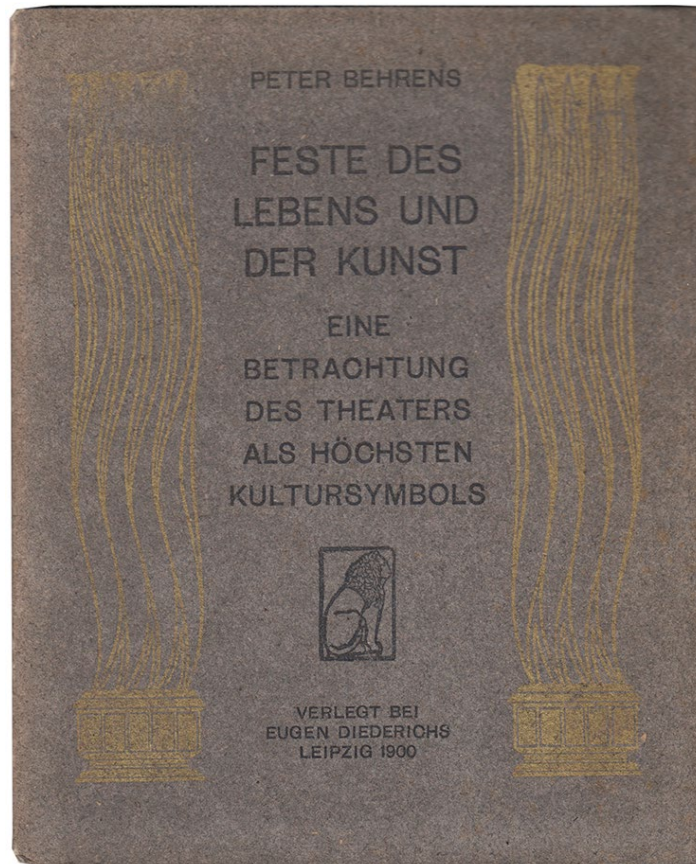


ART NOUVEAU  
TO BAUHAUS

1900–1934



**Written and designed by Peter Behrens:  
Feste des Lebens.**

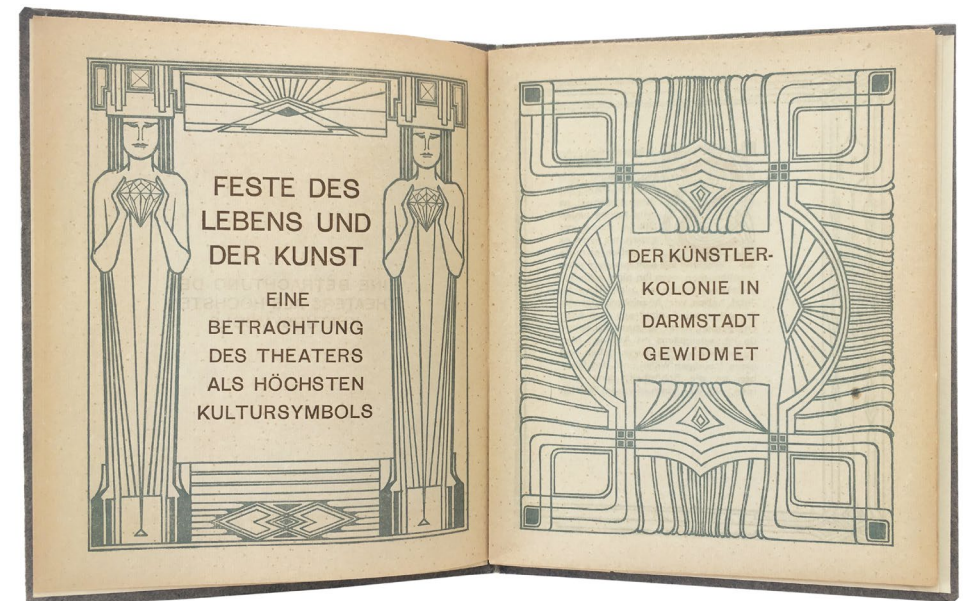
1. **BEHRENS, Peter. Feste des Lebens. Eine Betrachtung des Theaters als höchsten Kultursymbols. Darmstadt. Eugen Diederichs. 1900.**

