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1. ONCHI Koshiro, HAGIWARA Sakutarō & TANAKA Kyōkichi. Tsuki ni Hoeru. (Howling at the Moon). Tokyo. Kanjyōshisha, Hakujitsusha Publishing Division. 1917.

8vo. (200 x 140 mm). Frontispiece and 3 woodblock print illustrations by Onchi Koshiro, 11 plates by Tanaka Kyoichi. Original publisher's beige paper-covered boards with printed title to spine and vignette to front board, matching endpapers and original dust-jacket with colour design by Tanaka Kyokichi to front panel, printed title to spine.

First edition, limited to 500 copies, in the rare dust-jacket.

[PROVENANCE: Effaced ownership signature to title: 'S. Shimidzu / Kobe, 1917'; contemporary bookseller's ticket to rear flap of dust-jacket].

Sakutarō Hagiwara is considered by many critics to be the father of modern Japanese poetry. He was among the first poets to break away from the traditional, strictly metered forms of Japanese poetry as practiced in the writing of tanka and haiku. He also established a new aesthetic in Japanese poetry in which he attained a sustained poetic lyricism by using colloquial Japanese speech in free-verse poems.

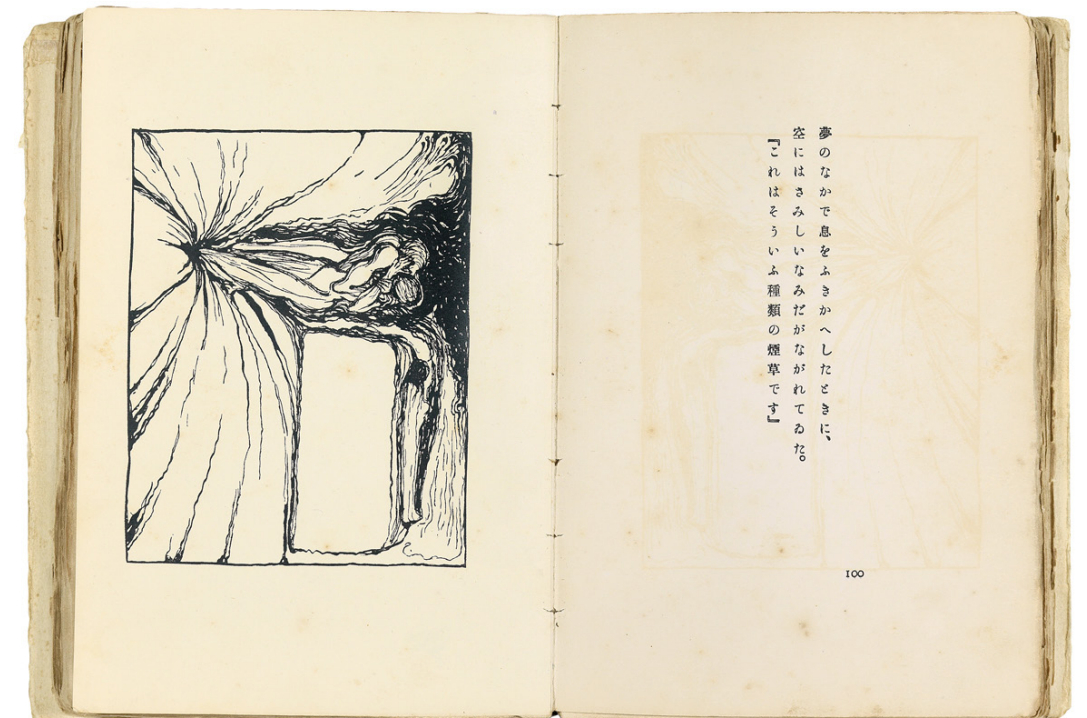
In 1916 he co-founded the magazine Kanjo (Sentiment) with Muro Saisei, an author whose poems he greatly admired. The magazine featured a new style of modern Japanese poetry that was distinct from the highly intellectual poems that other magazines of the day were publishing. The following year Hagiwara published his first poetry collection, *Tsuki ni Hoeru* (*Howling at the Moon*). This collection, which introduced Hagiwara's extraordinary talent for using colloquial speech in a free-verse style, gained wide critical acclaim and established his reputation as a significant new voice in Japanese poetry. Because of the erotic content of two of the poems, six pages were removed by the censorious authorities.

Howling at the Moon had a wide and immediate impact on the Japanese literary community. Although the collection contains some traditional tanka, many of the poems use colloquial language and are written in a loose, unmetred form. Hagiwara's success at elevating common Japanese speech to a poetic form was unprecedented - he essentially created a new aesthetic in modern Japanese poetry.

Not only is the poetry of *Howling at the Moon* of such a landmark status, the book's importance also lies in the groundbreaking illustrations. Onchi Koshiro is considered one of the leading innovative figures among Japan's twentieth-century artists. He produced single sheet prints and book designs, as well as being a poet and art theorist. In 1911, under the influence of Takehisa Yumeji, Onchi began to design books and quickly became involved in producing print and poetry magazines. Onchi started to make abstract prints at the beginning of the Taishō- era (1912-26), and continued to experiment, drawing on traditional elements of Japanese colour and decorative sense, combining them with motifs from international modernism. His abstract designs for *Howling at the Moon*, produced in collaboration with Tanaka Kyōkichi during the last months of the latter's terminal illness, are of huge importance in regard to the nascent beginnings of avant-garde artistic activity in Japan. A second edition was published in 1922.

[Pompidou - Japon des avant gardes 1910-1970 p.175; Books as Art - Urawa Art Museum 2001, pp. 74 - 75].

\$21,000



2. SCHWITTERS, Kurt. Die Silbergäule MERZ - Die Kathedrale. Hannover. Paul Steegemann Verlag. 1920.

8vo. (224 x 144 mm). [8 unnumbered leaves]. Cover with lithograph title by Schwitters and additional white pasted on label with printed lithograph text recto and 'Von Kurt Schwitters' with list of works verso, 7 leaves with Schwitters' original monochrome lithographs recto, leaf with list of works of 'Die Silbergäule' recto and 'Neue Graphik' verso, rear inner wrapper with list of 'Einmaligen Vorsuzausgabe' (all published by Paul Steegemann), rear wrapper with printer's credit and additional half of pasted paper label with printed lithograph text. Original publisher's brown printed wrappers including the white paper lithograph label to front and rear covers cut as usual, stapled as issued.

An excellent example of one of Schwitters' finest productions, *Die Kathedrale*, including the additional white paper label to the front and rear covers.

The booklet *Die Kathedrale* with 8 lithographs by Schwitters was published by Paul Steegemann's Silbergäule series in 1920. The prints differ greatly from one another. Some are drawn in free rhythms on a light ground and present once more the motif of pseudo-functional machinery or show Dadaistically combined elements familiar from the drawings (windmill, coffee mill, house, stroller, handwriting, numbers). Others are compact and flat-looking 'abstract' forms - rectangular or oval. Here too Schwitters made use of 'foreign matter' such as pieces of shoe leather and patterned material (presumably confectioners' paper such as he often used in his early collages, but pasted on the process block). The *Kathedrale* graphics are doubtless the finest, most original works produced by Schwitters at this time, and they deserve a place of honour in the history of modern graphics. (Schmalenbach).

When he published an album of lithographs in 1920, *Die Kathedrale*, he put a sticker on the front reading 'Vorsicht: AN-Ti-dada', and one of the lithographs inside places 'Merz' and 'Der Sturm' together inside a box with 'Dada' on the outside. (Ades).

[Ades 6.7 & 6.33, see pg. 123].

\$17,500



3. SCHWITTERS, Kurt. **MERZ 4: BANALITÄTEN**. Hannover. *Redaktion des Merzverlages*. 1923, Juli.

8vo. (230 x 146 mm). [8 leaves; pp. 33 - 48]. Printed text illustrated with monochrome illustrations of paintings, photographs, sculpture, furniture and architectural projects as well as typographic text ornaments and dada typography; printed text and illustration on rose paper as issued. Original publisher's grey printed wrappers with typographic dada designs to covers, stapled as issued.

Kurt Schwitters' MERZ 4: BANALITÄTEN.

MERZ 4 features literary contributions from Schwitters, Soupault, Ribemont-Dessaignes, Tzara (*DADA est une promenade*), Haussman (*CHAOPLASMA*), Malespine (*SENTIMENT (demi tarif)*), Arp (*Die Hasenkaserne*) and El Lissitzky (*Topographie der Typographie*). As one might expect, the printed text in German or French, follows dada practise and caprice throughout.

Artistic contributors included Picasso (credited as Sacipos for *Le Lonvoi* (Violin), Schwitters, van Doesburg, Arp, Segal and Moholy-Nagy.

MERZ est le journal le plus sot du monde. Aus dem Inhalt: Malespine. Rellisverse. saci Pos. [Picasso]. Rietveld. Chaoplasma. Typographie usw. (From the cover).

Cet été les éléphants porteront des moustaches, ET VOUS? (Philippe Soupault in the text).

[see Ades pp. 123 - 126 & 129 (for a detailed list of the content); see Le Fonds Paul Destribats 204]. \$7,700



4. ARP, Hans. Flake, Otto. **8 Bois. (Huit Bois)**. Konstanz. *Konstanz Verlag*. 1920.

Square 8vo. (225 x 225 mm). [5 leaves]. Leaf with text in German recto and verso, three leaves with original monochrome woodcuts by Arp recto and verso, final leaf with two monochrome woodcuts recto. Original publisher's printed wrappers with titles to front cover in black.

One of the earliest and rarest of illustrated books by Hans Arp.

Almost unknown to bibliographers, *8 Bois*, published in the same year as *Cinema Calandrier*, *Die Schammade*, and *Wolk-entpumpe*, with a short text by Otto Flake, is one of the rarest books by Hans Arp. Arp's monochrome woodcut abstractions are the biomorphic experiments he called *fluid ovals*.

The introductory text is by Otto Flake who wrote the novel *Nein und Ja*, which depicts Zurich dada and the circle – of which he was himself a part - around Hans Arp and Hugo Ball. Of Arp he wrote that ... *one painting by Arp depicted the most metaphysical potatoes that he had ever seen.*

Vor Kunstwerken de Mut der Ueberzeugung haben, ist lobenswert; aber die Leute mit Ueberzeugungen tragen schon alle Brillen, in irgend einer Parteidoktrin geschliffene, ich wenigstens habe die schlechtesten Erfahrungen mit Kritikern gemacht: selten wie ein weisser Rabe ist ein Kritiker, der naiv lesen oder schauen kann und, bevor er 'wertet', die Absichten des Künstlers auf such wirken fasst, und zunächst nur sie. Vor Kunstwerken den Mut der Naivität haben, ist das Wertvollere und Abständigere. (From the introductory text).

8 Bois is a very rare book and we can trace no copies at auction; in institutional terms we can locate only the copy at Northwestern in the US. POA





5. ARP, Hans. *Der Pyramidenrock*. Zurich / Munich. Eugen Rentsch Verlag. (1924).

4to. (252 x 196 mm). [36 leaves; pp. 70]. Title, leaf with monochrome portrait frontispiece of Arp by Modigliani recto and Arp's verse recto and verso, final two leaves with 'Inhalt'. Original publisher's printed wrappers with the repetitive motif of 'Der Pyramidenrock' printed across the front and rear wrappers three times and downward forty-one times.

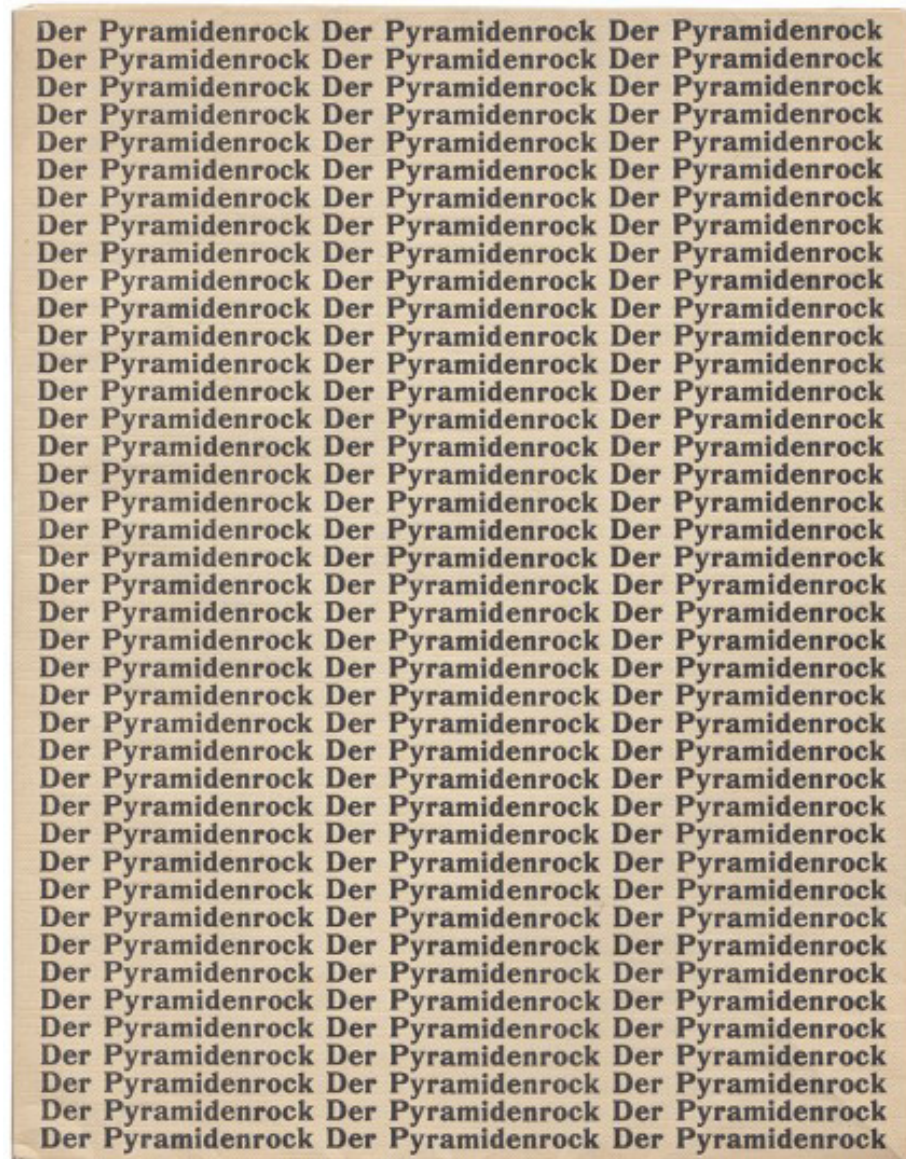
First edition of Arp's poems.

Written in German in four-line stanzas with varying meters, *Der Pyramidenrock* (the Pyramid Dress) was Arp's third collection of Dada verse after *Der Vogel Selbdritt* (the Bird Thrice with Itself) and *Die Wolkenpumpe* (the Cloud Pump) both published in 1920. Including poems such as *sekundenzeiger* (the Second Hand), *arabische sanduhr* (Arabic Hourglass) and *Die gebadete Urtext* (the Washed Urtext), this collection of thirteen poems demonstrates Arp's increasing poetic confidence.

The portrait frontispiece appears to have been done by Modigliani in 1914 in Paris when Arp became acquainted with Picasso, Apollinaire and other leaders of Modernism.

[Bleikasten - Aa29].

\$4,000



6. ERNST, Max, Hans Arp, Francis Picabia et al. Baargeld, J. (Alfred Grunwald) & Max Ernst, (Eds.). *Die Schammade*. (Dilettanten Erhebt Euch). Cologne. Schloemilch Verlag. 1920.

Small folio. (324 x 248 mm). [16 unnumbered leaves]. Leaf with pictorial title with illustration by Ernst, printed text with dada typography recto and verso in French or German throughout by Tzara, Breton, Ernst, Baargeld, Picabia, Serner, Ribemont-Dessaignes, Huelsenbeck et al. with 8 tipped-in monochrome illustrations on glossy paper and full page plates by Arp, Ernst, Picabia, Baargeld, and Hoerle. Original cream textured card wrappers with woodcut by Arp extending across front and rear covers and Ernst's 'DADAMETER' label of gold text printed against a black background and pasted to the front cover at upper right.

The only issue of this very scarce dada review issued by Max Ernst and the Cologne group.

Prized for its innovative dada typography, *Die Schammade*, the sole number of this review was issued by the Cologne Dada group to accompany an exhibition. The visitors to the exhibition were encouraged to destroy what they disliked or to take what they did and some of the objects survive only as illustration in *Die Schammade*. The contributors were international and Paris and Berlin contributed; the texts are by Aragon, Arp, Baargeld, Breton, Ernst, Huelsenbeck, Picabia, Serner, Tzara, and others.

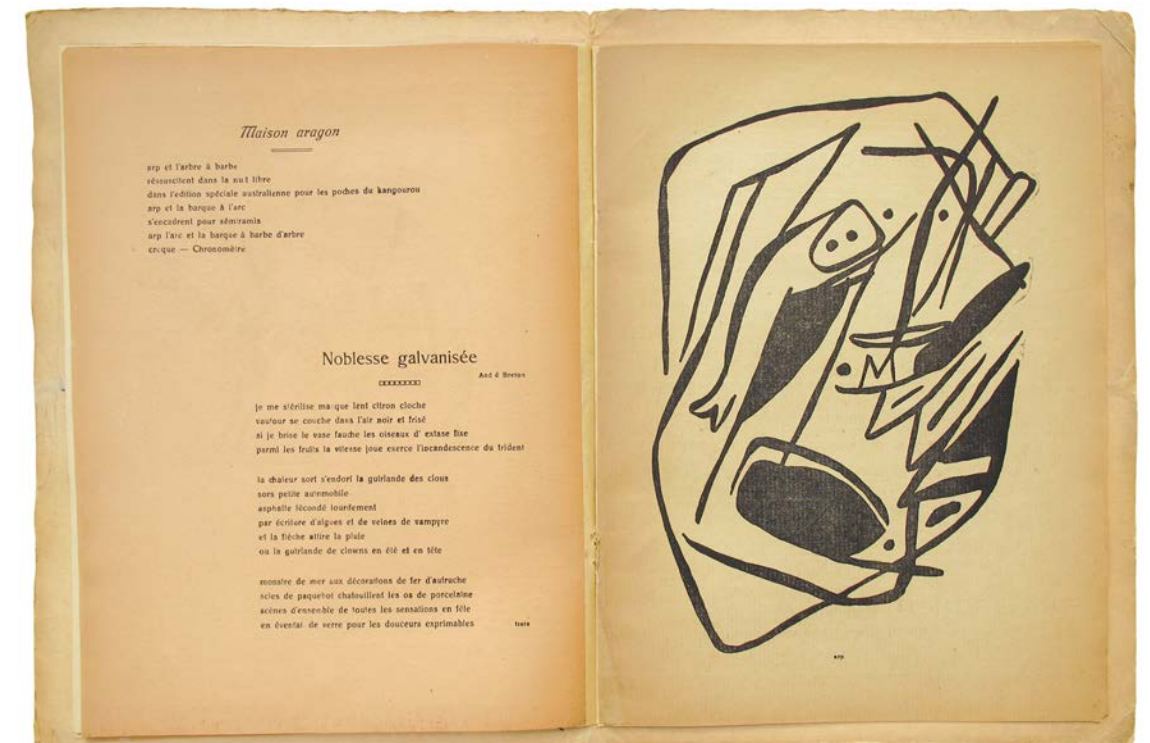
One of the most brilliantly exciting of all dada periodicals - in purely graphic terms rivalled perhaps only by the never-published 'Dadaco,' of which only trial sheets survive - 'Die Schammade' is of greatest rarity, even in institutional hands. (DaDA & Co.)

