image, overall an excellent copy of a book which, owing to its massive size and weight -- and its value as a work of scholarly reference for nearly 150 years -- is notoriously difficult to obtain in acceptable condition. Copies in their original binding are increasingly rare.

McLean 122. Friedman 153. See also Percy Muir’s Victorian Illustrated Books pp. 154 et seq.

42. Frank Lloyd WRIGHT
Schumacher’s Taliesin line of decorative Fabrics and Wallpapers.

5 leaves of text and 26 Sheets of Wallpaper designed by Wright. Folio, 450 x 345 mm, bound in publisher’s illustrated tan cloth. [Chicago: E.W. Bredemeier & Co., ND 1950’s]. $12,500.00

A scarce salesman’s sample book for a line of wallpapers designed by Frank Lloyd Wright. In addition to the 26 sheets of wallpaper designed by Wright, there are 6 pages of photographic plates illustrating rooms with the products in use, demonstrating Wright’s ideal of the close relationship between architecture and decorative design. This is a rare book presumably issued in a small edition, and with most copies having been dismembered for the original wallpaper samples.
This spectacular catalogue of the locksmith's art is one of the most extraordinary books printed in America in the nineteenth century, and it would certainly be hard to find a more impressive trade catalogue produced on either side of the Atlantic in terms of luxuriousness. The splendid plates in gold, silver and bronze are a triumph of the printer's art.

The spectacular chromolithographic plates were drawn by A. P. Norman of New York, engraved by Tarbell & Sanford of West Meriden, CT and printed by the Hutchings Printing House of Hartford, CT. Some occasional staining, overall, the condition is excellent, especially for a book of this size. Some repairs to chipped fore-edges of a few pages, extremities of binding rubbed, volume newly rebacked.

Not in Romaine.

44. Piet ZWART
N.K.F. N.V. Nederlandsche Kabelfabriek.


First Edition. A fine copy of the Dutch edition of this dynamic promotional work for the Dutch Cable Factory designed by Piet Zwart (1885-1977). The present work is the first full catalogue designed by Zwart for the N.K.F. It represents an important step forward in industrial art, being one of the first works to combine “new” typographical elements espoused by El Lissitzky, Kurt Schwitters, Moholy-Nagy and others, with close up photographic elements while also showing the influence of Russian documentary film. The result is astounding, as a seemingly boring subject like industrial cable is rendered into a visual feast for the eyes. An English edition was published a year after the Dutch.

The catalogue is rare in any form, two copies have sold at auction according to ABPC and Worldcat locates a copy of both the Dutch and English editions at the Getty, and our own research locates a copy of the Dutch Edition at MOMA. Small restoration to top of spine and upper right corner of the cover, otherwise in fine condition.

45. Alfred JARRY
Les Minutes de Sable, Memorial.


$ 17,500.00

First Edition, one of an edition of 117 copies on Arches. A marvelous copy of this great rarity – in superb condition, and inscribed by Jarry to the poet Georges Polti. In Les Minutes de Sable, Memorial, his first book, Jarry illustrated his own text with symbolist woodcuts, exploring the primitive, insane and infantile.

“Jarry directly or indirectly inspired many leading artist and writers of the day. On the title page of his first book Les Minutes de Sable, Memorial, letters simultaneously function as the initial letters of different words, prefiguring the typographical experiments by Apollinaire as well as by Italian and Russian Futurist artists and writers...”(Andel, p. 46).

Andel, Avant-Garde Page Design.

46. F.T. MARINETTI
Les Mots en Liberté Futuristes.

107, [5] pp., including four folding plates of typographic compositions by the author. The final two illustrations are comprised of advertisements. 8vo, 195 x 130 mm, bound in original red and black typographic wrappers in a new red cloth folding box. Milano: Edizioni Futuriste di “Poesia,” 1919.

$ 3500.00

First Edition of this influential work of Futurist typographic expression, which Robert Johnson calls “the major typographical masterpiece of the futurist movement.” The folding plates present the most famous of all parole in libertà. An immaculate, unopened copy.

47. Kamisaka SEKKA

Cho senshu.


$ 5850.00

A fine copy of this landmark of twentieth century Japanese design. "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 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).

Vol.1, 1908 (Meiji 41) printed in colophon page. Vol. 2, 1903 (Meiji 36) 2nd printing of the first edition according to the colophon page.


48. 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, preserved in a recent half maroon morocco box and matching chemise. Zurich: Heuberger, 1918.

$ 9750.00

First Edition. A superb copy of this rare and important early Dada work. 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.

49. El. LISITZKY

*Dlya Golosa.* [For Reading Out Loud].

By Vladimir Mayakovsky. 61, [3] pp. Illustrated throughout by Lissitzky. 8vos, 187 x 132 mm, bound in original publisher's thick orange wrappers designed by Lissitzky, housed in a recent cloth box. Berlin: Gosudar, 1923.

$15,000.00

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 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, 894-108). An unusually fine copy.