*8vo. (230 x 185 mm). pp. 25, (3). Half-titles, frontispiece spread by Behrens with decorative edges printed in pale slate blue followed by 10 leaves of Behrens' text printed in brown on cream-coloured laid paper, each page with decorative slate edges and crimson detailing; printer's credits at rear. Original publisher's stiff wrappers by Behrens with text in black and gilt design along vertical edges.*

Peter Behrens was an architect, industrial designer, jeweller, furniture maker and graphic designer. The text here presents his views on theatre design in regard to what he viewed as the overly rigid theatre spaces of his day. All aspects of the book's design (wrappers, frontispiece, title-page, borders and initials) were overseen by Behrens.

A good copy of this elegant publication.

£550



**The two very scarce programmes for the Wiener Werkstätte's *Kabarett Fledermaus* in contemporary painted vellum by a *Meister der Einbandkunst*.**



2 vols. in 1. Square 4to. (246 x 236 mm). [13 leaves incl. wrappers; 12 leaves incl. wrappers] Printed text within decorative frames by Czeschka throughout, no. 1 with four original colour lithographs by Kokoschka, Berthold Löffler and two by Fritz Zeymer, no. 2 with 8 original lithographs by Moritz Jung. Full vellum by the *Meister der Einbandkunst* over card boards, front and rear boards ruled in gilt to enclose matching panels with painted decoration in black and red with large central foliate and floral spray in green with additional gilt decoration, central gilt title 'CABARETT FLEDERMAUS' to front board, the binding pasted to text block on two visible straps, gilt monogram 'MDE' to foot of spine, original printed wrappers for each programme by Czeschka (in colour for no. 1) and Jung (monochrome for no. 2) preserved, a.e.g., later protective cream cloth paper-lined box with leather label with gilt title to spine.

2. CZESCHKA, Carl Otto, Berthold Löffler, Oskar Kokoschka, Moritz Jung et al. *Kabarett [Cabaret] Fledermaus*. Nos. 1 & 2. (All published). (Vienna). *Chwala [for the] Wiener Werkstätte*. 1907.

These beautiful Wiener Werkstätte productions, the two programmes for the entertainments of the 'Kabarett Fledermaus', were designed by Carl Otto Czeschka. Each features decorative mise en page by Czeschka himself, illustration by Löffler, Kokoschka, Zeymer and Moritz Kung and text by a variety of poets, authors and even artists (Kokoschka again among others).

The binding of the programmes is intriguing: the vellum covers feature extensive painted decoration in green, black and red, gilt strapwork highlighting and for the front cover, the title in gilt. Two vellum straps are inserted through the covers and over the spine and board edges while two further vellum straps are inserted in the same manner through the pastedowns. The binding is signed at the foot of the spine with the gilt monogram 'MDE' i.e. 'Meister der Einbandkunst', a society of highly skilled bookbinders founded in Aachen in 1923 that emerged from the Leipzig-based Jakob Krauß-Bundes. Founder members of the association included Otto Dorfner, Franz Weisse, Ignatz Wiemeler and Otto Pfaff. This binding has been attributed to Otto Ulrich Fischer who headed the department of binding by hand at H. Sperling Buchbinderei in Leipzig. The association was dissolved in 1937 to avoid the Nazi requirements of conformity but re-emerged in 1951.

'The interior of the *Kabarett Fledermaus*, opened in 1907, was designed by [Josef] Hoffmann. Peter Altenberg, Hermann Bahr, and Franz Blei were the literary guides for this experimental theatre, and Czeschka, Hoffmann, Klimt, Kokoschka, and Löffler were among the artists who designed productions. These two programs were the only ones published.' (The Turn of a Century).