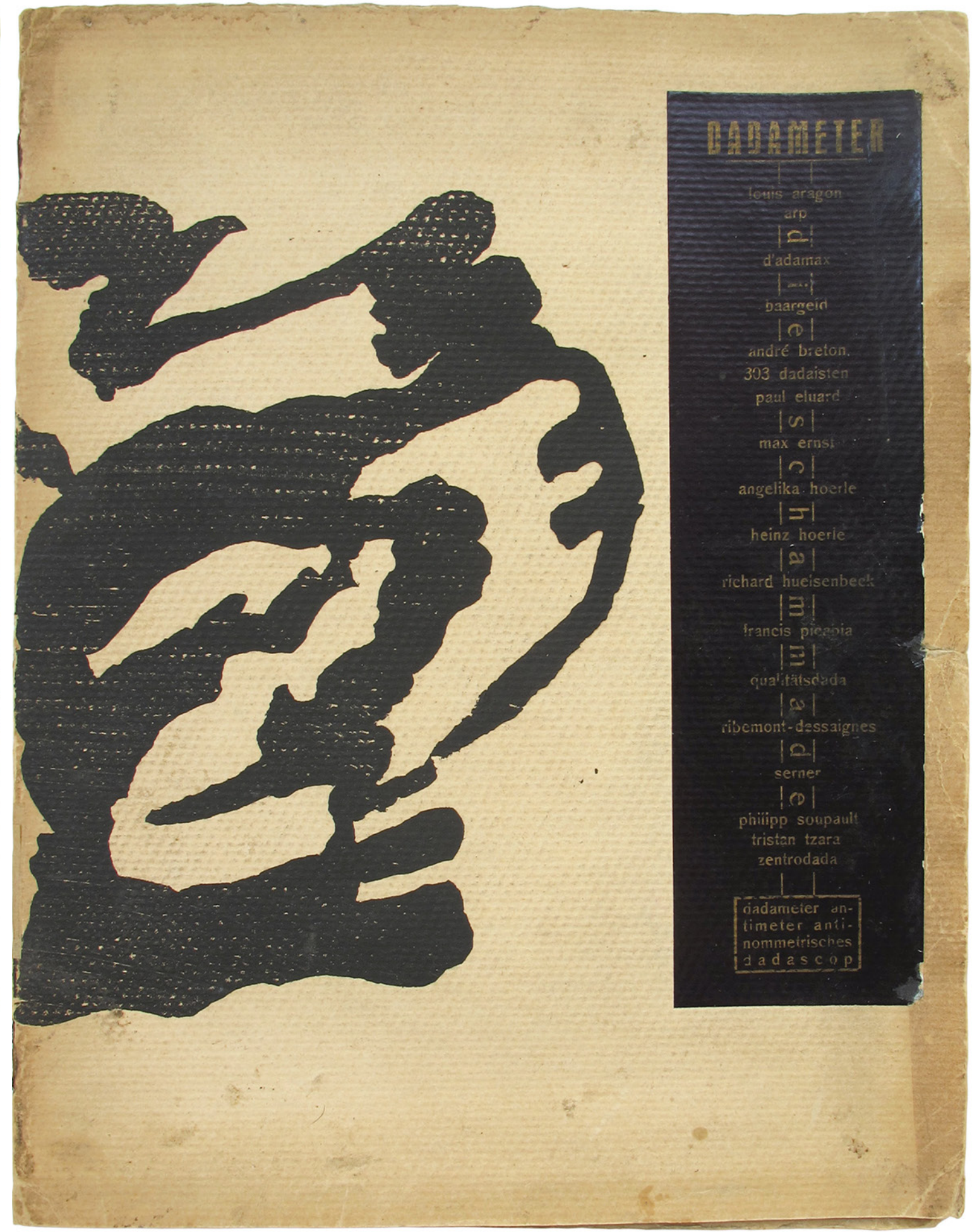
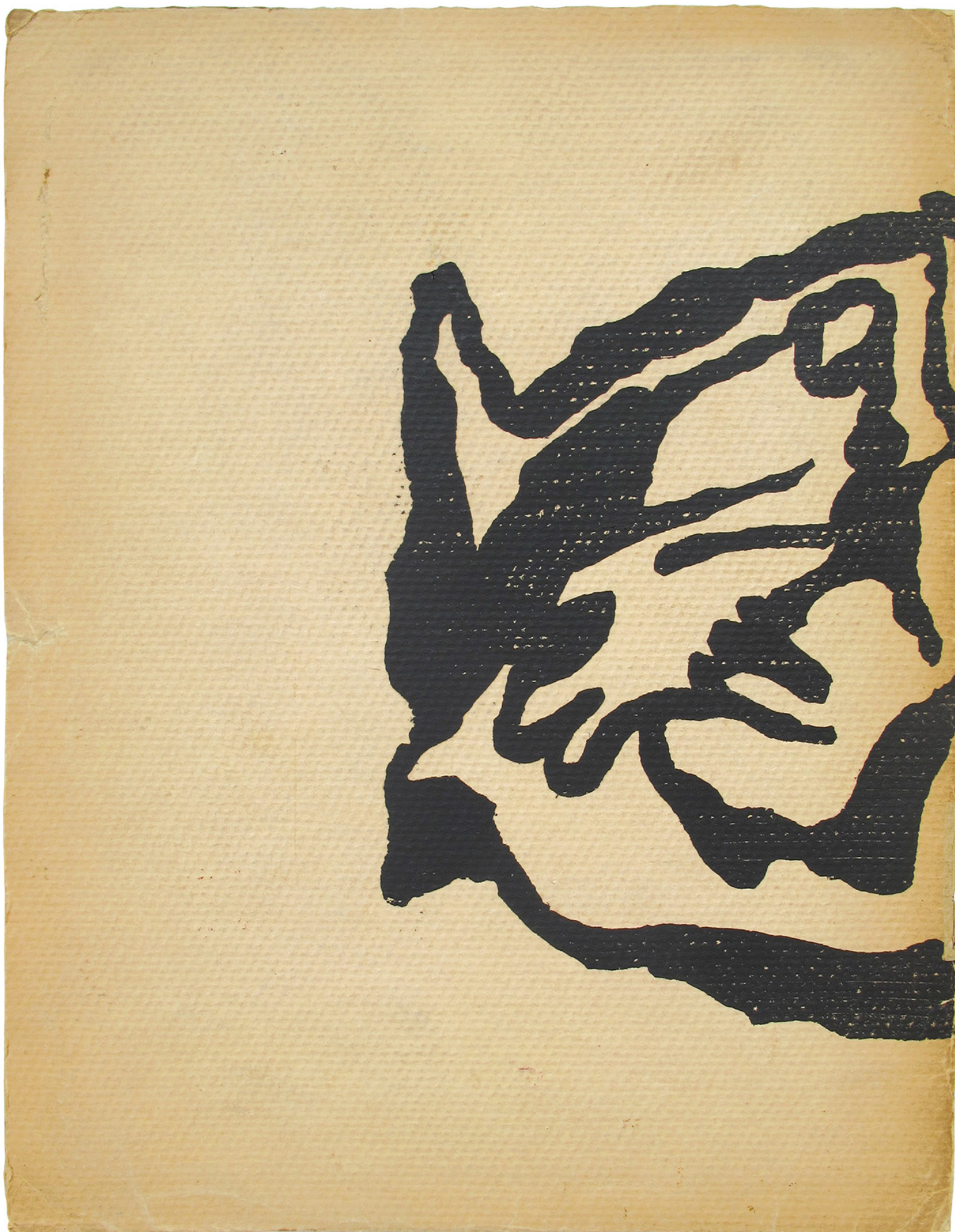
Die Schammade was published in the spring of 1920 ... [and] bears witness to the new international contacts of Cologne. All dada reviews of this period mark the end of the comparative isolation of wartime - they are like concrete evidence for their organisers of the resistance of like-minded spirits elsewhere. Increasingly, where the review appeared, the same names featured ... *Die Schammade* is freer in design and typography than *Der Zeltweg* ... but does not approach the horror vacui, of for example, the Paris issues of 391. (Dawn Ades).

Sur la couverture, la liste des collaborateurs figuré sous l'intitulé 'Dadameter'. (Le Fonds Paul Destribats).

[Ades 5.32; Le Fonds Paul Destribats 135; Ars Libri, DaDA & Co. 124].

\$21,000





Front and rear wrappers photographed separately to preserve spine.

Bimbamresonanz 1.

Stutzflügelalwa schlägt die Hügelleder
 schlägt alwa stutzuhr bimbamresonanz
 Breschkowska-revolution der großmütter schlägt die augenleder
 und ihren kalzinierten Jordanwasserschwanz
 alwa pissorgeläute brütel stutzige Landeseier
 Ländnerin herien und hierin alwe
 doch verbimmeltes pedal toniert schon alwenweier
 Hügellehr schlägt bim auf ländnermalve
 breschkowskaja schlägt die Lederdrüse
 bis die muttermöndchen bimmel schöpflersalbe
 Und des Ewigen scheerenrohr überkrest als alwe
 Bimmelnd toten alwa landgemüse

einat klein hat im arbeitst für kunst
 seinen nachstuhl auf einer moblie
 hübe mit verenkbareren schaffensbild
 und durchdring leuchtendem glühoben
 angebracht rings um den stuhl großen
 mit wasserlöslichen und lauchhaaren für
 eisars nachzügler ist im konststien
 laudertreffen des kleinen rates ein magnet
 angebracht

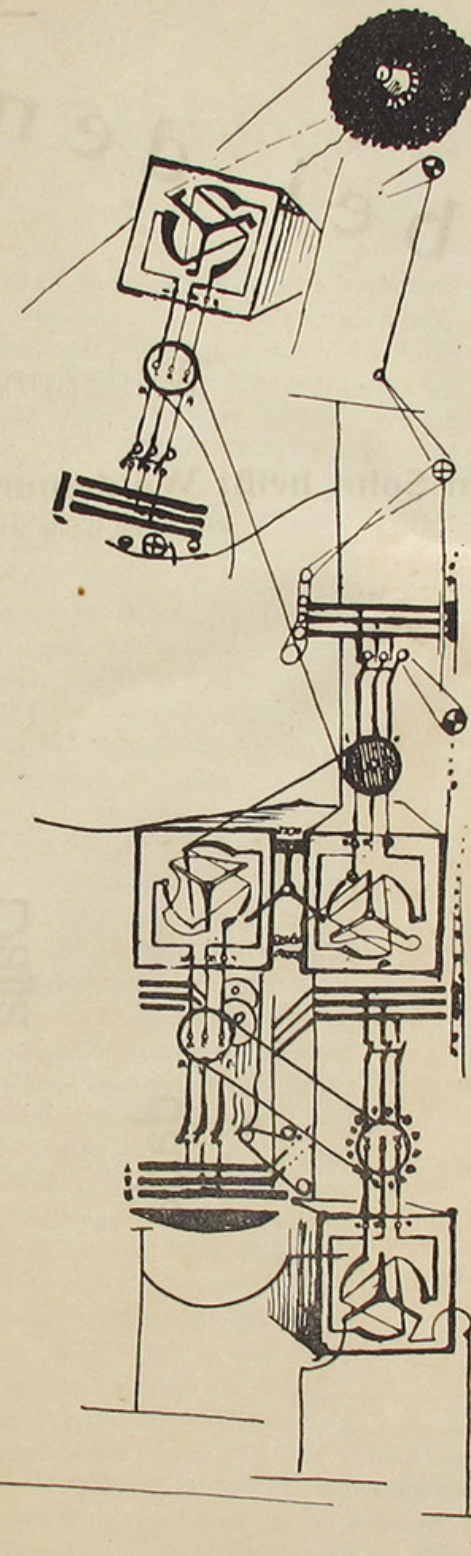


218
KAAM

5/68

die schammade

(dilettanten erhebt euch)



max ernst

schloemlich verlag köln



arp

aus dem „cacadou supérieur“

pup pup pup machen die elektrischen gewitter
 und vom astrolabium springt die gläser
 das keuermänteln am kleinen leucerpall rollt seinen nasenwürfel und zeigt frühlingserhebe bald
 ein bald zehn zungen
 mächtige Eilandschiffen hängen wie riesige silberne quasten in den dunkelgrünen himmel.
 müdenmenschenminnenbarheimen blitztaromannheim von hochheim hühlsch huch huch
 nach uralem ängstlich gebüfeten klostergeheimnis lernen selbst getreue müheslos klavier spielen
 neuen glühende lauz
 seltsamer einfluss eines amerika buches
 ein feuerstrahl geht durch ihre adern und sie sagen sich endlich was ich gemacht habe jetzt geht es
 verschlangene knaben blasen das wunderhorn
 engel in goldenen schublen leeren säcke voll roter steine in jedes auge in jedes glied
 schon bilden sich maste und strombäder
 die schwester zeigen spuren von luftschlüssen geldstutzen fadlingen dampfblässen gestielten
 hansen frach gepolsterten löwen
 auf flammenden sprachen reiten vögel über den himmel
 sterne pfeilen aus ihren wachsmassen blumengarben
 betrunken sind manns und maus und schwimmen an weiden lingen
 brennende löwen sausen über zitternde birken
 wer einen schwanz hat bindet sich eine laterne daran
 die ganze nacht wird auf dem kopf gestanden mittags auf drachen getanzt stangenklettern und lieb
 lieber ringkampf erfüllen die nacht mit wauwau

auf den wasserkünsten bewegen die cascadeure ihre länder wie figura 5 zeigt
 die abenteuerer mit falschen hüten und diamantenen hüten bealigen vermittelte aufgebläuser wal
 fischhüte schwelend das podium
 der große geistvolle baron-schmid sprich harung-al-radi gähnte dreimal und zeigte seine vom
 rauhen schwarz gewordenen zähne
 die merzstärksten klapperschlangen wickelten sich von ihren spulen mühen ihr getreide und veränd
 osten es in steine
 aus dem saum des lodes traten die augen der jungen stiere
 nach der gestaltung auf der sonnenbade fanden die hufe des esels auf flüschknöple
 blut und tod ließen wie flocken von den ledernen flürmen
 vielteil intelligenten dachten die räder der tose
 als der wasserfall dreimal gekräch hätte erblich seine tapete bis auf das blut und die matrosenma
 trize zerprang
 aus der tiefe stiegen die schränke und breiteten ihre anker aus
 endlich wagte das meer die ehensacht der büren kompasse

in den laubwäldern zippen die laubhäger der huariterten vögel
 die zinoberröten beherrierte schoben sich ineinander wie dinesische schächlein
 die hampelpeter hampelpeter hampelpeter durchschneiden ihre blattflächen
 die carischen lecher sausen in ihren safanklederen kutschen in die salinen die schöner sind als
 die gärten ludwig des XIV
 langsam stiege ich die meilenlange hirsat
 in die astlöcher der meilensteine lege ich meine eier
 an allen enden stehen jetzt dadastien auf
 aber es sind im grunde nur verunreinigte defregger
 sie ähren den zuregschlag und das zuregschlag der wolkepump nach
 ein fürchterliches messe leket zeppein wird ihnen bereit werden und die dadastische haakapelle
 wird ihnen was bieten
 man wird sie den raupen zum fraß hinwerfen
 und ihnen häute an fische stellen pflanzen
 an stromläusen werden sie hausch
 DIE ORIGINALDADAISTEN SIND NUR DIE SPIEGELGASSEDADAISTEN
 man hüte sich vor nachahmern
 man verlange in den buchgeschäften nur spiegelgassedadastien oder wenigstens werke die mit au
 dadastinta vom dadastischen raspulin und spiritus rector tuzt-tristen geneat worden sind.

7. DUCHAMP & MAN RAY. New York Dada. New York. 1921. April 1921.

Folio. (366 x 254 mm). Single sheet of smooth tan paper folded in four with printing to upper cover only in red (724 x 504 mm unfolded), the sheet with wear to edges, split at folds and with minor water staining at lower left. Loose as issued in original wrapper with red printed text 'new york dada april 1921' inverted and repeated over whole cover and around central vignette with printed reproduction in red of 'Belle Haleine: Eau de Violette'.

The Marcel Duchamp work executed by Man Ray, signed and dated by Man Ray in pencil and inscribed *Dada*.

Examples of the single issue *New York Dada* magazine are now exceedingly rare and this cover represents a remarkable survival. Printed on very fragile newsprint paper, this copy is inscribed in pencil with a large and bold *Dada* and is also designated (at lower right) *Copy # 1* and is dated *April 1921*.

This cover was designed by Marcel Duchamp but was executed by Man Ray and features at centre, Man Ray's photo of Duchamp's modified ready-made *Belle Haleine: Eau de Violette* (Beautiful Breath, Veil Water), a bottle of perfume having as its label a photo of Duchamp dressed as *Rose Selavy*, the whole printed in orange against a background composed of the words *new york dada april 1921* printed upside down and repeated endlessly top to bottom.

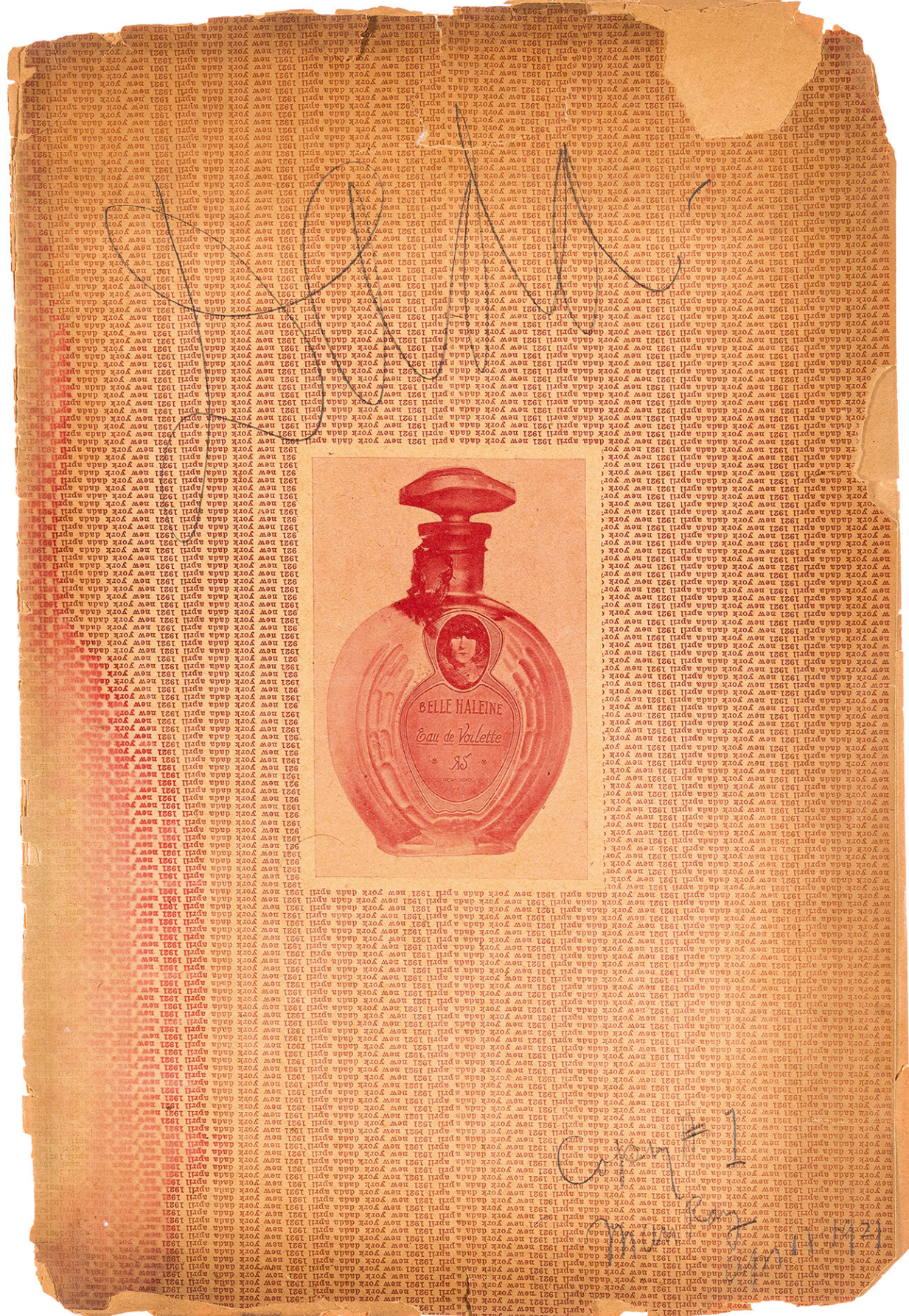
As Tzara introduced his review *Dada* in Zurich, related activities were taking place in New York. Not unlike Zurich, New York had become a refuge for European artists seeking to escape the war. For artists such as Marcel Duchamp and Francis Picabia, the American city presented great potential and artistic opportunity. Soon after arriving there in 1915, Duchamp and Picabia met the American artist Man Ray, and by 1916, the three men had become the centre of radical anti-art activities in New York.