50. Piet ZWART

*Bruynzeel's Fabrieken, Zaandam. Catalogus No. 1b.*

108 pp. Printed in various colours, with illustrated thumb index, photomontages and diagrams, typographically arranged by Piet Zwart. 175 x 120 mm, bound in publisher's blue leatherette, title in silver. In a new dark blue cloth folding box. Zaandam: Bruynzeel Fabrieken, n.d. [ca. 1930s].

$4,750.00

One of the earliest so-called 'blauwe boekjes', and a superb example of Piet Zwarte's typography, being a trade catalogue for doorways, windows and locks. Zwart’s imaginative design is pervasive throughout the catalogue, with a thumb index reminiscent of El Lissitzky's masterful design of Mayakovsky's *Dlya Golosa*. With a previous owner's stamp on the first page, overall a fine copy. World Cat finds two copies in the United States at Northwestern University and R.I.T.
51. Albert HASSELWANDER

Ein Anatomischer Totentanz.


$ 950.00

Only Edition, an inscribed copy, of this photographic anomaly, offering an “Anatomical Dance of Death,” prepared for the use of artists, with a long preface on the illustrated history of the “Dance of Death” by Hasselwander. There are 25 photographic plates of dramatically positioned nudes, each one accompanied by 25 photographs on the facing plate capturing their skeletal “death” portrait, in mirror position. Ein Anatomischer Totentanz, prepared in collaboration with the painter Fritz Stell, is far closer to a photographic “Dance of Death” than a medical work on the musculo-skeletal system.

Dr. Albert Hasselwander (1877-1954) was a professor of Anatomy at the University of Erlangen, Germany and is best known today for his publications Atlas der Anatomie Menschlichen Körpers in Röntgenbild, (1926) and Handbuch der Anatomie des Kindes (1938).

Viewed artistically, the contrast of the nude photographs with their corresponding skeletons elicits an amusing but also disturbing response in the onlooker. Certainly, “artistic instruction” was the intention of the author Hasselwander, and yet, beyond the moralistic message inherent in Dance of Death works, Ein Anatomischer Totentanz evokes a Weimar Republic-like lardiness and kinky voyeurism. In excellent condition.

52. Shuzo NAKAGAWA

Jinkotsu Toyomi No Shinkosei [New Compositions of Beauty of Human Anatomy].

Title, 2 pp. introduction, followed by 12 tipped-in photographs each with facing text beginning with a geometric initial. Folio, loose leaves laid into the publisher's illustrated box featuring a naked women leaping over a blue volvelle stamped in gilt, spine stamped in gilt, part of cover and rear of box covered in silver and black checkered pattern in a new yellow cloth folding box. Tokyo, 1932.

$ 3500.00

A rare and unusual Japanese photobook published between the wars. It is a celebration of the female form, as each photo depicts a young subject posed to mimic a geometrical form that appears on the facing page along with letterpress descriptions. The work is reminiscent of Karel Teige and Karel Paspa’s landmark Czech photobook, ABECEDA. A very rare book, with no copies recorded on Worldcat. Some light foxing, covers a little chipped, but overall an exceptional copy.
53. BRASSAI

_{Paris de Nuit._}


$475.00

One of the masterpieces of twentieth-century photographic literature, often reprinted. _Paris de Nuit_ perfectly captures the feeling of Paris during the era of the Depression with darkened gardens, deserted squares, ladies of the evening and smoke-filled bars and cafés. This extraordinarily evocative book is now very difficult to find in collectible condition. Minor wear, but a very good copy.

Parr and Badger, _The Photobook_ I, 134. Roth, _The Book of 101 Books_ 76.

54. EL LISSITZKY

_{Moi Parizh._}


$15,000.00

An unusually fine copy of this legendary photobook on Paris between the wars. The book was designed by El Lissitzky who also provided preliminary photographs, and photomontages. The writer, journalist and revolutionary Ilya Ehrenburg lived for a number of years in Paris and used one of the newly invented portable 35mm cameras to document life on the streets. Ehrenburg captured the lives of everyday, struggling people in Paris, young and old, people at work and rest, tradesmen, courting couples, down and outs, and drunks. Due to the rarity of this book, Ehrenburg’s social photography was virtually unknown, but now thanks to a recent facsimile, it is familiar to a wider audience. With the rare dust-jacket, of which only two copies are known. Slightest wear to boards and minor restoration the the jacket, but a very desirable copy.

55. HOMER

The Odyssey of Homer.  
Translated by T.E. Lawrence. Unpaginated. Illustrated with 26 gilt roundels based on classical Homeric imagery. Folio, bound by W.H. Smith & Son in original full black niger morocco with gilt spine, t.e.g. England: Emery Walker and Bruce Rogers, 1932. 

$6500.00

A fine copy of the most beautiful edition of the Odyssey to have been privately printed in the twentieth century. It was printed by Emery Walker whose collection of 16th century typefaces had inspired William Morris to set up the Kelmscott Press. Walker was involved with the Press and then following its demise with Cobden-Sanderson’s Doves Press.