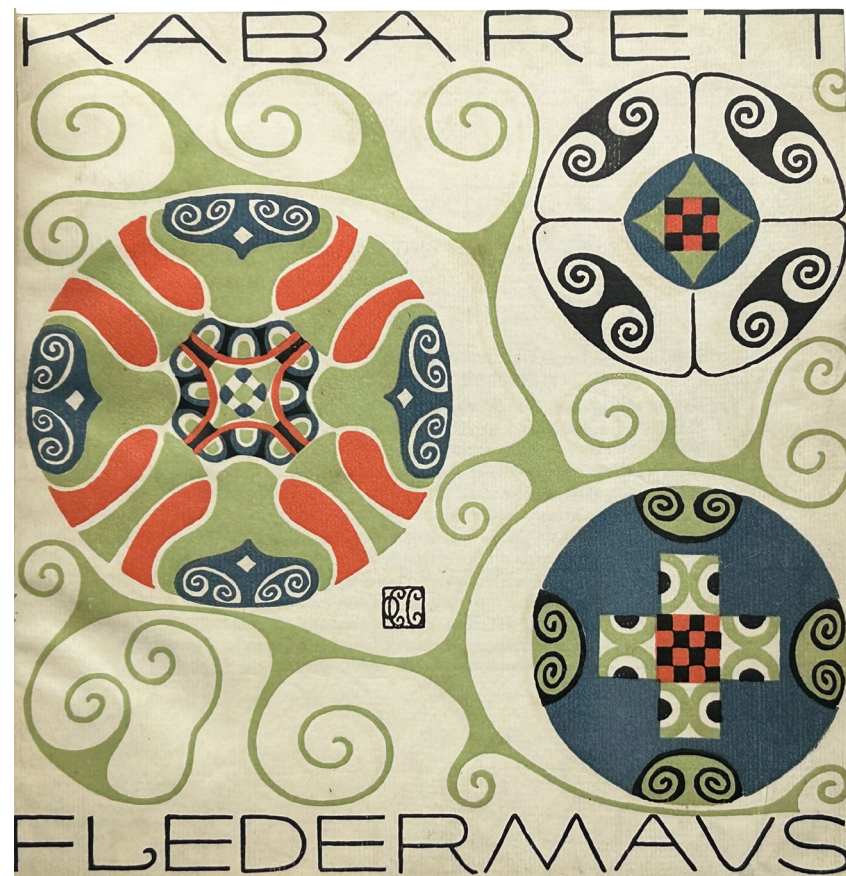
'The program [sic] for the first season of the Cabaret Fledermaus in Vienna provides a permanent record of the nightclub's ephemeral entertainments. In October 1907, the Wiener Werkstätte, a cooperative of architects, artists, and designers as well as the preeminent producer of luxury goods and furnishings in the city, opened the nightspot and performing arts space. As recorded in the program, this mix of high and low culture included a shadow play by the young Expressionist Oskar Kokoschka, music and dance

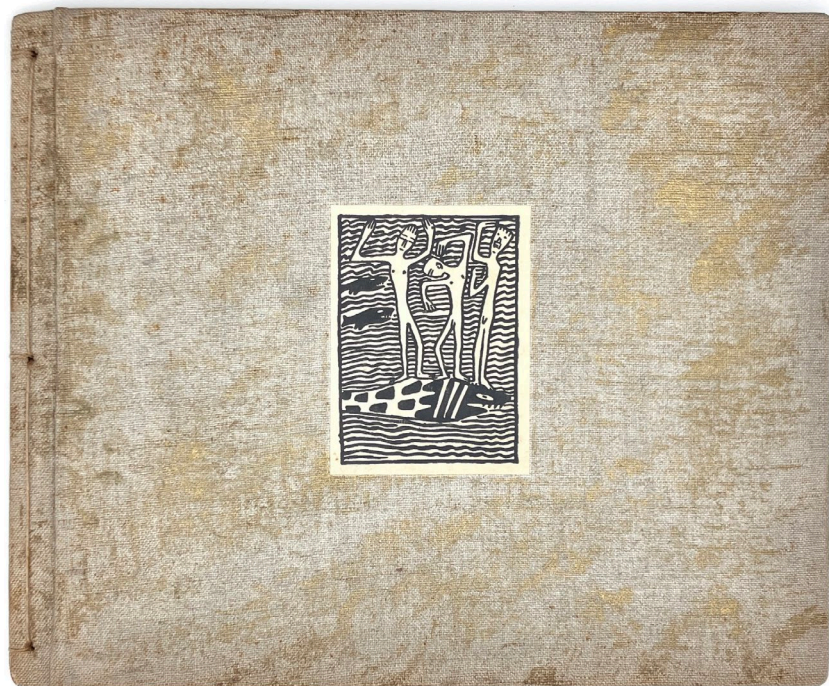
performances, and a parody of a mythological love story ... Designed by Carl Otto Czeschka, this program exemplifies the then-current idea of the Gesamtkunstwerk ... The book's square format, Vienna's favorite symbol of modernity, mirrored the dominant decorative motif throughout the cabaret, while Czeschka's playful marginal decorations suggested the increasingly ornamental style that took hold at the Werkstätte at this time. The flat, stylized patterning of the four illustrations contributed by Oskar Kokoschka, Berthold Löffler, and Fritz Zeymer show the widespread influence of folk sources and the rejection of traditional academic standards in modern Viennese art.' (Heather Hess on the first programme).