The appearance of *New York Dada* (April 1921) ironically marked the beginning of the end of *Dada* in New York. Created by Duchamp and Man Ray, the magazine for which this is the cover would be the only New York journal that would claim itself to be *Dada*, a claim that Man Ray took up and inscribed here in bold pencil letters over a large section. Wishing to incorporate 'dada' in the title of this new magazine, Man Ray and Duchamp sought authorisation from Tzara for use of the word. In response to their tongue-in-cheek request Tzara replied, *You ask for authorization to name your periodical Dada. But Dada belongs to everybody*. In addition to printing Tzara's response in its entirety, this first and only issue featured this cover designed by Duchamp and executed by Man Ray.

As with so many self-published artistic journals, *New York Dada* was neither distributed nor sold, but circulated among friends with the hope that it would generate a following. *New York Dada* however, was unable to ignite any further interest in *dada* and by the end of 1921, *dada* came to an end in New York and both Man Ray and Duchamp departed for Paris.

[Schwarz 390; see Schwarz 386 - 389; Schwarz Bibliography 17; Ades 2.51 (reprint)].

\$21,000



8. PICABIA, Francis. Tapié, Michel. (Ed.). 491. 50 Ans de Plaisir. 4 Mars 1949. Paris. René Drouin. 1949.

Large folio. (650 x 500 mm). [2 bifolia]. Printed text in black recto and verso beneath opening banner headline, orange printed text overlaid, dada typography throughout and 18 monochrome illustrations of works by Picabia. Folded as issued, but in exceptional condition without the usual browning and tears.

The scarce large format catalogue / single issue periodical 491 issued for Francis Picabia's retrospective 50 Ans de Plaisir.

In the spring of 1949, a large retrospective exhibition on Francis Picabia - the year 1949 saw Picabia turn 70 - was organized by the Galerie René Drouin. The catalogue for the exhibition, titled 491, was published in a newspaper format, its title recalling Alfred Stieglitz's 291 (1915 - 1916), to which Picabia made important contributions, Picabia's own 391 (1917 - 1924) and prefiguring 591 (1952) published by PAB (Pierre-André Benoit) with poems and illustration by Picabia shortly before his death, and the final 691 (1959), a collaboration between Arp, Duchamp and Tzara (with a cover by Picabia) published in memoriam by PAB after Picabia's death in 1953.

491 features text by Michel Tapié (50 Ans de Plaisir), André Breton (Jumelles pour Yeux Bandés), Michel Seuphor (Rébus), Charles Estienne (Une Pierre de Scandale), Gabrielle Buffet (Raccourci), Camille Bryen (La Saint Picabia), Pierre de Masot (Le Magicien), Francis Bott (It's A Long Way to Tipperary) as well as other hommages, poems and appreciations.

The 18 illustrations, all in monochrome throughout, are of works by Francis Picabia, ranging from a post-impressionist seascape of 1905, through his Cubist phase to the dada period (Parade Amoureuse and La Double Monde for example), paintings of the '20s (Le Beau Charcutier, Carnaval and Barcelone) and on to works of the '30s and '40s. The final page of the catalogue lists the 136 works displayed dating from 1897 to 1949; many of the works were lent by the contributors to 491 and other friends and patrons of Picabia.

Michel Tapié de Cleyran (he wrote under the name Michel Tapié) was a cousin of Toulouse-Lautrec and one of the most important French critics and theorists of the twentieth century. An early exponent of Abstract Expressionism through his essay Un Art Autre and, indeed, a Tachist (the European arm of Abstract Expressionism as expressed by Wols, Tapié and Georges Mathieu) in his own right, Tapié was also responsible for the Turin-based International Centre of Aesthetic Research, was linked to the Japanese Gutai group and had a direct influence on Fluxus.

Folded as issued, this copy is in remarkable condition with no splits, tears, or wear at the folds. \$1,300

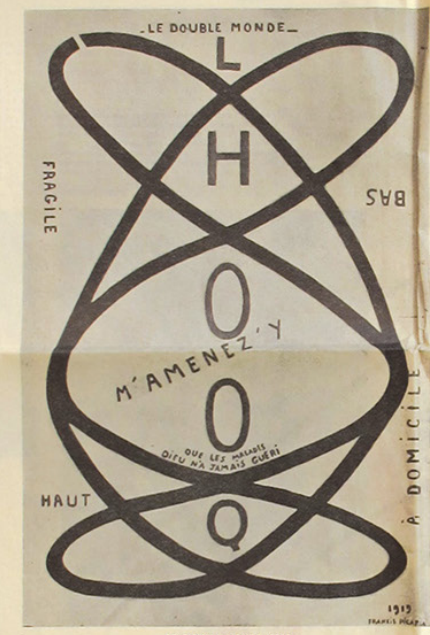


491

4 MARS 1949

RÉDACTION MICHEL TAPIÉ
RENÉ DROUIN ÉDITEUR
17, PLACE VENDÔME - OPÉ 94-00

FRANCIS



Jumelles pour yeux bandés

par
ANDRÉ BRETON

La belle vie a regardé, regardé et regardé par les fenêtres que Picabia a ouvertes si souvent à l'improviste, mais alors à une sorte d'improviste réel, lui, tout seul, si alerte que d'un instant à l'autre on serait bien en peine de dire à quel étage il est de la maison. De la maison qui loue pour recevoir toujours de face le soleil. La promesse de se serrer dans un coin avec les filles que Picabia lui donnait et dont la seule règle fut de trébucher à ses sautons dans toutes les directions les cordons possibles, de se relever à tout autre chose qu'à provoquer l'interrogation indignable de l'ophta et de se maintenir en posture de dévotion. Durant des années chaque nouvelle nouveauté de lui fut un défi supplémentaire au déjà existant, au prévu, au permis, une merveille d'irrévérence, une grâce toujours heureuse de ce qui peut faire champ à part, avec qui il a longtemps porté l'oeil — présent bien en vain pour se dissocier des souffrances physiques et morales de ce monde des aspects extérieurs, le goût, la responsabilité à

maître reprise et comme en ce journal il venait à l'omnipotence parfaite. Rien de moins soujetté à la pesanteur que ces dérivations de haut lieu que Picabia a promises tant de fois à l'air libre, aussi bien dans la discipline si constante de la peinture d'époque cubique, dans son autre que dans l'« autre » sans précédent de sa poésie, dans les réhabilitations d'un film comme « L'Art » pour la part majeure qu'il y a prise. Picabia demeure le maître de la surprise, de cette surprise qu'Apollinaire fit pour le « grand » versé sous son « La surprise commandé, en effet, toute la nation du « moderne » au sein d'une scénarisation, de bonheur du futur dont le présent. C'est la manière d'aujourd'hui de « l'histoire » de demain à dont l'apollinaire a tracé l'arabesque en couleur dans un numéro de « 391 ». Le film d'Apollinaire que le promoteur de surprise, être ce qu'il s'est le mieux, dépassé, il collait au être redoublé à Picabia, le premier à avoir mis le mot en marche.

« Espère que le temps est venu enfin de lui rendre justice, et pour commencer, de cesser de lui imputer à grief ce qui l'entraîne dans la course, où le goût de l'expressivité compose avec la facilité pour les hauteurs, pour. On comprend dans le réel — et aussi pour avoir touché les Antilles engagées avec lesquelles il a originellement à faire — que le bruit de culture, voire le vitriol de dispute, jettant la base des galeries inférieures à l'usage de son activité poétique sont constatés de sa personnalité en ce qu'elle a d'unique et qu'elle est en quelque mesure perdue en qui autre est chez lui » chanson de la plus haute tour ». Rien de médiocre, à coup sûr — plutôt ses belles archaïques, actions de geste de parole au moment desquelles il me semble que l'élite de son création inoubliable (Prométhée à Sésyle, Je me suis en souvenir ma chère Etoile, Les yeux fermés sur la terre, En fait d'apollinaire) sans fin s'effaçent, s'éteignent, se rallient à un rythme poétique qui est celui de notre cœur.

50 ANS DE PLAISIRS

par MICHEL TAPIÉ

PICABIA

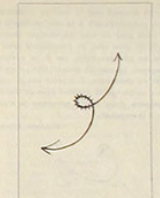
« Trop gros d'exposition bâtonnée mène pour que nous l'aitons pu passer collectif ». Et me souviens par si bien dire en arrivant à propos de Picabia cette phrase et y a quelques années dans un compte rendu d'exposition. — Il me tenait aussi que Don Francisco, Marquis de Picabia était, l'année où Picabia fut à l'épave en mer des Caraïbes, Je ne pense pas que ce soit inutile de le signaler. Je profite seulement de l'occasion pour avec à l'usage un cliché d'un portrait de famille de cet autre auguste Francis Picabia, ressemblant parait-il beaucoup, ce qui n'a rien pour mériter. Non moins intéressant ce grand-père de l'autre de la « Fille née sans Mère » qui a suffisamment consenti de signer de chemises de lre en Espagne pour avoir sa statue sur



FRANCIS EN 1885

les quais du port de la Corogne. Son père quitta définitivement Cuba, où s'était formé la famille, pour épouser une grande comtesse du professeur Charcot. Je dirai plus vite en quelques occasions circonstancielles les faits relatifs à Cuba.

« Mais que est autre oeuvre de Picasso à son moment qu'un film. D'écouter à l'air libre pour se faire dans une retrospective Picabia » car il est tout à fait exact de constater que le fait de présenter l'ensemble de l'oeuvre d'un homme de ce siècle est une



FRANCIS PICABIA EN 1919

peu de fait célèbre à vingt ans, exaltés encore et lui en bien une « oeuvre ». Le premier un fait-fait au Casino de Paris à son festival à l'Académie » (c'est-à-dire en 1922). Et cet amoureux de la vie pour qui « les chefs-d'oeuvre ne sont que des documents » et dont « mes tableaux sont les ombres de mes aventures » illustre mieux que quiconque le développement étonnant de l'Œuvre. Composé, car pour lui « la seule joie est celle de vivre », mais profit de continuer à vivre ».

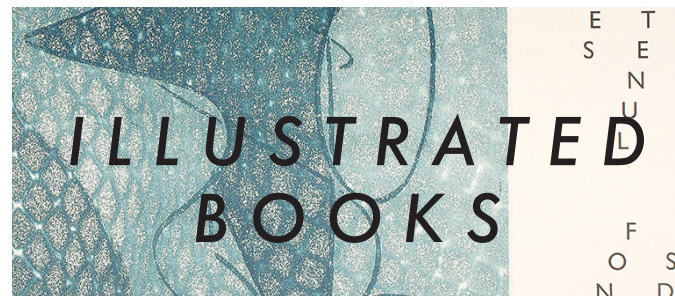
Et quelle vie, en effet !



FRANCIS PICABIA EN 1949

Ni à deux pas de cette place Vendôme où nous le retrouvons toujours lui, le moment à l'origine son épouse et sonderatique famille en montrant plus de goût et de dans qu'il n'est permis à l'âge où l'on ne pense qu'à s'amuser — mais personnel ne pense un instant que j'ai aimé il s'agit, et follement, sans perdre un pouce qui a encore suffisamment de sang courir dans les veines pour ne pas manquer d'honneur à l'occasion. Le petit Francis

Suite page 4 et 5.



9. DERAÏN, André. Apollinaire, Guillaume. *L'Enchanteur Pourrissant*. Paris. Henri Kahnweiler, Editeur. 1909.

Small folio. (274 x 206 mm). [42 leaves]. Half-title, printed title in red and black with the woodcut publisher's device by Derain for Kahnweiler and Apollinaire's text illustrated with 32 original woodcuts by Derain, 12 full page, as well as vignettes, initials, head- and tail-pieces, and Kahnweiler's device, final leaf with justification and *achevé d'imprimer*. Original publisher's vellum wrappers with Yapp edges.

A beautiful copy, entirely unsophisticated, of the first edition of Guillaume Apollinaire's first book, the first book published by the legendary Kahnweiler and the first book with original prints by André Derain.

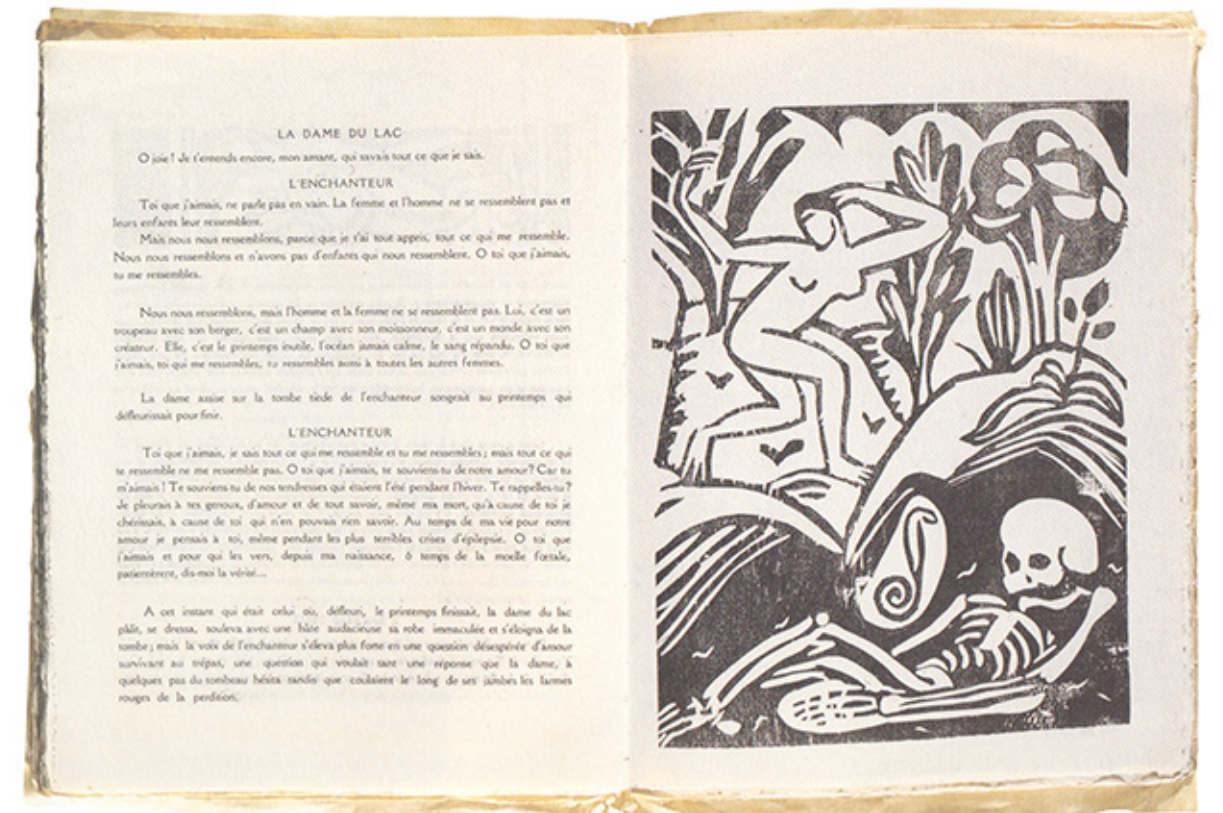
From the edition limited to 106 numbered copies signed by Apollinaire and Derain, with this one of 75 on papier vergé fort à la forme des Papeteries d'Arches; 6 further copies were also printed, 4 *copies de chapelle* and 2 for the *dépôt légal*.

Because the woodcut imagery that Derain devised for Apollinaire's tale is derived from African carvings, it might be argued that this book marks the true origin of the modern artist's book. It shares with avant-garde painting of the time concerns about representation, but uses figurative imagery in full-page plates and figurative initials as decorations in a traditional manner. Nevertheless, the bold forms of black against white accentuate the revolutionary intent of Derain's illustrations. (Riva Castleman).

André Derain, qui était alors l'un des jeunes artistes exposés par Kahnweiler, conçut une illustration sur bois qu'il voulut la plus proche possible de la tradition des premiers livres imprimés, où cette illustration était une imagerie intégrée au texte. C'est pourquoi Apollinaire revendiqua plus tard avoir été l'un des initiateurs du simultanéisme, ayant cherché à 'habituer l'esprit à concevoir un poème simultanément comme une scène de la vie'. (Collection Daniel Filipacchi Première Partie, 2004).

'*L'Enchanteur pourrissant*' (1909) is a triple monument in the history of twentieth-century books: the first of thirty-six books published by Kahnweiler, the first book Guillaume Apollinaire published, and the first book with original illustrations by André Derain. Derain's large, bold, and intentionally rough-cut blocks announce the modern revival of woodcut illustration. Derain surely knew Picasso's '*Les Femmes d'Alger*' (1907), but the revolutionary intent of his woodcuts most likely derives from Gauguin's formative work in the medium as well as African sculpture. Derain also designed and cut the block for Kahnweiler's publisher's trademark, the letters HK between two scallop shells, which was used on the title pages of all subsequent publications. (Donna Stein).

[The Artist and the Book 78; Logan 14; Castleman 90; From Manet to Hockney 26 - second edition with reduced reproductions (1921); \$56,000



10. MATISSE, Henri. Jazz. Paris. Tériade. 1947.

Folio. (422 x 326 mm). [41 bifolia: 82 leaves]. Leaf with half-title, title, text and 20 plates coloured by pochoir after collages and paper-cut designs by Henri Matisse, 12 large monochrome vignettes and autograph text after Matisse throughout, pictorial 'Table' and final leaf with justification and achevé d'imprimer recto and copyright verso; sheet size: 420 x 324 mm (folded) and 420 x 648 mm (unfolded). Loose as issued in original publisher's printed wrappers with Matisse's calligraphic title 'JAZZ' to front cover, chemise and slipcase.

Henri Matisse's masterpiece of book illustration.

From the edition limited to 270 copies on Arches, signed in pencil by Matisse.

Written entirely in Matisse's hand, *Jazz*, decorated with collages and cut-outs with superb pochoir colour made by the artist, is the only publication for which Matisse was both author and illustrator. After experiments with wood-engraving and lithography (techniques with which Matisse was dissatisfied due to the inaccuracy of the reproduced colours), the plates were executed in pochoir using stencils and the same Linel gouache colours of Matisse's originals; the plates were printed by Edmond Vairel.

In an interview, Matisse described the appeal and the beauty of the work as he saw it: *It is not enough to place colours, however beautiful, one beside the other; colours must also react to one another. Otherwise you have cacophony. Jazz is rhythm and meaning.*

Matisse has taught the eye to hear. (Riva Castleman).

Indeed Matisse had used the technique of paper cut-outs for the first time for the cover of Cahiers d'Art, 1936 and for three covers for Verve. Giving in to Teriade's pleadings, he would once again 'give rise to the colour limited by the contour and its own special drawing at the same time' ... But not until 1943 did Matisse really concentrate on the work that he would first call Cirque - before Jazz seemed to him to capture the spirit of the plates better ... Matisse then transcribed his text with a brush, a text for which the large writing was reproduced in facsimile. 'This is the way that I undertake to ornament the white pages to envelope the plates in colours - the only ones that matter, the real heart and soul of the work I have entitled Jazz.

(Duthuit).