This is the first edition of the T.E. Lawrence translation. Although Lawrence is best known to the public as a larger than life figure in World War One, and as the author of The Seven Pillars of Wisdom, he was also an outstanding classical scholar. The book was designed by Bruce Rogers, who was without doubt the greatest American book designer of the twentieth century. This book is therefore an example of brilliant American design combined with impeccable British craftsmanship.

Limited to 530 copies printed in Rogers’ Centaur type on Barcham Green paper especially milled for this book with a watermark of a Greek galley. The volume represents one of Bruce Rogers’ masterpieces of book design. The sympathetic illustrations were drawn by Rogers from designs on ancient Greek vases and superbly printed with black ink on roundels of gold.

56. Robert MOTHERWELL

Ulysses.  

$15,000.00

A fine copy of one of the seminal books produced in America in the twentieth century. Robert Motherwell (1915-1991), a founder of Abstract Expressionism, counted Joyce as his favorite modern author and drew upon his writing for titles to his paintings, drawings, and prints throughout his career. The project was four years in planning and a year and a half in production.

Edition limited to 150 copies, this one being No. 131, signed by Motherwell on the statement of limitation. The type is Monotype and handset Perpetua, printed by letterpress on French mouldmade Johannot. The intaglio printing was done by R. E. Townsend, Inc., Georgetown, Massachusetts, in black and 19 colours on heavier-weight Johannot.

Arion Press 27.
57. Koshiro ONCHI and Tetsuo KITAHARA

*Hiko Kanno [The Sensation of Flight]*

Illustrated throughout with photographic and abstract colour illustrations. Large 8vo., bound in original decorated boards and slipcase, in a new linen cloth folding box with a purple label. Tokyo: Hanga-so, 1934. $27,500.00

A superb association copy of the most important Japanese artist's book of the twentieth century. On July 24th, 1928 Onchi Koshiro flew a small propellor powered plane accompanied by the poet Kitahara Hakushu (1885-1942) and his younger brother Kitahara Tetsuo (1887-1957, the founder of ARS Publishing). The latter took most of the photographs before and during the flight, with other images being supplied by the Asahi Newspaper and the Japan Air Transport Company. This book explores the atmosphere and emotions before and during the flight, it is a *tour de force* of layout, illustration, poetry, and graphic design, and ranks amongst Onchi's most innovative work. He combines the photographs with both abstract and concrete shapes printed in various colours.

This copy is inscribed to the artist Kawakami Sumio, an important twentieth century Japanese artist. A copy of the first issue, before pp. 4 to 7 were rearranged. This copy with the book and slipcase in unusually fine condition.


58. LE CORBUSIER

*Aircraft*

16 pp. text. Illustrated with 124 black and white photographic plates. 8vo., bound in publisher's cloth and dust wrapper. London & New York: The Studio, [1935]. $3500.00

A mint copy of this scarce book, which is almost never found thus. In January 1935 The Studio, Ltd, sent Le Corbusier a letter, inquiring whether he would be interested in collaborating on a new series of books to be titled *The New Vision*. They explained that each book in the series would be devoted to a unique event in industrial design, with specific attention paid to the designers, their aims, and the potential these designs held for social and human development. They would begin the series with a volume on the airplane. Le Corbusier was asked to write an introductory essay, supply captions for the images they had already collected, and offer a few suggestions for additional illustrations. Accepting the invitation, Le Corbusier in his reply, however, transformed the project: instead of the word "airplane" he preferred "aviation," by which he meant all the prodigious phenomena opening vast new horizons in space and influencing the future of "equipment" in the broadest sense of the word.
59. Yoshikazu SUZUKI, & Sohachi KIMURA
*Ginza Kauwai. With: Ginza Haccho.*


$4500.00

A fine copy of this legendary Japanese photobook whose fame rests largely on its being a precursor of Ruscha’s landmark *All the Buildings on the Sunset Strip.* The first volume consists of Kimura’s history of the Ginza. The second volume is similar to Ruscha’s with panoramas of the Ginza running along the top and bottom of pages which fold out in the form of a leporello.


60. Ed RUSCHA
*Every Building on the Sunset Strip.*


$4750.00

Accordion-folded photomontage showing every building on both sides of the Sunset Strip in Los Angeles. Ruscha identifies street numbers and the names of cross streets. Approximately 22 feet long when unfolded to its full length.

Presentation copy, twice signed, of the First Edition as dated 1966, but not a true first. A “true” first edition has an extra 2” flap of paper folded over behind the last page of a real first edition. The final Jaguar building is pictured alone on this last half page. All other editions are cut evenly on the final page, including later printings that say “first edition” in the front. Apparently the printer made an error in estimating the proper folding length of the printed paper the first time, but this was corrected in subsequent editions.

Slight crease to spine, minor soil to spine and covers. Signed on the slipcase and inscribed by Ruscha on the inside front cover, “For Adam and Leni/Best Wishes/Ed Ruscha.”