[Duthuit / Garnaud 22; Logan Collection 120; The Artist and the Book 200' From Manet to Hockney 114; Castleman pp. 96 - 97]. \$450,000



11. ERNST, Max. *Iliazd. L'Art de Voir de Guillaume Tempel. Paris. Iliazd. 1964, 21 avril.*

2 vols. Tall 8vo. (316 x 125 mm). [10 unnumbered leaves from 5 bifolia of japon ancien; 14 unnumbered leaves from 7 bifolia of glossy paper; additional sheet of red card]. Original etching with aquatint by Max Ernst, signed in pencil at lower right (sheet size: 310 x 106 mm; image size: 201 x 54 mm); the accompanying booklet, in matching format on glossy white paper features 12 reproductions of monochrome photographs. Original publisher's grey / green wrappers with printed vignette in black to front covers and white glossy wrappers with title to front cover in black, loose in original publisher's envelope with matching vignette and numbered at upper right in pencil in Iliazd's hand as per the book.

A very fine copy in the original printed envelope of the very scarce Iliazd and Ernst collaboration to mark the publication of *Maximiliana*.

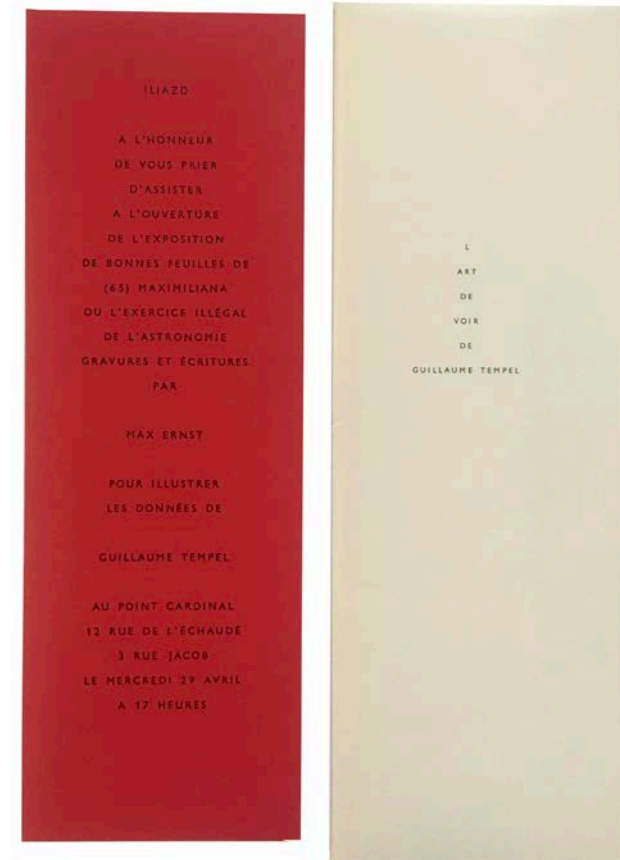
From the edition limited to 70 copies on japon ancien numbered and signed by Iliazd in pencil and with Ernst's signed etching.

This copy also includes the original invitation - a sheet of red card (303 x 102 mm) with printed text in black, the typography by Iliazd, recto only - to the vernissage of the exhibition of the collaboration between Iliazd and Ernst *Au Point Cardinal* in rue Jacob, *le Mercredi 29 Avril, 1964*.

L'art de voir de Guillaume Tempel, was published to coincide with the exhibition of the text and etchings for Iliazd and Ernst's forthcoming collaboration *Maximiliana, ou l'exercice illégal de l'astronomie*, held at *Point Cardinal*, 3 rue Jacob in Paris, from April 29th to May 30th, 1964. Both works were inspired by the work of the self-taught astronomer, poet and lithographer Wilhelm Lebrecht Tempel (1821 - 1889) who had discovered the asteroid *Maximiliana* (later *Cybèle*) on March 8th, 1861. Iliazd had made his own discovery - Tempel's poems, notes, drawings and lithograph charts - and proposed the book which Max Ernst regarded ultimately as his masterpiece. The additional booklet, on glossy paper, presents a time-line of Tempel's life and discoveries with quotations from his letters.

[Spies 96B; I Libri di Iliazd 26; see Isselbacher 4].

\$6,300



12. ERNST, Max & Iliazd (Iliia Zdanevich). (Tempel, Guillaume). (65) Maximiliana ou l'Exercice Illégal de l'Astronomie. Paris. Le Degré 41 (Iliazd). 1964.

Folio. (422 x 334 mm). [30 bifolia: 60 leaves]. Blank leaf, leaf with quotation from Tempel, frontispiece etching by Ernst, printed title and 27 bifolia printed as spreads with printed foliation with Tempel's text in a typography by Iliazd and illustrated with 34 etchings with aquatint by Max Ernst as well as typographic caprices, ornaments and vignettes, leaf with justification and *achevé d'imprimer*, final blank leaf; all text and illustration composed as spreads and printed to the centre of a bifolium of Japon (sheet size: 410 x 306 mm; unfolded: 410 x 610 mm). Loose as issued in original publisher's vellum wrapper with vignette in black by Max Ernst to front cover, endpapers of thick cream Auvergne, grey / green laid paper and yellow butcher's paper, grey cloth chemise with matching vignette by Ernst to spine and matching cloth slipcase.

The superlative *Maximiliana*, the double tour de force: for Max Ernst's graphic oeuvre and for Iliazd's mastery of typography and mise en page.

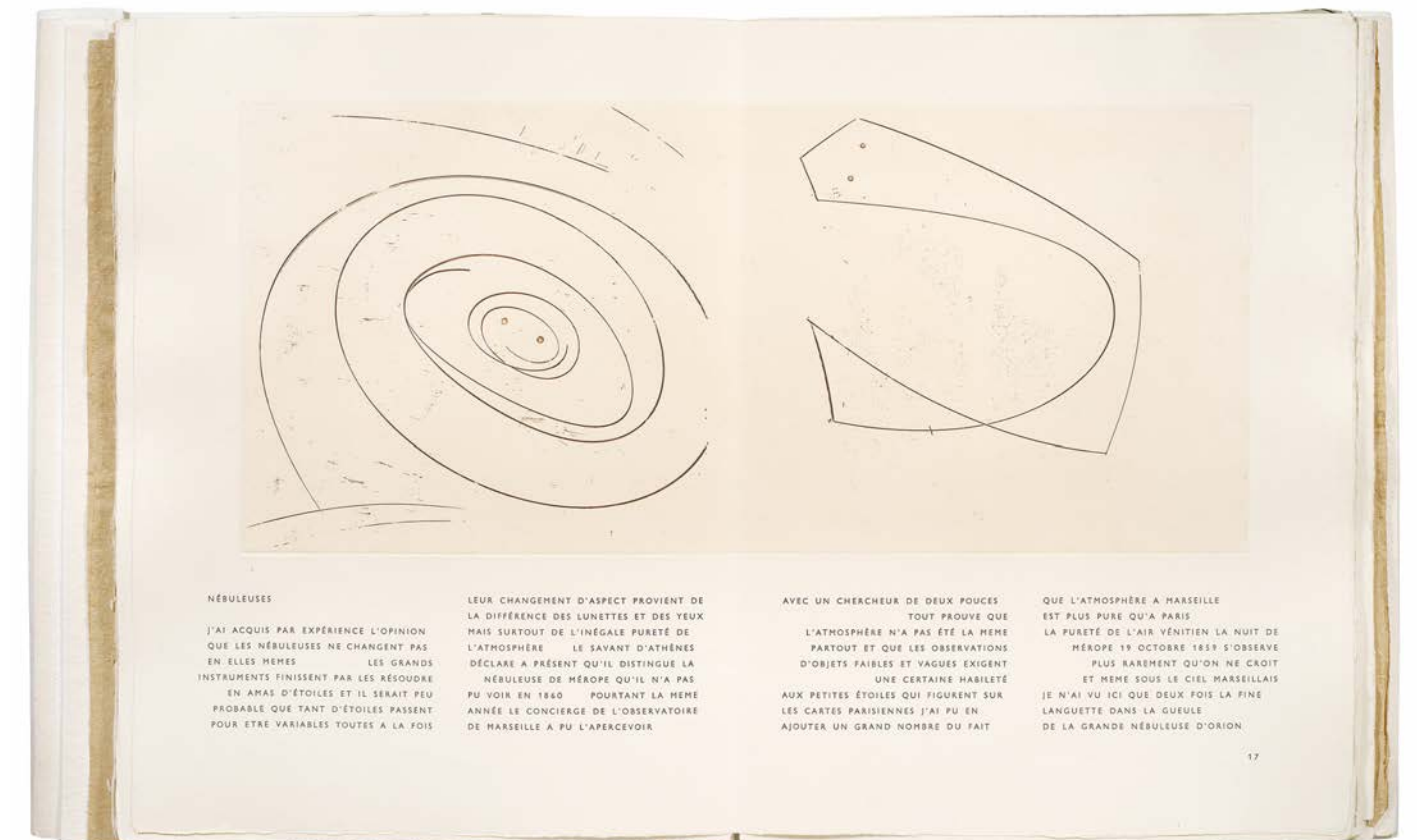
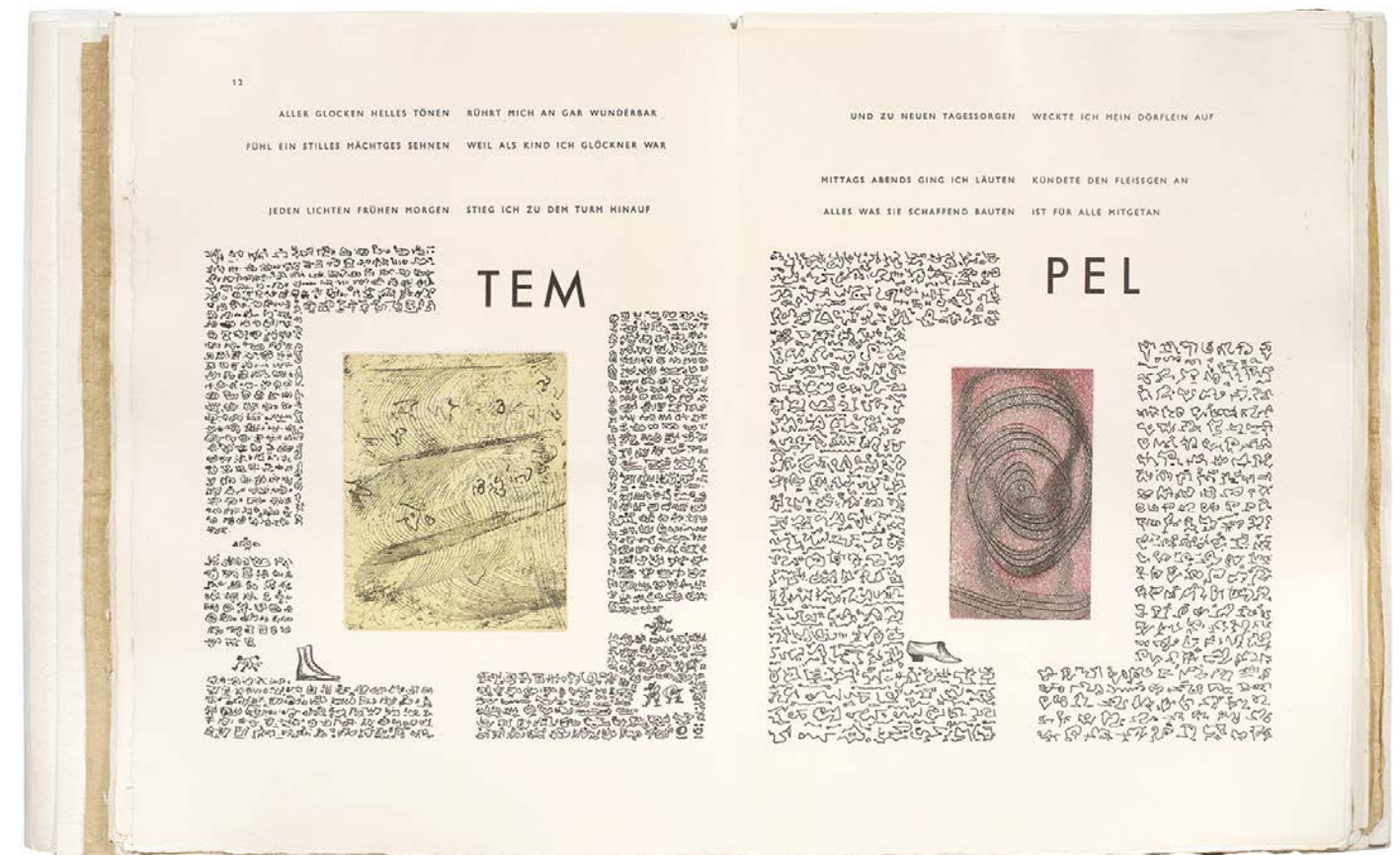
From the edition limited to 65 numbered copies, signed by Ernst in pencil and Iliazd in red crayon.

... the amazing tour de force of '*Maximiliana*' (1964) - in which Iliazd guided Ernst to produce several very distinct forms of graphic art (aquatints, glyphic-figures, and long etched passages of invented writing) ... (Johanna Drucker).

Cryptograms and a great many etchings dedicated to the life and work of Wilhelm Leberecht Tempel, an unqualified astronomer disparaged by the professional practitioners of his native Germany, a rebel poet and - finally - an exile: in Venice, Marseilles and Florence. His poems were discovered by the Russian poet Iliazd, together with his notes and lithographed charts of the nebulae he had discovered. Iliazd turned this book into a tour de force of typography, with illustrations that were veritable masterpieces of colour printing by the engraver Georges Visat. (Edward Quinn: Max Ernst).

Maximiliana, which appeared in 1964, dedicated to the life and work of the astronomer and lithographer Wilhelm Leberecht Tempel (1821-89), is regarded by Max Ernst as his finest book publication. Produced in collaboration with the typographer Iliazd, it is a paraphrase of Max Ernst's own life. Despite his outstanding knowledge in the field of astronomy, Tempel was rejected everywhere by experts because he was self-taught. In 1851 he discovered Asteroid 65, to which he gave the name *Maximiliana*. In 1858 he married a daughter of the gatekeeper to the Doge's palace in Venice, in order to make his astronomical observations from the Scala del Bovo. After a life in exile, recognition came very late. "That was what particularly moved me about him", said Max Ernst in the Schamoni film, 'because in Wilhelminian Germany, where I spent my youth, things were not so very different.' The subtitle of *Maximiliana*, 'The Art of seeing of Ernst Wilhelm Leberecht Tempel', points to Max Ernst's interest in making visible the invisible, in seeing what is hidden. (U. M. Schneede).

[Spies 95, I - XXXIV; Isselbacher 4; see Johanna Drucker's 'Iliazd and the Art of the Book' in 'Splendid Pages'). POA



UND NACH ALLEN FERNEN WEITEN SOLLT ES SCHALLEN HELL UND REIN

GRABGELÄUT DEN
ALTEN ZEITEN

HOCH UND MÄCHTIG
SOLLT ES KLINGEN



UND DER FREIHEIT
MORGENSCHEN

WIE AUS EINER
GEISTERWELT

Handwritten text in a cursive script, written vertically on the left side of the page, interspersed with abstract line drawings.

Handwritten text in a cursive script, written vertically on the right side of the page, interspersed with abstract line drawings.

ALLE HERZEN TIEF DURCHDRINGEN DASS DER TAG SICH AUFGEHLLT

DASS DIE BANGEN
DUNKLEN NÄCHTE

UND DER MENSCHHEIT
HEILGE RECHTE



NUN VORBEI ALS
WIE EIN TRAUM

FROH ERBLÜHN AM
FREIHEITSBAUM

Handwritten text in a cursive script, written vertically on the left side of the page, interspersed with abstract line drawings.

Handwritten text in a cursive script, written vertically on the right side of the page, interspersed with abstract line drawings.



L A U B N É M R O P E U S D E S L É I A D E S U N S D É C O U V E R T E
 O C T O B R E M C C L S U R L I E R T O U R N A P A L A I S D U
 V É N I T I E N C O N T A R I N I R É A L I T É D A B O R D C O N T E S T É E
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C S
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13. SOCIÉTÉ ANONYME. International Exhibition of Modern Art arranged by the Société Anonyme for the Brooklyn Museum. November - December 1926. Brooklyn. The Brooklyn Museum. 1926.

4to. (256 x 190 mm). [68 leaves; pp. (i), (x), 117, (vii)]. Presentation inscription from Katherine Dreier in black ink to first leaf (see below), frontispiece with monochrome reproduction of monochrome image of Kandinsky's 'Blauer Kreis' verso, printed title in red and black with design by Aladjalov, reproduction of Kandinsky's 'Weisser Punkt' verso, leaf with dedication to Kandinsky and reproduction of Filla's 'Still Life' verso, four leaves with 'Introduction' and 'Foreword' and text listing countries from 'Austria' to 'United States' with representative artists, the pages printed as a directory with alphabetised thumb tabs at outer edge, final leaves with advertisements; printed text in red and black throughout with monochrome portraits of the represented artists and their work, Modernist design throughout by Constantin Aladjalov and Katherine Dreier. Original publisher's black cloth backed printed boards, front and rear covers with matching elaborate Modernist design in red and black by Aladjalov with his signature; some rubbing to board edges and corners and stamp of the 'Galleria Philippe Daverio,' Milan to front pastedown.

A very good copy of this beautifully designed and important Modernist catalogue with a presentation from Katherine Dreier, President of the Société Anonyme, to the curator responsible for the exhibition, Herbert Tschudy.

Katherine Dreier's presentation, in black ink to the first leaf, reads as follows: *For. Mr. Herbert Tschudy / with true appreciation / for all his kindness / and courtesy shown us / us at the Exhibition / Katherine S. Dreier / President / Société Anonyme Inc. / February 1st / 1927.*

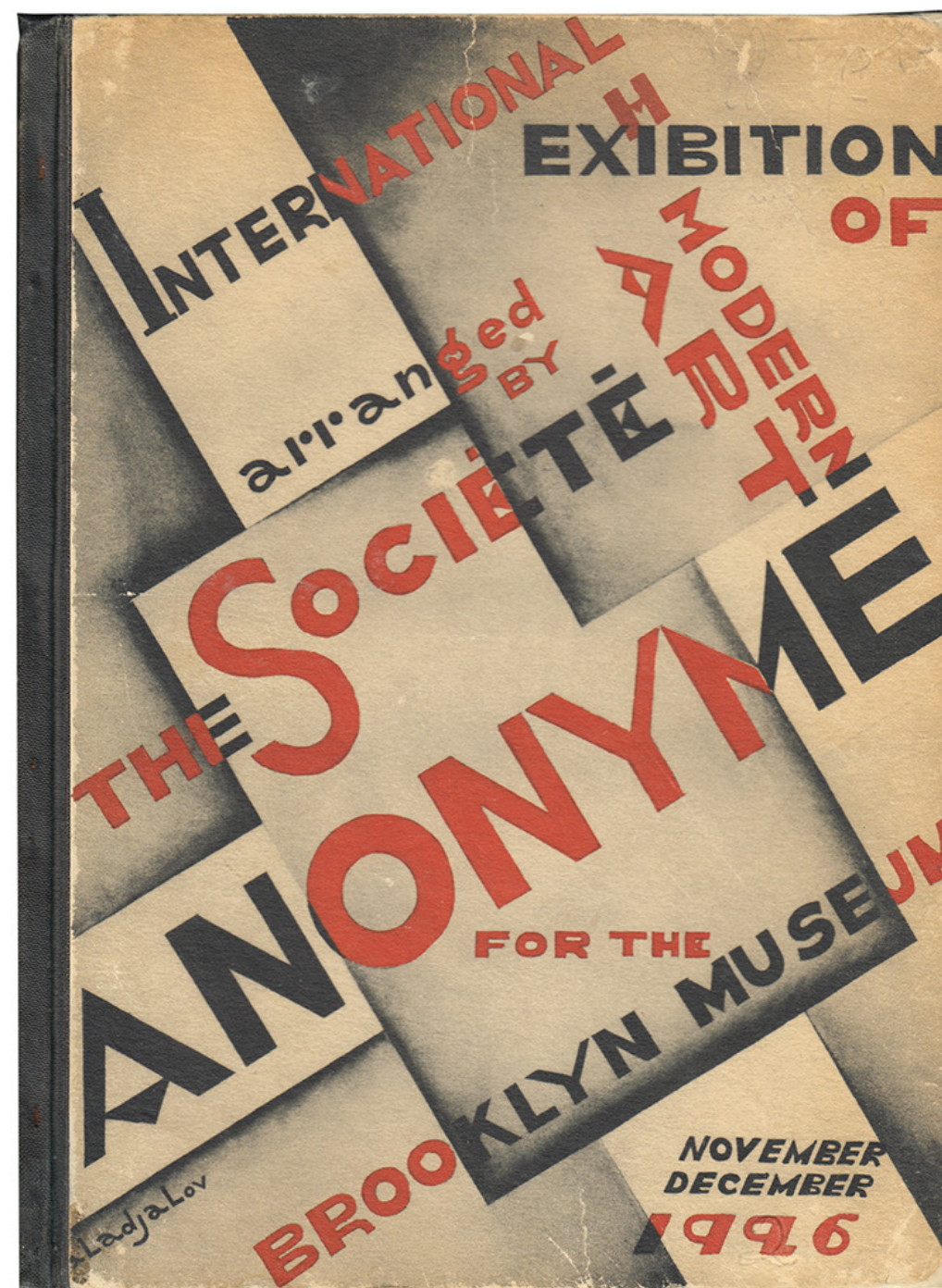
Herbert Bolivar Tschudy (1874 - 1946), responsible for this exhibition, was the first Head of Department at the Brooklyn Museum with the title Curator of Painting and Sculpture (1925 - 34), and became subsequently Curator of Contemporary Art (1934 - 36). Tschudy is credited with making the department more active in exhibiting surveys of contemporary art, beginning in 1925 with this International Exhibition of Modern Art organised by the Société Anonyme, and continuing in 1928 with a showing of the Carnegie Institute's International Exhibition of Paintings.

With 104 exhibitors from 23 countries, the *International Exhibition of Modern Art*, was truly eponymous. Dreier writes in the introduction *The aim of the Societe Anonymn is educational and to stimulate thought and reaction in the world of art, to keep it vital and alive like a flowing stream, not a stagnant pool - therefore, it was meet for this assemblage to contain various groups which have never been shown here before.* Names included Gris, Picasso and Miró from Spain, Paul Klee and Johannes Itten from Switzerland, Wassily Kandinsky and David Burliuk from Russia, Max Ernst and Kurt Schwitters from Germany, Arp, Braque, Picabia, and various Duchamps including Marcel from France (Duchamp was also critical in assembling works to be lent), Marcoussis from Poland, Brancusi from Rumania [sic], Laszlo Moholy-Nagy from Hungary, John Marin, Georgia O'Keefe, Man Ray, Joseph Stella and Alfred Stieglitz from the US and many others, alongside lesser known artists, Papazof (Bulgaria), Lawren Harris (Canada), Kaethe Steinitz (Germany) and Wallace Putnam (United States).

Also notable is how Dreier writes of her discoveries in assembling the exhibition, which included women such as Suzanne Phocas: *The fineness of the quality of her work and the conviction with which it was rendered appeared all the more amazing when after meeting her I discovered she was not yet thirty.* England's sole contributor to the exhibition was Lett Haines. After the Brooklyn Museum the exhibition travelled to the Albright Art Gallery in Buffalo (New York state) and on to the Art Gallery of Toronto.

Some toning and wear to boards as can be expected.

\$10,500



14. ERNST, Max. Boyle, Kay & René Crevel, (Trans.). *Mr. Knife, Miss Fork. Paris. The Black Sun Press. 1931.*

8vo. (184 x 126 mm). [45 leaves: 26 leaves of Hollande + 19 leaves of illustration on photographic paper each with guard-leaf; pp. 38, (i), (i)]. Leaf with monochrome photogram frontispiece signed in black ink by Max Ernst, half-title, printed title in red and black with knife and fork vignette and Kay Boyle's English translation of Crevel's French text illustrated with 18 hors texte original monochrome full-page photograms by Max Ernst (in collaboration with Man Ray), each with tissue guard-leaf with printed title in red, leaf with justification, blank leaf and final leaf with list of Black Sun publications; printed text in English with pagination, photogram titles and initials in red throughout. Original blind and gilt-stamped cloth with hand-colouring after a design by Ernst, knife and fork design on spine, black endpapers, t.e.g., black calf-backed felt-lined moiré cloth board chemise with gilt titles to spine and matching slipcase.

An excellent copy of the large paper édition de tête of *Mr. Knife, Miss Fork* with Max Ernst's frottage photograms.

From the edition limited to 255 stamp-numbered copies, with this one of 50 large paper édition de tête copies on Hollande signed by Crevel on the half-title in blue ink and by Ernst on the frontispiece photogram in black and with the binding hand coloured by Ernst.

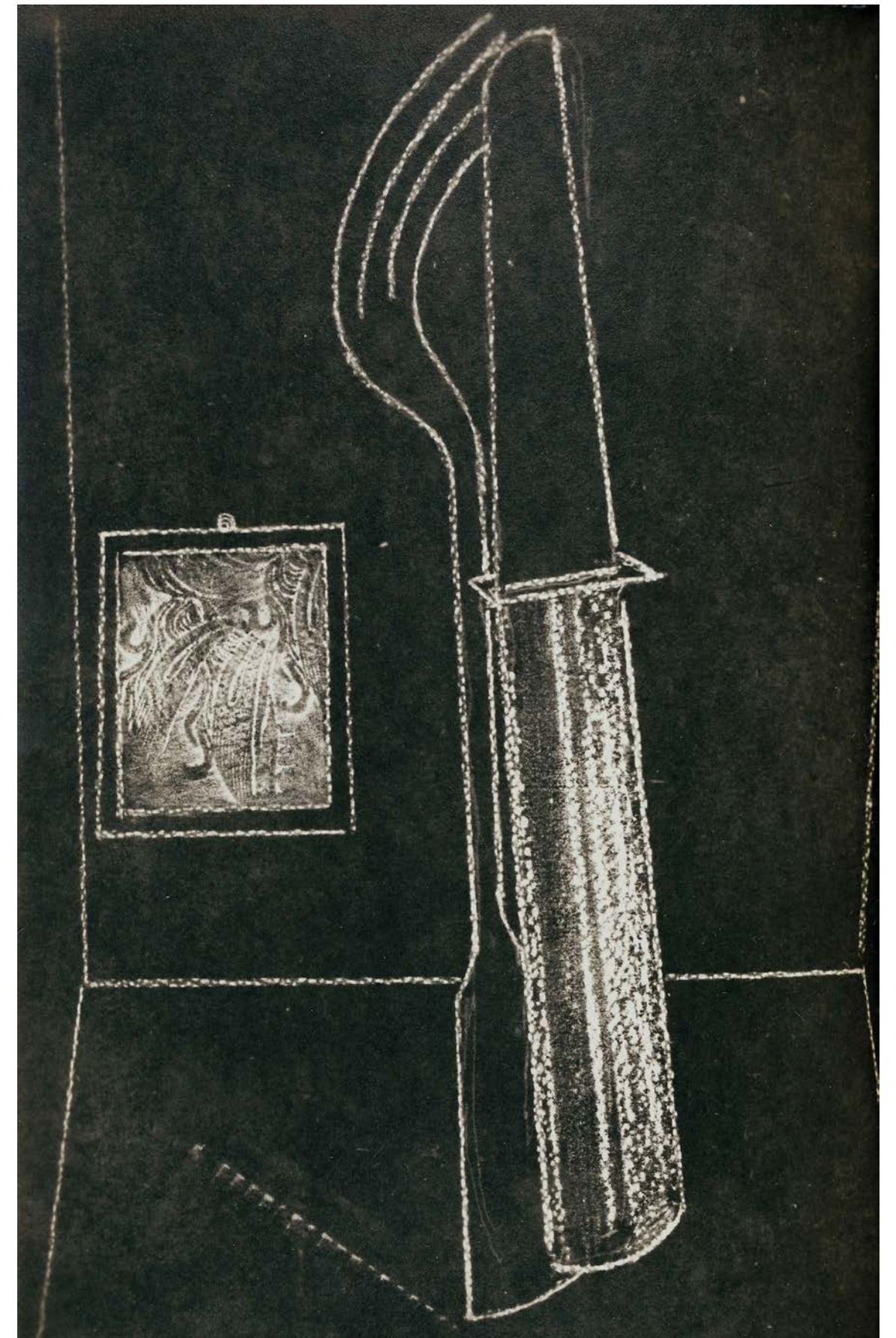
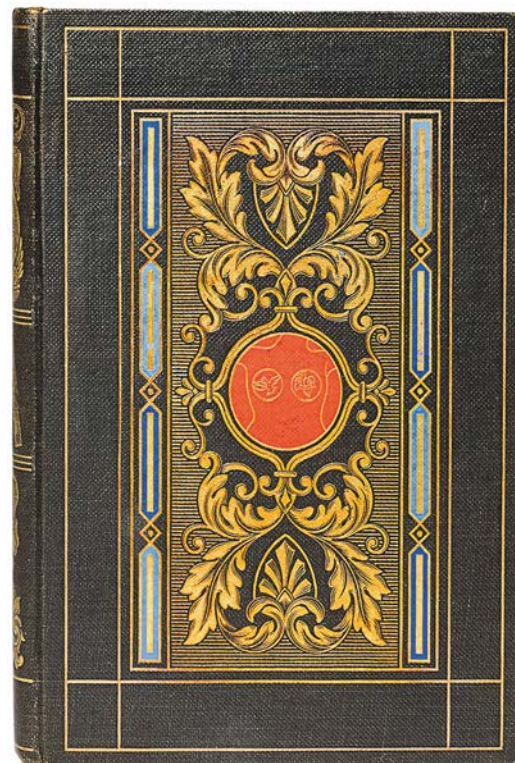
The English translation of of the first chapter of René Crevel's *Babylone, Monsieur Couteau, Mademoiselle Fourchette*, first published by Editions Simon Kra in 1927.

Although it is usually said that Ernst collaborated with Man Ray to make 'photograms' of his frottages, it is more accurate to call them 'cliché-verres' ... Ernst's rubbings (from the embossed patterns on greetings cards, postcards, bookcovers, etc.) were done on very thin, translucent pieces of paper, which were then used as photographic negatives to make the prints. The white-on-black images do a fine job of representing the dark visions of death and desire that come to the girl in Crevel's story ... (The Book of 101 Books).

Buch mit 19 eingelebten Photogrammen von Frottagen, in Zusammenarbeit mit Man Ray ... Die Photogrammen sind Negativkopien von Frottagen ... (Spies).

[Spies 13, I - XIX; Roth, 'The Book of 101 Books' pp. 66 - 67].

\$38,500



15. DUBUFFET, Jean. *Mirobolus, Macadam et Cie, Hautes Pâtes de Jean Dubuffet. Par Michel Tapié. Paris. René Drouin. 1946.*

*Folio. (328 x 255 mm). [33 leaves, including colour lithograph on inserted sheet; pp. 56, (vi)]. Half-title, tipped-in monochrome frontispiece verso, printed title, inserted leaf with colour lithograph ('Suite de visages bronzés'), Tapié's text and 31 tipped-in monochrome reproduction plates of paintings, justification, final leaf with *achevé d'imprimer*. Original publisher's cream printed wrappers with titles to upper cover in black.*

The scarce édition de tête with Dubuffet's original colour lithograph.

From the edition limited to 730 numbered copies, with this one of 30 on fort vélin d'Arches with Dubuffet's original colour lithograph as frontispiece (*Suite de visages bronzés*) and signed in blue ink by Tapié, Dubuffet and Drouin; 700 copies on papiers de couleurs were also issued.

A separate *tirage à part* of 65 copies of the lithograph was also printed (5 on Japon and 60 on Arches including 5 hors commerce), but was destroyed by Dubuffet. The lithograph, apart from two proofs, exists only in the édition de tête examples of *Mirobolus, Macadam et Cie*. The book was printed at l'Imprimerie Union, Paris.

[Webel 98; see pg. 48].

\$7,700



**MIROBOLUS
MACADAM
& C I E
HAUTESPATES
DE
J DUBUFFET
PAR
MICHEL TAPIE
R DROUIN 1946**

16. DUBUFFET, Jean. *La Métromanie, ou les dessous de la capitale*. Texte de Jean Paulhan. Paris. Presses lithographiques de Edmond et Jacques Desjobert. 1950.

Small 4to. (208 x 210 mm). [46 unnumbered leaves]. Lithograph text and illustration printed recto and verso throughout: 15 full-page illustrations, 44 leaves with text and illustration, 32 leaves with text only, final leaf with justification recto and *achevé d'imprimer* verso; text after Dubuffet's manuscript. Original olive linen-covered boards, gilt title to front cover.

Enid Bissett's hors commerce copy of *La Métromanie* with a presentation from Dubuffet.

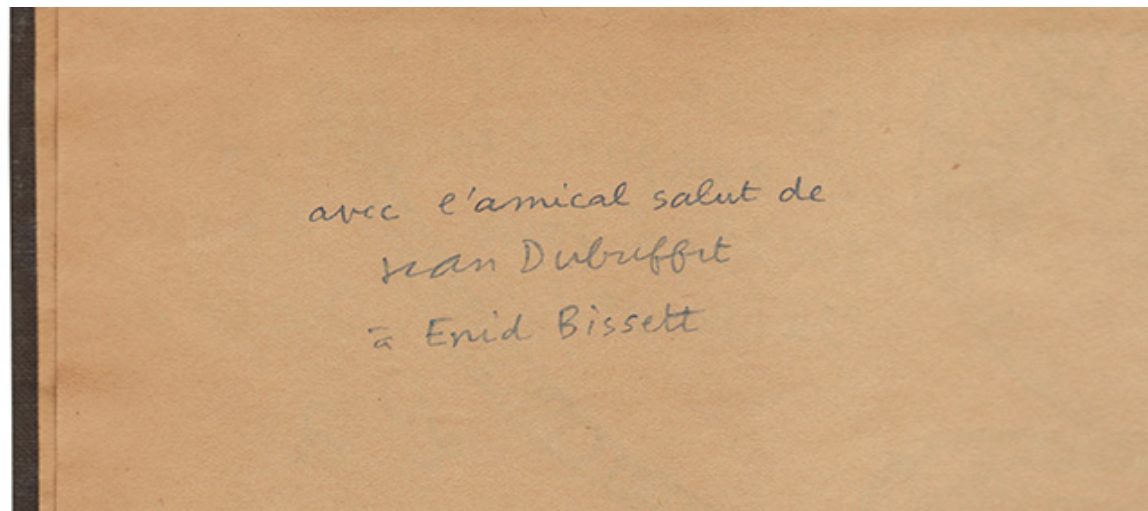
From the edition limited to 150 copies, with this hors commerce copy unnumbered on papier d'emballage, as called for, and with a presentation in blue ink on the verso of the first leaf: *avec l'amical salut de / Jean Dubuffet / à Enid Bissett*.

Enid Bissett was, together with Ida and William Rosenthal, the developer of the Maidenform bra; Enid and her husband Joseph were close personal friends of Dubuffet and his wife Lili. Generous patrons of the arts, the Bissetts owned paintings and other works by a number of major European artists including Picasso, Modigliani and Giacometti, as well, of course, as Dubuffet.

Calligraphié et orné d'images par Jean Dubuffet en décembre 1949, texte et illustrations ont été tracés au roseau taillé avec de l'encre lithographique sur papier report et reportés ensuite sur pierres, imprimé chez Desjobert, Paris, décembre 1949, chez les auteurs, Paris 1950. (Webel, pg. 64).

[Webel 175 - 264].

\$17,500



17. DUCHAMP, Marcel. Picabia, Francis. *l'équilibre*. Alès. P.A.B. 1958.

8vo. [4 bifolia: 8 unnumbered leaves]. Leaf with half-title, leaf with original dry-point engraving on celluloid by Marcel Duchamp signed in black ink as frontispiece, two leaves with Picabia's verse recto and verso, final verso with justification. Loose as issued in original publisher's printed wrappers with titles to front cover in black.

PAB's edition of Francis Picabia's 1917 poem *l'équilibre* with Marcel Duchamp's signed engraving.

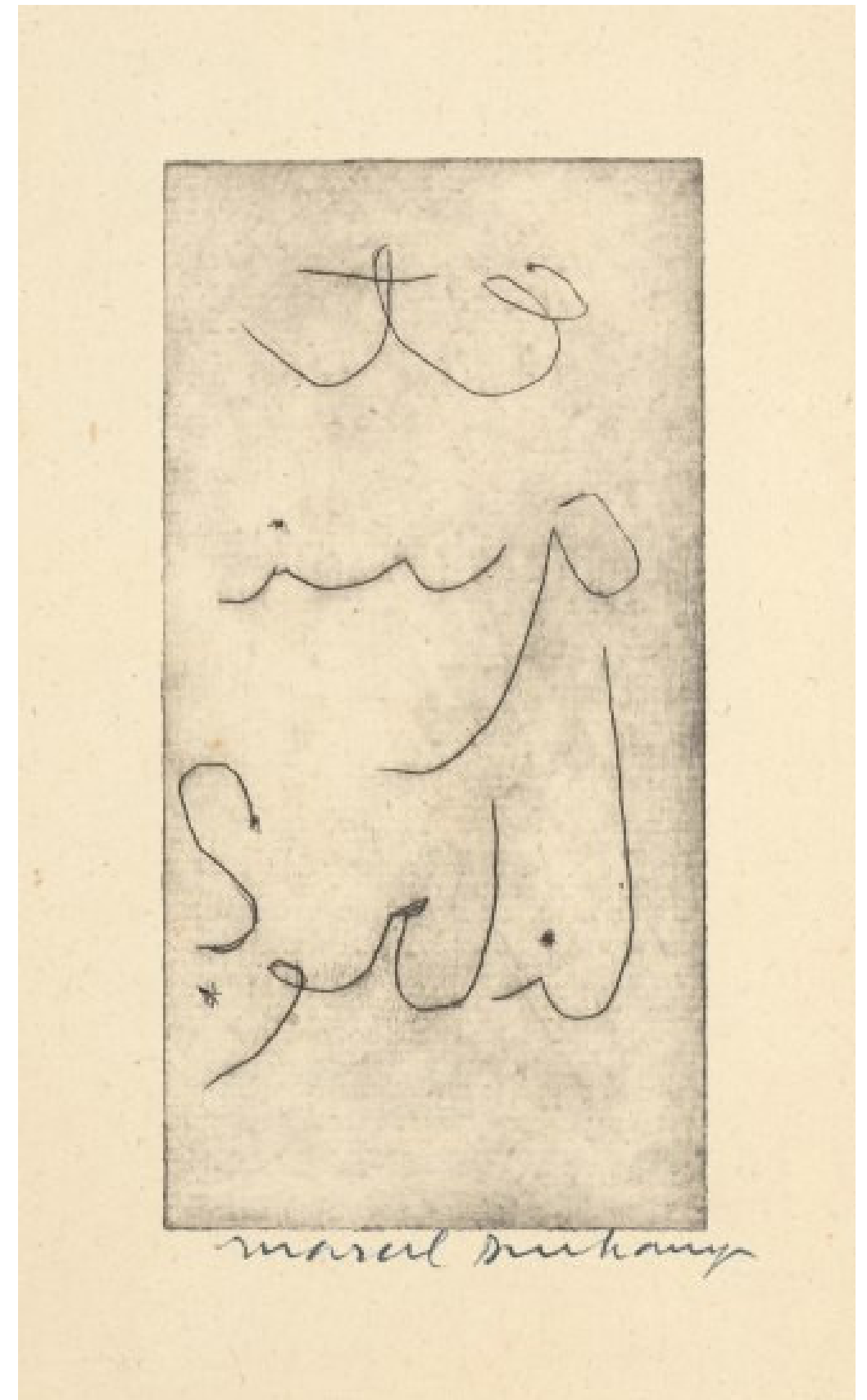
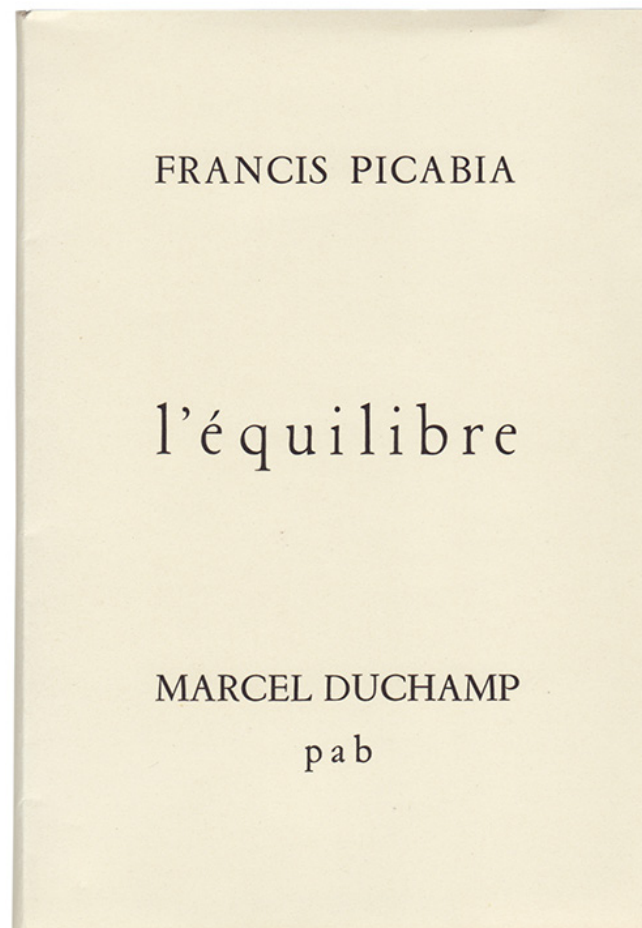
From the edition limited to 44 numbered copies, each signed and numbered by PAB in pencil to the justification and with Duchamp's original signed dry-point engraving.

The first of four engravings made by Marcel Duchamp in the late 1950s / early 1960s to illustrate *different facets of the Bachelor's complex personality* (Schwarz); PAB published the first three of these engravings in the present book, in Pierre de Massot's *Tiré à 4 Epingles* and PAB's own *Première Lumière* (both from 1959) and Arturo Schwarz published the final engraving in *Renvoi Miroirique* in 1967.

In 1958, to illustrate a 1917 poem by Francis Picabia entitled '*l'équilibre*' ('Equilibrium'), Duchamp engraved a three-word homophone on celluloid in dry-point and in reverse, '*Et qui libre?*' ('And who is free?'), which can be read when the object is placed before a mirror. We may assume that the word 'equilibrium' recalled for Duchamp the Juggler of Gravity (another of his identities), to whom he would give 'only 3 feet because 3 points of support are necessary for stable equilibrium'. Equating equilibrium with the question 'And who is free?' is tantamount to saying that even though the Juggler-Duchamp as the Handler of Gravity is free of its force, which he can direct at will, he is still a slave to his emotions and desires, for in the end he 'dances to the will of the descending rams' controlled by the Bride's stripping. (Schwarz, pg. 230).

[Les Livres Réalisés par P. A. Benoit 323; Schwarz 559].

\$21,000



18. BROODTHAERS, Marcel. Un Coup de Dés Jamais N'Abolira le Hasard - Image. Antwerp / Cologne. Wide White Space Gallery / Galerie Michael Werner. 1969.

Folio. (326 x 250 mm). [16 unnumbered leaves, blanks included]. Leaf with Broodthaers' title, leaf with 'Préface' signed by Stéphane Mallarmé (a transcription in toto of Mallarmé's original verse replacing Mallarmé's original prefatory text), blank leaf, leaf with title cancelled with black line and 10 leaves with Mallarmé's verse with each line cancelled in black, final verso with 'Imprimé en Belgique' and final leaf with justification and copyright recto. Original publisher's white printed wrappers with titles in red and black to front cover within rules of black and red, printed 'exemplaire catalogue' to rear cover, original glassine dust-jacket as issued.

An excellent, crisp copy of Marcel Broodthaers' important appropriation of Stéphane Mallarmé.

From the edition limited to 400 copies, with this one of 300 marked *exemplaire catalogue* on white wove paper without watermark.

It seemed to me that I was looking at the form and pattern of a thought, placed for the first time in finite space. Here space itself truly spoke, dreamed, and gave birth to temporal forms. (Paul Valéry on Mallarmé's 'Un Coup de Dés Jamais N'Abolira le Hasard: Poème').

In 1914, Stéphane Mallarmé's ambitious typographical construction, the extraordinary poem, *Un Coup de Dés Jamais N'Abolira le Hasard: Poème*, was finally published - in the form that Mallarmé had himself envisaged - by Gallimard's *Editions de la Nouvelle Revue Française*. A version had appeared during Mallarmé's lifetime, in 1897, in *La Revue Cosmopolis* but the title aside, Mallarmé's vision for the poem - refused by printers at the time as unfeasible and absurd - was ignored. The original edition of 1914, seen through the press by Mallarmé's son-in-law, was printed as a limited edition in Belgium in 1,000 copies, 100 large paper examples and 900 ordinary copies (the ordinary copies unmentioned on the justification). The poem itself is a typographical caprice and a visual object of linguistic power that preceded Apollinaire's calligrammes by more than a decade. In Mallarmé's own words, taken from his introductory *Préface*: 'les «blancs» en effet, assument l'importance, frappent d'abord ; la versification ... occupe, au milieu, le tiers environ du feuillet ...

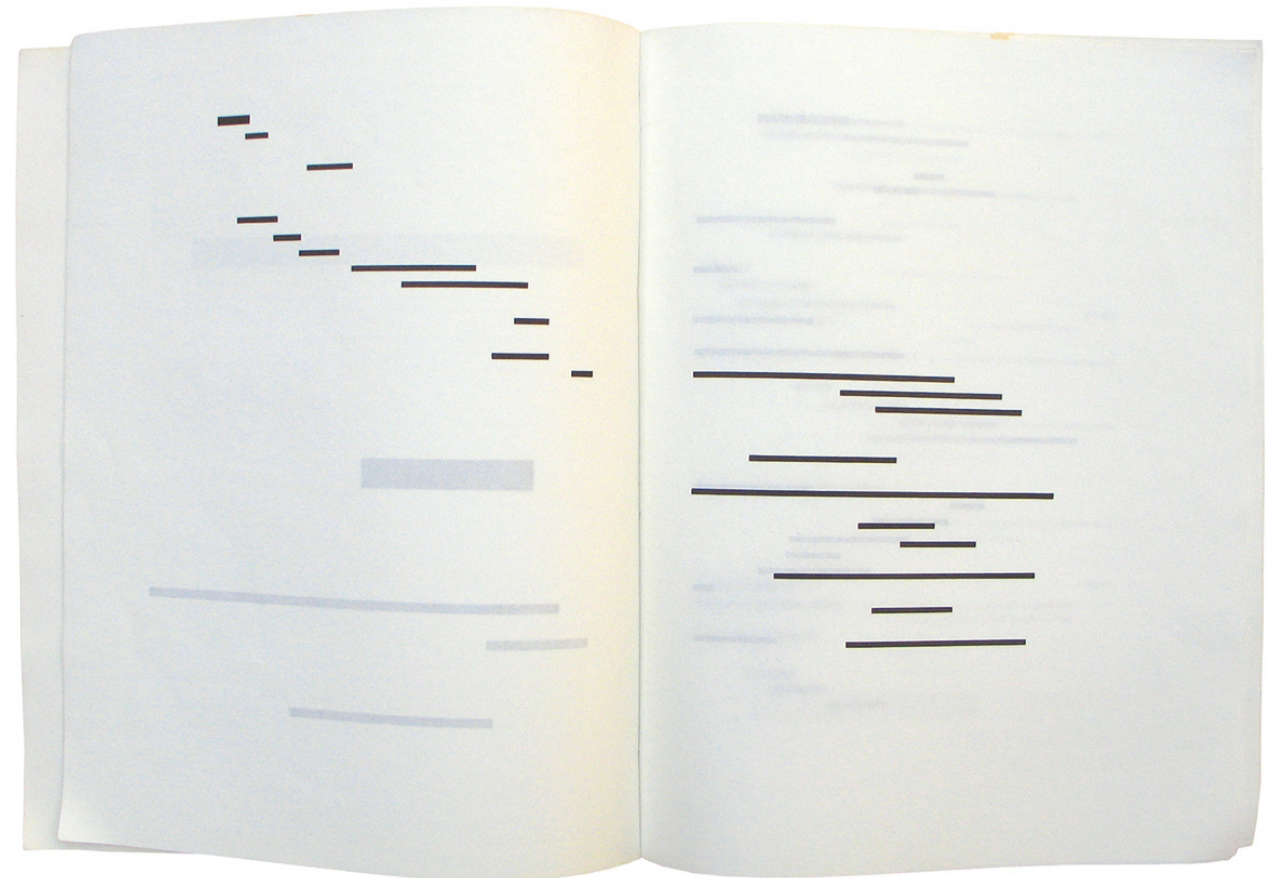
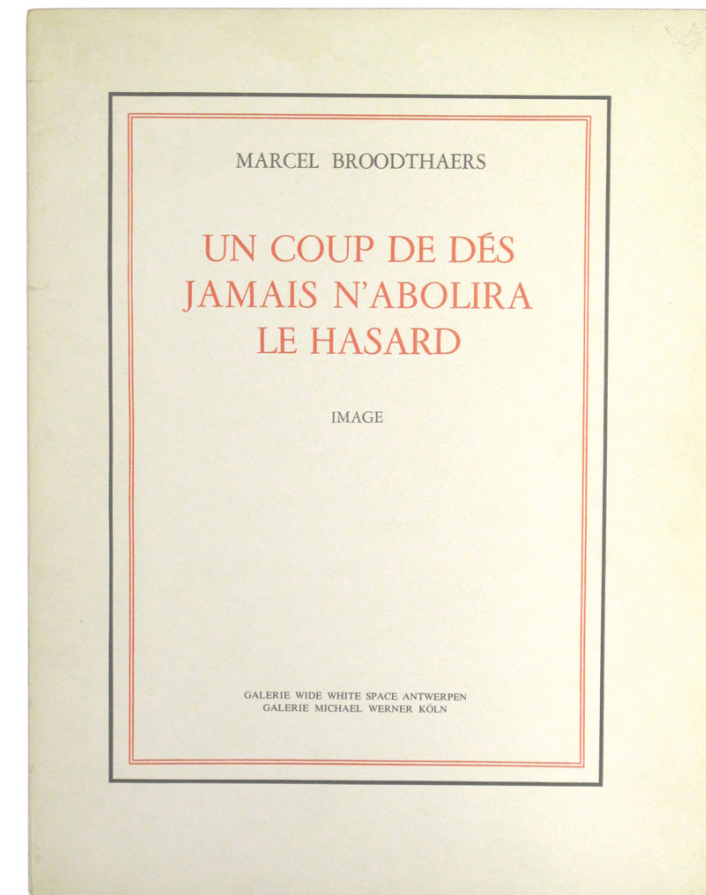
In 1969, Marcel Broodthaers took Mallarmé's assertion at face value, and presented his own version of the poem. The covers in Broodthaers' artist book replicate almost exactly those of the 1914 edition albeit with three specific modifications: the replacement of Mallarmé's name with that of Broodthaers, Mallarmé's 'Poème' has become Broodthaers' 'Image', and the location and name of the original publisher has been replaced with those of the later edition, Brussels and Cologne in place of Paris, and Wide White Space and Galerie Michael Werner in place of Gallimard's 'N R F' (Nouvelle Revue Française).

Further, Broodthaers replaced the title (it reflects the changes to the cover), the *Préface* in Broodthaers' version is the whole text of Mallarmé's original poem (Mallarmé's own *Préface* has been removed), the justification mirrors that of the 1914 edition (including the omission of the details of the *édition courant* of 900 copies as is usual with a French publication) and, of most importance, Broodthaers has redacted Mallarmé's poem throughout with a series of black effacements that exactly match the typographical arrangement of the original. Broodthaers' process transforms Mallarmé's *Poème* into *Image*, from poetry to graphic, into a pure abstraction, a book without text.

After a two-decade 'obsession' with Stéphane Mallarmé's seminal modernist poem of the same title, to which fellow Belgian René Magritte had introduced him, Broodthaers finally decided it was time to 'redo the roll of the dice'. Using the 1914 Gallimard edition of Mallarmé's 1897 work, he covered over his fellow poet's words - so carefull arranged on the page... (Artist Who Make Books).

[Ceuleers 33; Jamar 32; Werner 8; Artists Who Make Books pp. 50 - 51].

\$5,000



19. BROODTHAERS, Marcel. Marcel Broodthaers. Fig. 1. (Filmabend / Ausstellung 21. Oktober - 7. November 1971). Städtisches Museum Mönchengladbach. Mönchengladbach. Städtisches Museum Mönchengladbach. 1971.

8vo. (208 x 162 x 36 mm). Four empty card boxes, each with printed title to front cover and text to rear (see below). Loose as issued in original card box with title 'Fig. 1' to front cover, text by Cladders and limitation to rear cover and 'BROODTHAERS / STÄDTISCHES MUSEUM / MÖNCHENGLADBACH' in black to side.

An excellent example of Marcel Broodthaers' Mönchengladbach Kassettenpublikation catalogue / multiple.

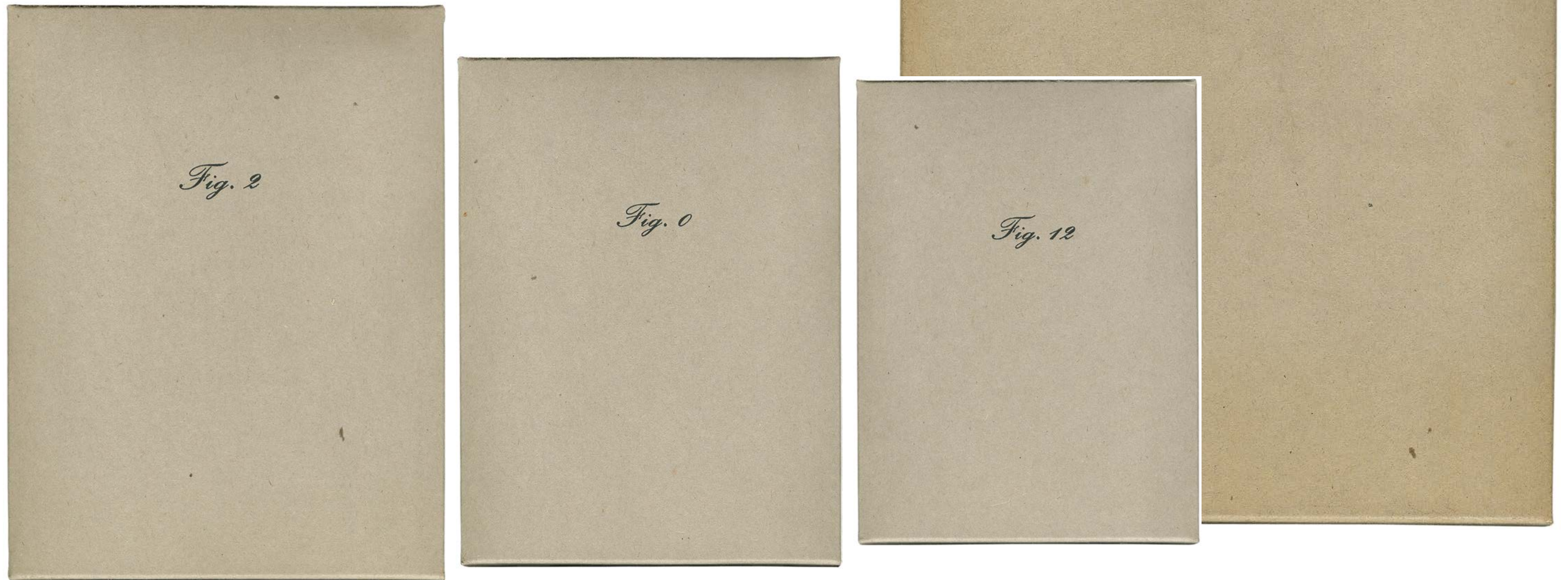
From the edition limited to 220 copies, each stamp-numbered to the base of the first box.

Each of the four card boxes features a printed title to the front and the same text by Johannes Cladders (titled *Fig. A*) to the rear; the first also has the stamped limitation of the edition. The titles, printed in black to each front cover, differ and are from largest to smallest: *Fig. 1*, *Fig. 2*, *Fig. 0*, and *Fig. 1 2*.

Fig. A bezeichnet meine Mintarbeit am Text, bevor ich ihn gelesen habe. (From Cladders' text).

[Glasmeier, Michael: Die Bücher der Künstler (Stuttgart, 1994), no. 086].

\$3,000



20. DERMISACHE, Mirtha. *Diario No. 1. Antwerp. Guy Schraenen, éditeur. 1975, September.*

Folio. (475 x 365 mm). [4 leaves]. *Dermisache's graphisms printed in black taking the form of a broadsheet newspaper; signed in pencil by Dermisache to the final leaf. Original publisher's printed wrappers.*

The scarce and subtly polemic artist book by Mirtha Dermisache *Diario No. 1.*

From the third edition limited to 1,000 copies, this one of 300 signed copies from the special edition.

Artists' book in the form of an 8-page newspaper featuring Dermisache's asemic writings which democratise language and allow the reader to impart their significance. *Diario No. 1* was originally published by Centro de Arte y Comunicación (CAyC) in Buenos Aires in 1972, using Chinese ink and marker. In the background Dermisache drew a portrait of the Argentine media controlled by the government during the dictatorship (1976 - 1983). The book thereafter became an emblem of protest against the oppressive political regime in her country. This third edition of *Diario No. 1* published by Guy Schraenen (the principal publisher of Dermisache's works in the mid 70s) allowed Dermisache's work to become more widely known in Europe, and was pivotal in advancing her reputation. It was during this time that she realised the importance of publishing her works.

The works of Martha Dermisache, born Argentina (1940 - 2012) are formed from distinctive marks which resemble writing. The book as medium was a central part of her practice, beginning in 1966 - 1967 with a 500 page artist book of text-like graphisms titled *Libro No. 1*. The work gradually attracted the attention of cultural institutions and individuals worldwide, notably Roland Barthes, who described the marks as *illegible writing* in his correspondence with the artist.

... I was radically opposed to putting [the prints] on the walls like a painting. There are people who saw the books and told me to take out the pages and put them in frames on the wall. I said no, this is not an engraving. It is not a painting. It has to be inside a book, to be read. (Mirtha Dermisache).

No importa lo que pasa en la hoja de papel, lo importante es lo que pasa dentro nuestro. (It's not important what happens on a sheet of paper, the important thing is what happens within us.) (Mirtha Dermisache).

In our current environment, it is difficult to look at [Dermisache's] work and not think about the impossibility of discourse, the primacy of self-expression, and the fallacy of a shared objective language, not to think of this art as both radically political and necessary today. (Will Fenstermaker, *The Paris Review*). \$750



21. SCHMIDT-HEINS, Barbara. Material: Kaffee. (Hamburg). (Self-published by the artist). 1975 / 1977.

4to. (298 x 214 mm). [100 unnumbered leaves]. Unpaginated artist book composed of 100 leaves of A4 paper, each manipulated by the artist (see below), and bound, white label with typed explanatory text and artist's signature and details to rear inner wrapper. Original grey tape-backed brown card wrappers.

Barbara Schmidt-Heins unique artist book, made by hand, using coffee as ink.

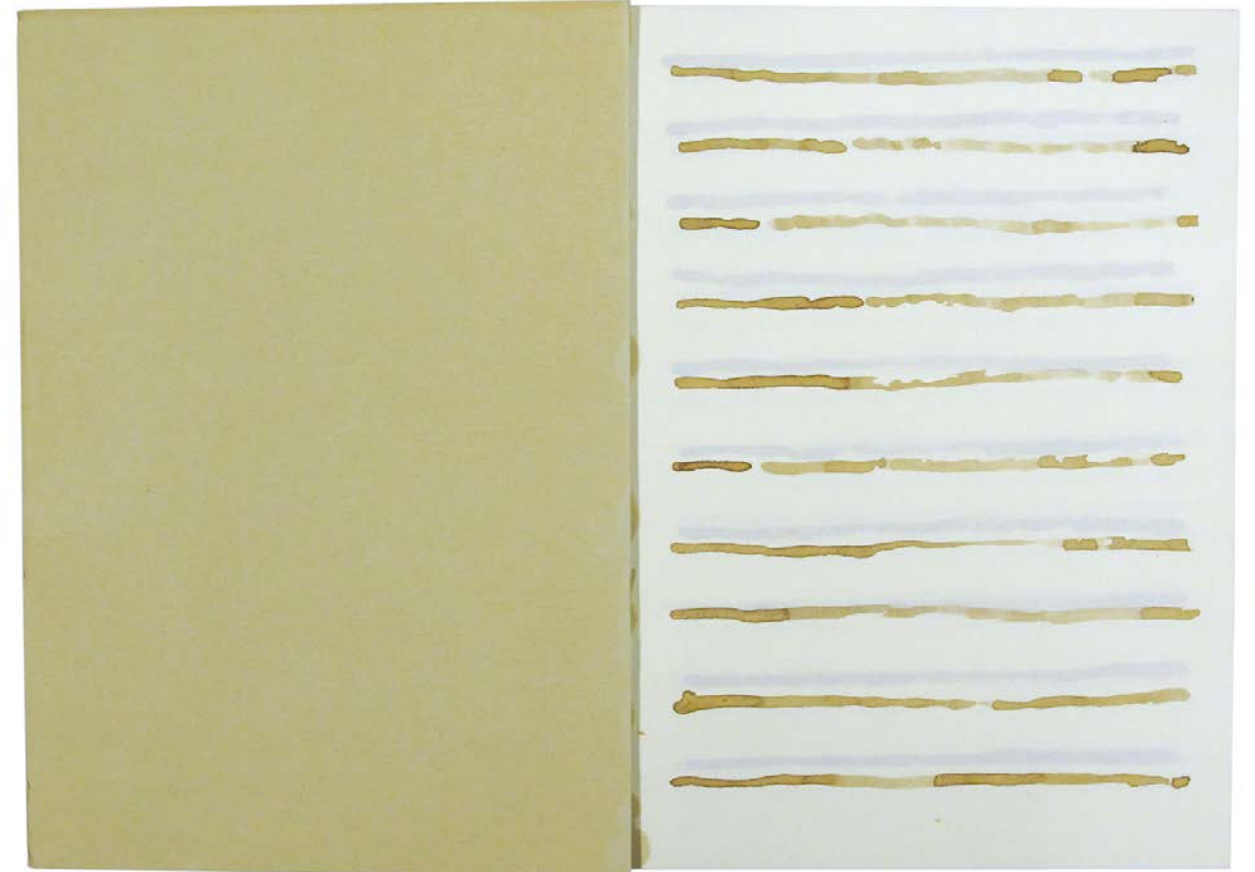
Composed of 100 A4 leaves, Schmidt-Heins has used coffee as ink and drawn ten horizontal lines (taking up almost the total width of the page) to each recto using a wide, reed pen. The book is signed in pencil and dated 1975 / 5. *Ausführung* 1977 to the rear inner wrapper; a typed label (see below) with explanatory text is pasted to the same.

Kaffee. Eine breite Rohrfeder in Kaffee getaucht und-verschieden stark auf drückend die Seite durch 10 waargerechte Zeilen nahezu von Kante gegliedert. (From typed label pasted to the rear inner wrapper).

An element of the book is also knowledge of its process and origination; the process character not only of the book as a whole, but also of the work on each individual sheet, can only sometimes be directly retraced; very often, the sequence of the work processes can only be reconstructed if one is intimately familiar with the material. (From 'Books Works' etc.).

The non-identical twins Barbara and Gabriele Schmidt-Heins were born in Rellingen in Pinneberg (near Hamburg) in 1949 and twins studied together at the Academy of Fine Arts, Hamburg from 1968 to 1974. Since 1974, the twins have worked either individually (as here) or in collaboration. The twins are most renowned for their artist books, exhibited to great acclaim at the Kabinett für aktuelle Kunst, Bremerhaven in 1976, and then more famously at documenta 6, Kassel in 1977. Although this book was conceived originally in 1975, Schmidt-Heins has inscribed it 5. *Ausführung* (5th implementation) and dated this version 1977.

[see 'Bookworks. Barbara Schmidt-Heins. Gabriele Schmidt-Heins. Original Books from 1972 to 1976', Kunstraum München / Institut für moderne Kunst, Nuremberg, 1977 - B24, pg. 17]. \$2,500





22. SPIRALE. Gomringer, Eugen, Dieter Roth, Marcel Wyss & Karl Gerstner. (Editors). Spirale. Nos. 1 - 9. (All Published). Bern. Verlag der Herausgeber. 1953 - 1964.

Large folio. Nos. 1 - 4. (498 x 352 mm). Square 4to. Nos. 5 - 9. (352 x 352 mm). With original woodcuts and linocuts by Dieter Roth, Erich Muller, Hans Arp & others. Loose as issued in original publisher's printed wrappers in various colours and on various stock, each with printed title and cover graphic, the majority with contents to rear wrapper.

An exceptional complete series of *Spirale* presented to Carlo Darani, the de luxe issue with additional original unique material.

The majority of issues feature a presentation in pencil: *Für Carlo Darani / Marcel Wyss* to the inner front wrapper and the rear wrapper. The first two numbers were issued also in a de luxe edition of 20 copies, each numbered in pencil to the front wrapper and with all of the material signed by the relevant contributors; this copy has additional material signed by the contributors and also includes original material.

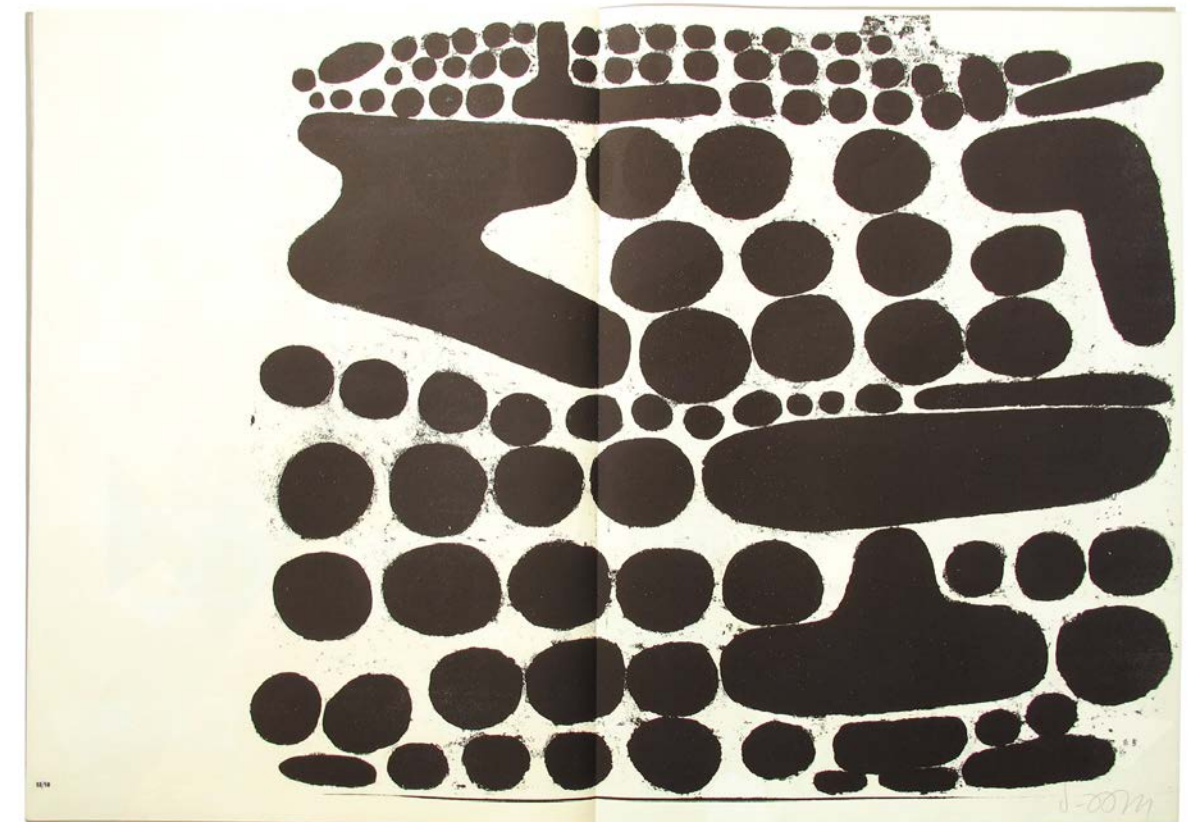
A seminal forum for international artistic trends with a global distribution, *Spirale* was founded by Eugen Gomringer and Dieter Roth, the first issue featuring Roth's first contribution to a book, the woodcut for the cover of the issue, here signed in red crayon. From the second issue Marcel Wyss became involved, with Karl Gerstner joining the editors for the fifth issue. The first four issues, those in large folio format feature paper of different colours, original graphics and a beautiful typography in a typically Roth-ian sans serif. From the fifth issue the format became a square quarto and the content changed, becoming more technical and more focussed. Advertising was introduced, also in a beautiful typography and mise en page and glossy paper was used. Issue 9, in many senses the most radical, featured Marcel Wyss' *Trans-Variation* sequence printed on the cover of the issue and on five sheets of transparent vinyl; the present copy also features his original *Trans-Variation* executed in pencil on paper and mounted to a sheet of card.

Initially subtitled 'International review for young art', *Spirale* was ... a vital site for the cross-fertilization of art and concrete poetry, with contributors including, in addition to the four editors, Hans Arp, Paul Celan, Paul Klee, Federico Garcia Lorca, Hans Hoffman, Max Bill, Piet Mondrian, Wallace Stevens, William Carlos Williams, Wassily Kandonsky, and Kurt Wirth ... *Spirale* witnessed not only new understandings of visual art and language, but also new understandings of the role of the magazine itself. (Gwen Allen).

Please contact us for a list of all additional material.

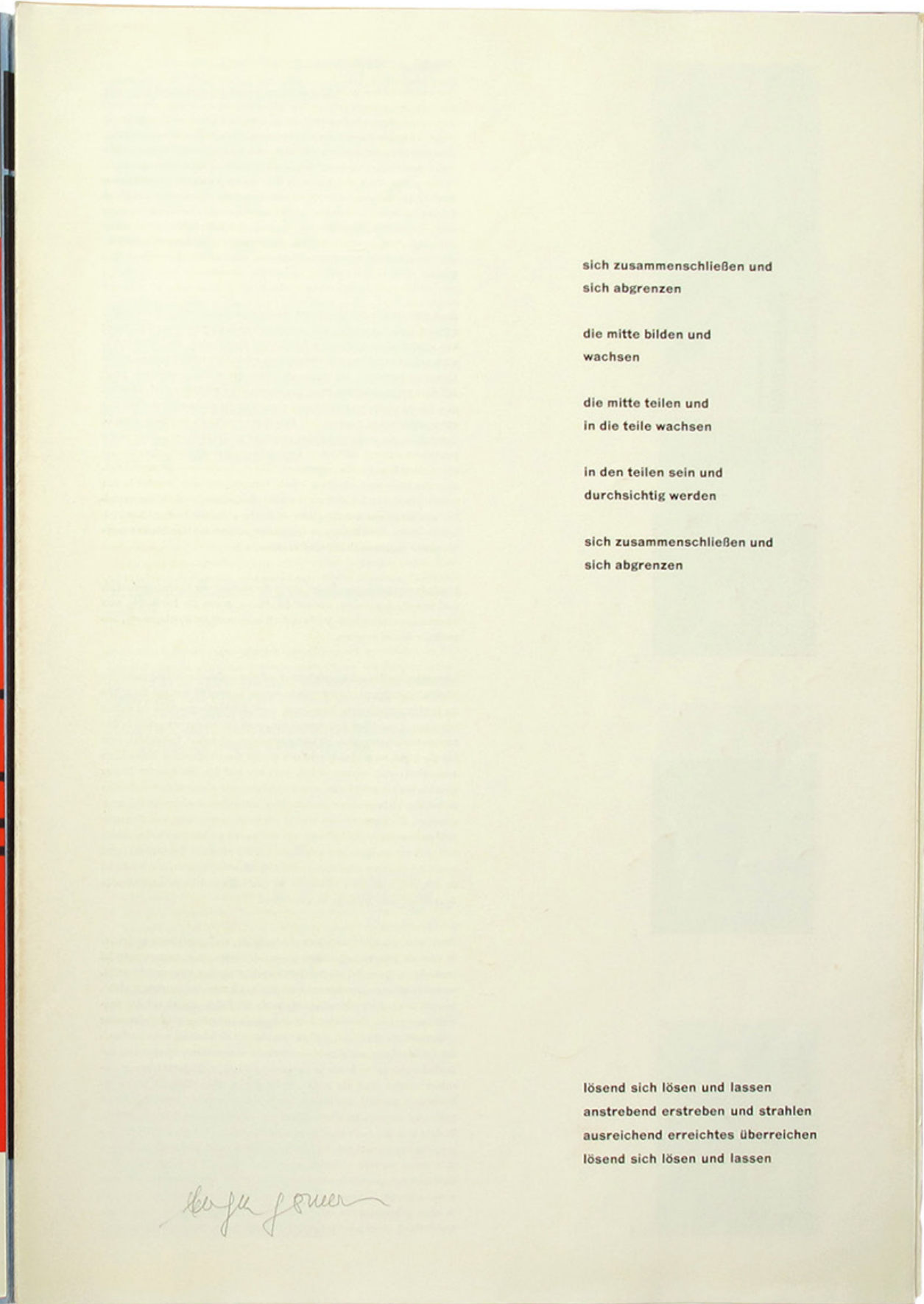
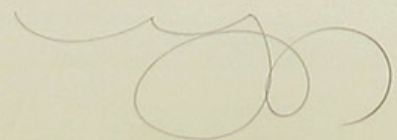
[Allen 301; not in Le Fonds Paul Destribats].

\$35,000





für Carlo Dorcini



sich zusammenschließen und
sich abgrenzen

die mitte bilden und
wachsen

die mitte teilen und
in die teile wachsen

in den teilen sein und
durchsichtig werden

sich zusammenschließen und
sich abgrenzen

lösend sich lösen und lassen
anstrebend erstreben und strahlen
ausreichend erreichtes überreichen
lösend sich lösen und lassen

Wolfgang Jansen

23. BILL, Max. 16 Constellations. Paris. XXme Siècle. 1974.

Folio. (500 x 400 mm). [2 bifolia + 16 leaves of plates]. Leaf with lithographic title in black and justification printed verso, 3 leaves comprising Max Bill's explanation of the series in French, German and English written in Bill's own hand and printed in lithographic blank ink, and 16 colour lithographs by Max Bill, each signed and numbered in pencil with additional numbering I to XXV printed in black to each plate. Loose as issued in original publisher's paper portfolio with 'max bill : 16 constellations xxe siècle' printed in Bill's own hand in black to spine, with the original matching slipcase.

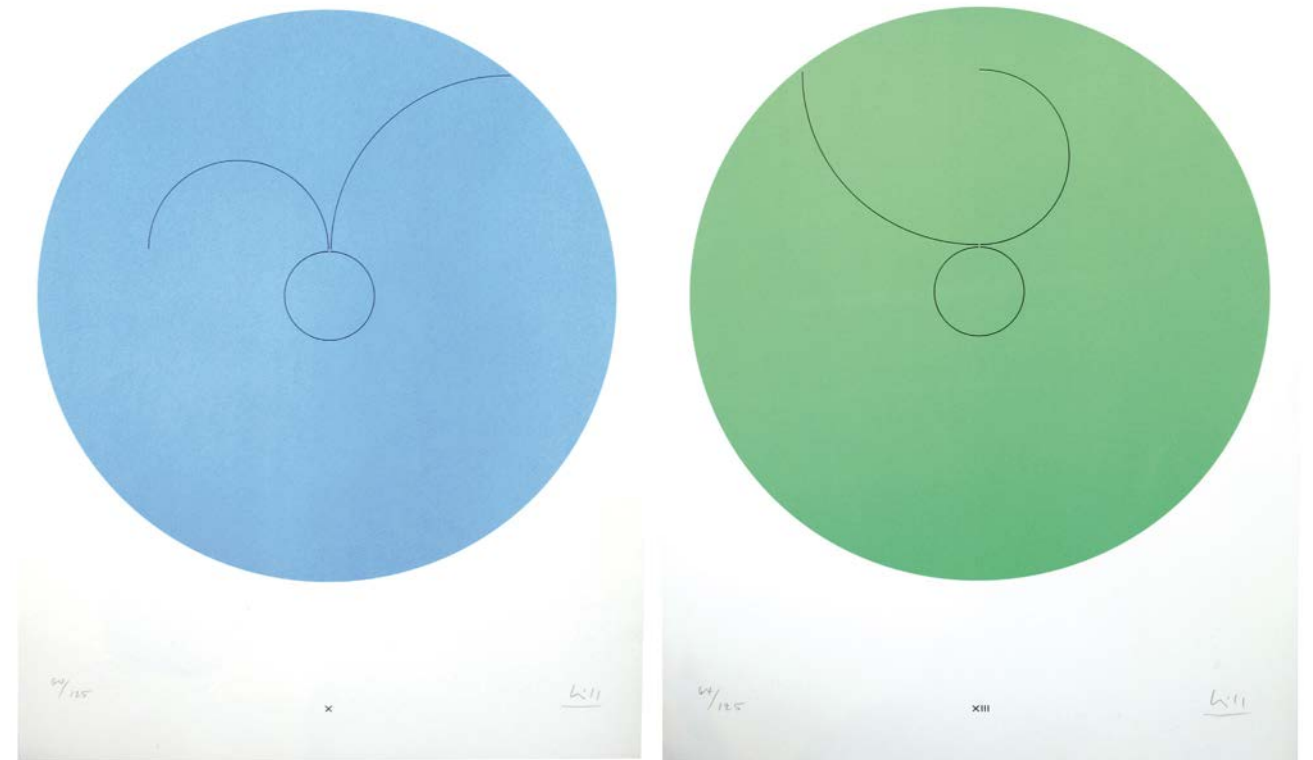
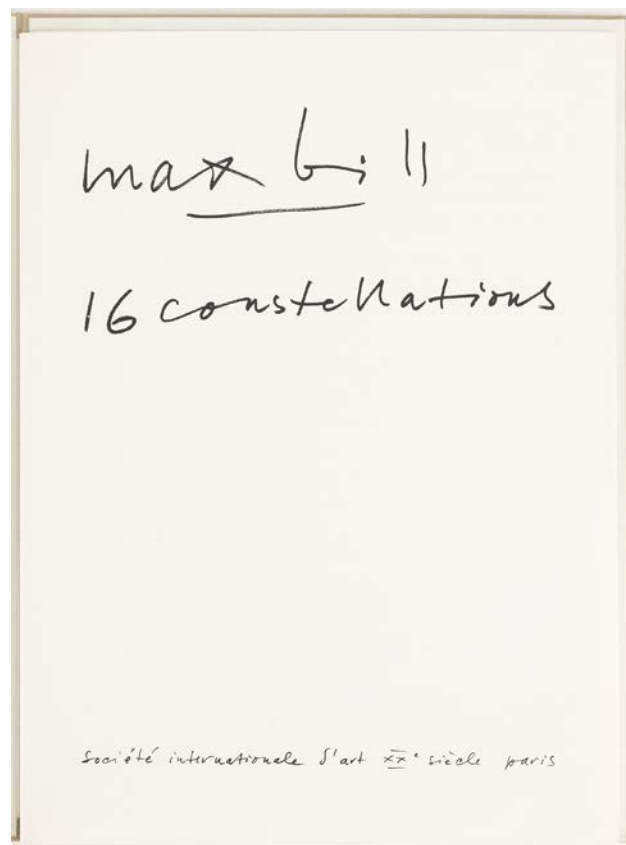
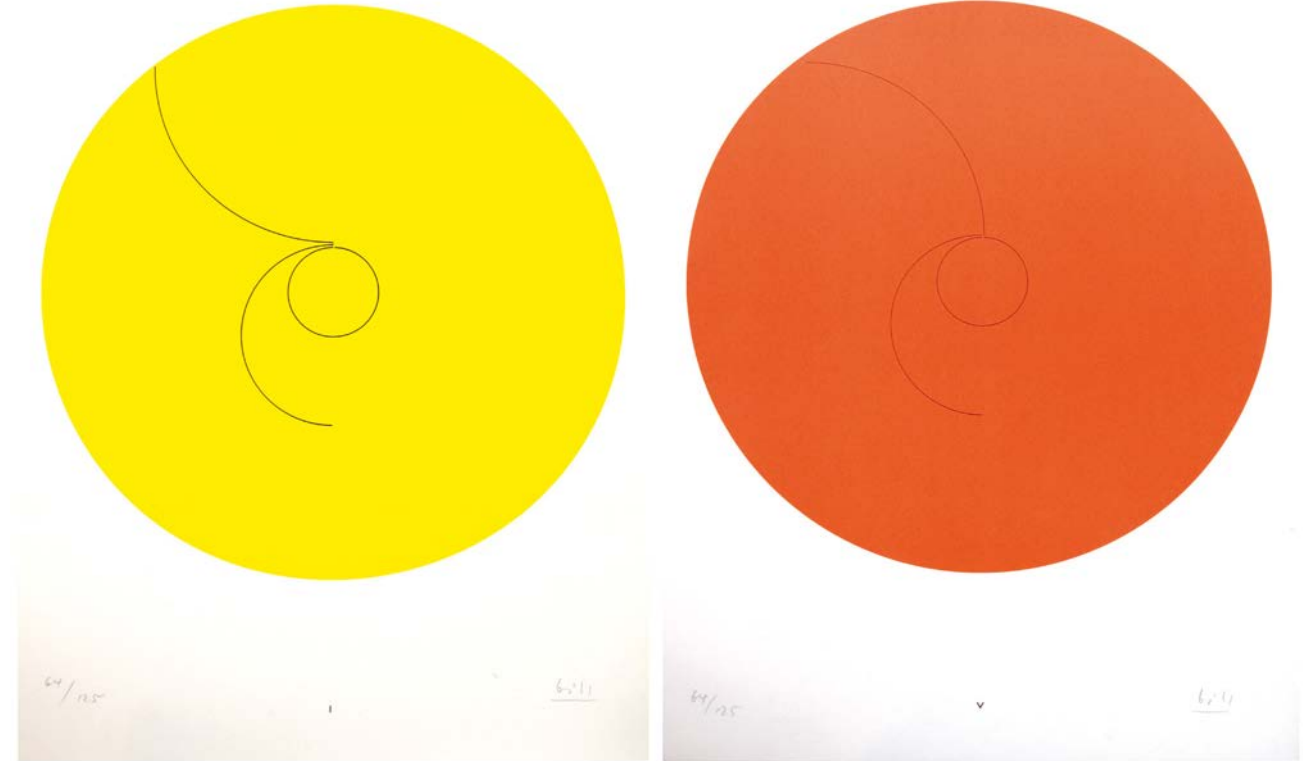
Max Bill's 16 constellations with 16 signed colour lithographs.

From the edition limited to 125 copies printed on *velin d'arches*, signed and numbered by Max Bill on the justification and with each of the lithographs signed and numbered by the artist in pencil.

Max Bill (1908 - 1994) began experimenting with colour variations in 1944. In this work the colours of the individual constellations correspond in the sequence of a colour wheel, so that it is possible to interpret them freely, so that colour rhythms emerge that belong to a higher system than this schematic series (preface).

Bill gives an explanation for the series in the accompanying text: *the constellation of the groups is governed by the following rules: / 1) the circle does not move / 2) the lines never intersect / 3) the same constellation is not allowed to repeat itself by symmetrical reflection / 4) both the semicircle and the quarter of a circle are oriented by a rectangular system in which the position of the three lines in relation to each other changes by 90 degrees or a multiple of this.*

the system on which this theme is based was first carried out in a painting of 1944 that was made up of three circular curves. this was the beginning of my research into problems related to the vibration that takes place on the edges of colour. \$9,000



24. WILLIAMS, Emmett. A-Journey. (Cambridge, Mass.). (Edition Noël). (1979).

Folio. (639 x 469 mm). [10 unnumbered leaves]. 10 monochrome screenprints by Emmet Williams, each titled and lettered at lower left and signed and dated at lower right in pencil (sheet size: 380 x 560 mm). Loose as issued in original publisher's portfolio with flaps and ties, manuscript title and inscription to front cover (see below).

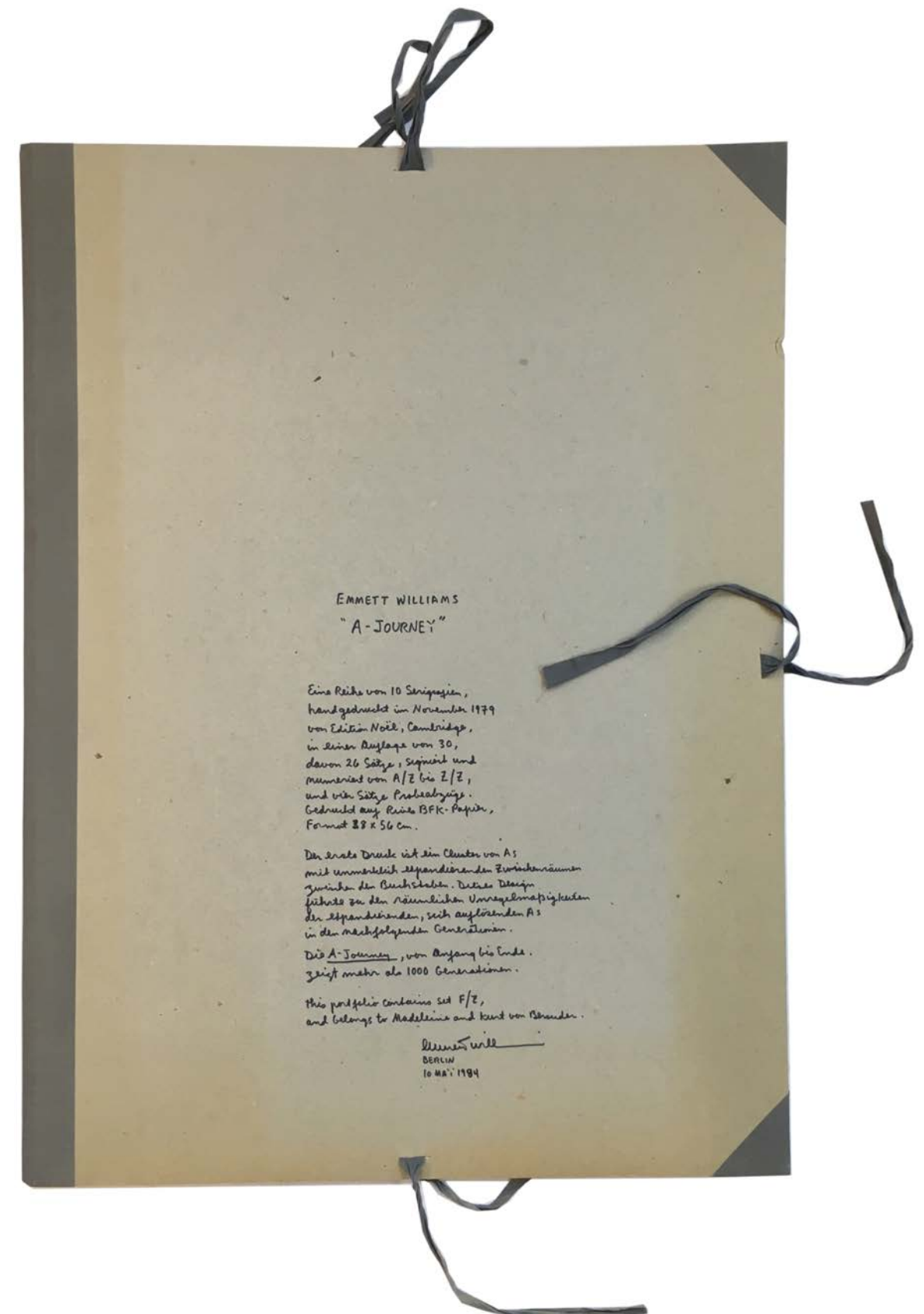
The playful and highly original Emmett Williams portfolio *A-Journey*.

From the edition limited to 26 lettered copies with each plate titled, lettered, signed and dated by Williams in pencil, this copy lettered F / Z with a long text containing details of the edition and a presentation from Williams in black ink (dated 1984) to the front cover; 4 proof copies were also printed.

The sequence of prints shows the dissolution of the letter *a* printed repeatedly in block form (resembling a concrete poem) until it is completely unrecognizable in the form of lines and hatching, the printed area gradually spreading further and further over the sheet as the sequence progresses. The work is typical of Williams, whose transposition of words into visual art and performances made him one of the founding artists of Fluxus.

The portfolio comprises one of five suites of screenprints Emmett Williams produced with Edition Noël 1979 - 1990 (the others titled *Eros*, *Shakespeare's XXXth*, *Impressions of Japan* and *Incidental Music for Yo-Yo Ma*). Williams stated *All of them are based on experiments in the electrostatic distortion and generation of texts and images. To oversimplify: I used the Xerox 3100 duplicating machine at Leverett House, Harvard University, as a creative tool to perform tasks that makers, buyers and users of such machines used to consider (a) a misuse of sophisticated hardware, (b) a costly waste of time, and (c) the sign of a slight aberration on the part of the artist. But I'm happy to say that many of these makers and buyers and users have added these five suites to their collections over the years.*

\$2,500



25. WILLIAMS, Emmett. Shakespeare's XXXth. (Cambridge, Mass.). (Edition Noël). (1979).

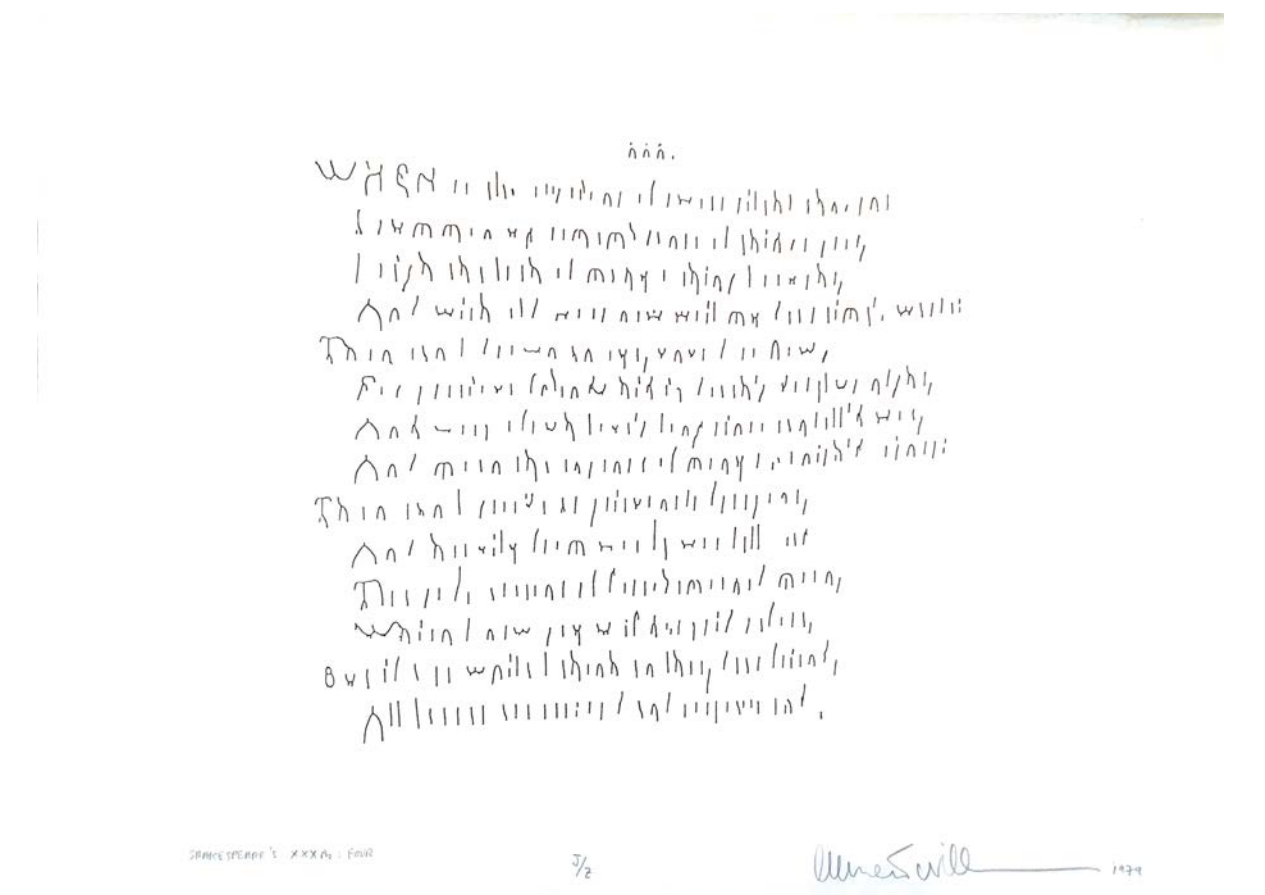
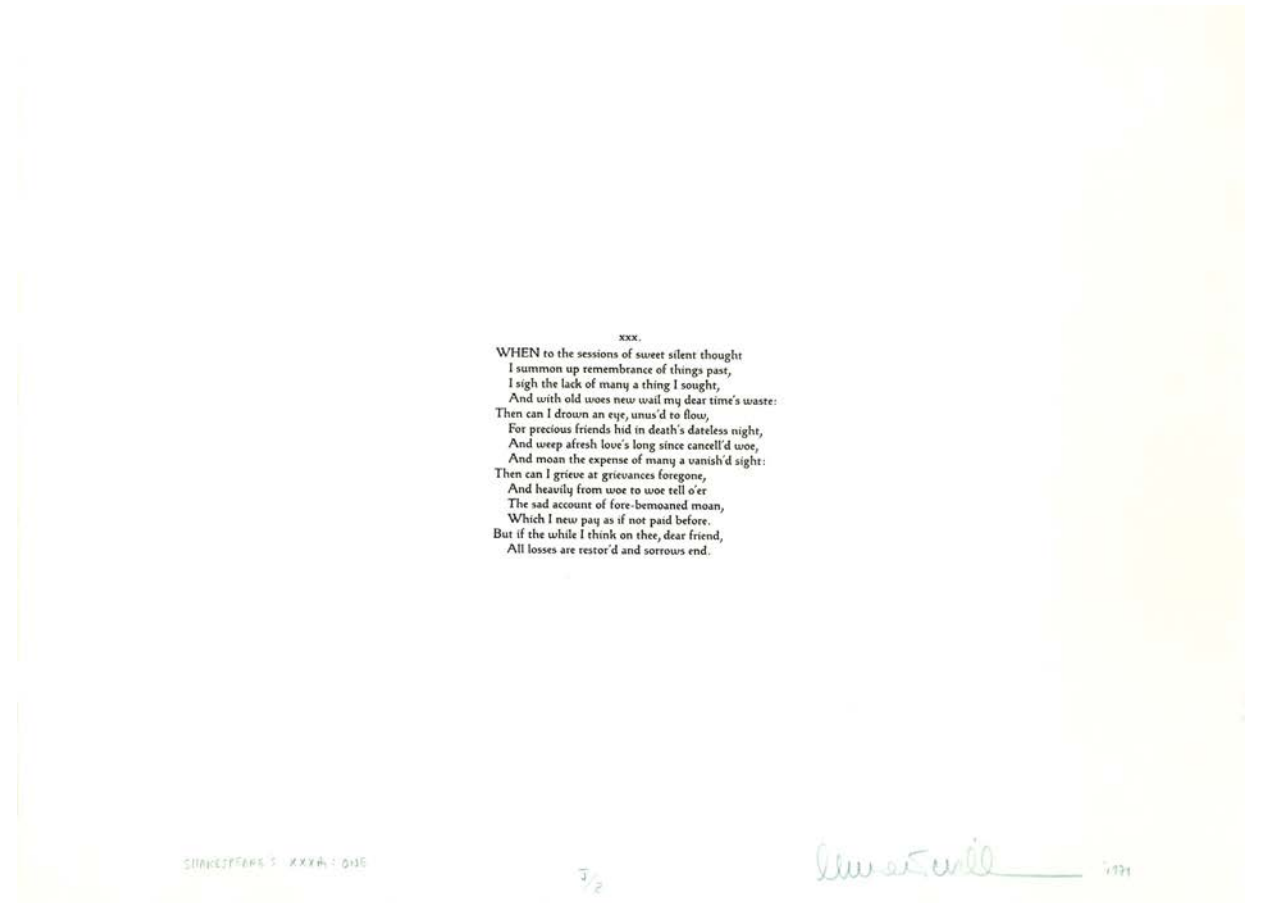
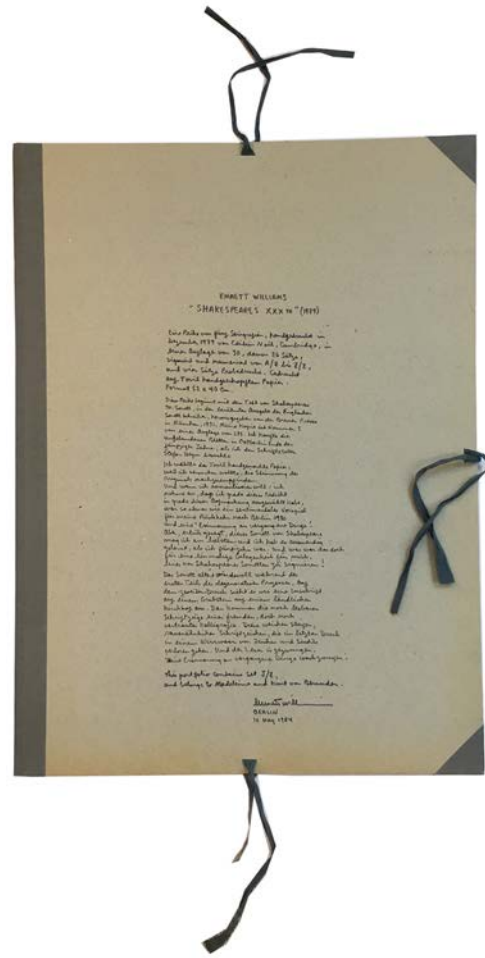
Folio. (639 x 469 mm). [5 unnumbered leaves]. 5 monochrome screenprints by Emmet Williams, each titled at lower left, lettered at lower centre and signed and dated at lower right in pencil (sheet size: 393 x 519 mm), the plates held within folded proof of the first plate on larger tan wove paper. Loose as issued in original publisher's portfolio with flaps and ties, manuscript title and inscription to front cover (see below).

Emmet Williams' novel approach to Shakespeare's sonnet *When to the sessions of sweet silent thought ...*

From the edition limited to 26 lettered copies with each plate titled, lettered, signed and dated by Williams in pencil, this copy with a long explanatory text and presentation from Williams in black ink in German to the front cover; four proof copies were also printed.

For *Shakespeare's XXXth* Williams has taken the sonnet *When to the sessions of sweet silent thought ...* and has produced what appears to be a standard letterpress version of the verse for the first plate. For the second and ongoing iterations, Williams has enlarged the first plate for the second, and then the second for the third, the letters becoming spidery at first before losing coherence. By the fifth iteration, Shakespeare's text is unrecognisable and the sheet is covered with an increasingly spidery cuneiform with some - perhaps - visibly abstracted letter forms.

This portfolio comprises one of five suites of screenprints Emmett Williams produced with Edition Noël, the publishing house established by his wife, Ann Noël (the others were *Eros*, *A-Journey*, *Impressions of Japan* and *Incidental Music for Yo-Yo Ma*). (47623) \$3,000





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