[see The Turn of a Century 128; see Heather Hess' 'German Expressionism: Works from the Collection', MOMA, 2011].

Our thanks to Karsten Heider and Christian Hesse for their help in the attribution of the binding.

£24,000





**First edition, first issue (with the black lithograph label and gold paint splatter) of Kokoschka's colourful masterpiece.**

**3. KOKOSCHKA, Oskar. Die Träumenden Knaben. Wien. Berger und Chlawa fur die Wiener Werstätte. 1908.**

*Oblong 4to. (244 x 298 mm). [10 leaves]. Illustrated with 10 original lithographs by Oskar Kokoschka, 8 in colour, all printed recto only (the label for the cover is also an original lithograph). Original publisher's cloth with pasted on label with lithograph by Kokoschka in black and gold paint splatter.*

From the proposed edition limited to 500 copies - many fewer copies were issued.

Oskar Kokoschka's 'Die Träumenden Knaben' (The Dreaming Youths) features Kokoschka's own original lithographs to illustrate his text. The illustrations, with their bold, flat colour mark the border of Jugendstil and Expressionism while his flowing, symbolist verse is far from the childrens' story for which he was commissioned. This example is from the rare first edition published by the Wiener Werkstatte who had commissioned the book before the sheets were sold off to Kurt Wolff and reissued with a different binding in 1917.

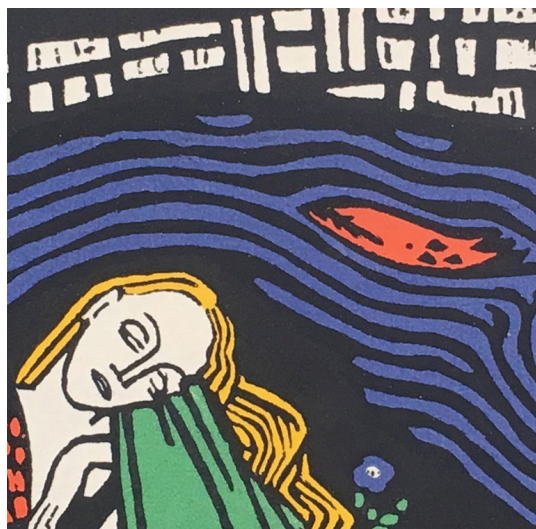
'In this, his [Kokoschka's] first graphic work, the decorative influence of the Jugendstil and folk art is apparent. The Wiener Werkstätte had commissioned him to write and illustrate a book for children and Die Traeumenden Knaben was shown in the 1908 Kunstschau, where Kokoschka's work was exhibited for the first time. Only a handful of copies was sold at that time and the book was reissued in 1917 by Kurt Wolff.' (The Artist and the Book).

'In the work Kokoschka seeks to follow the dreams of a young adolescent boy, the strong colours of the lithographs providing an exotic landscape to support the text. In his autobiography, the artist states his intention to have been to create a 'picture poem'. The work is dedicated to Gustav Klimt, who had left the Vienna Secession in 1905 and whose work was a powerful influence on Kokoschka at the time.' (From Manet to Hockney).

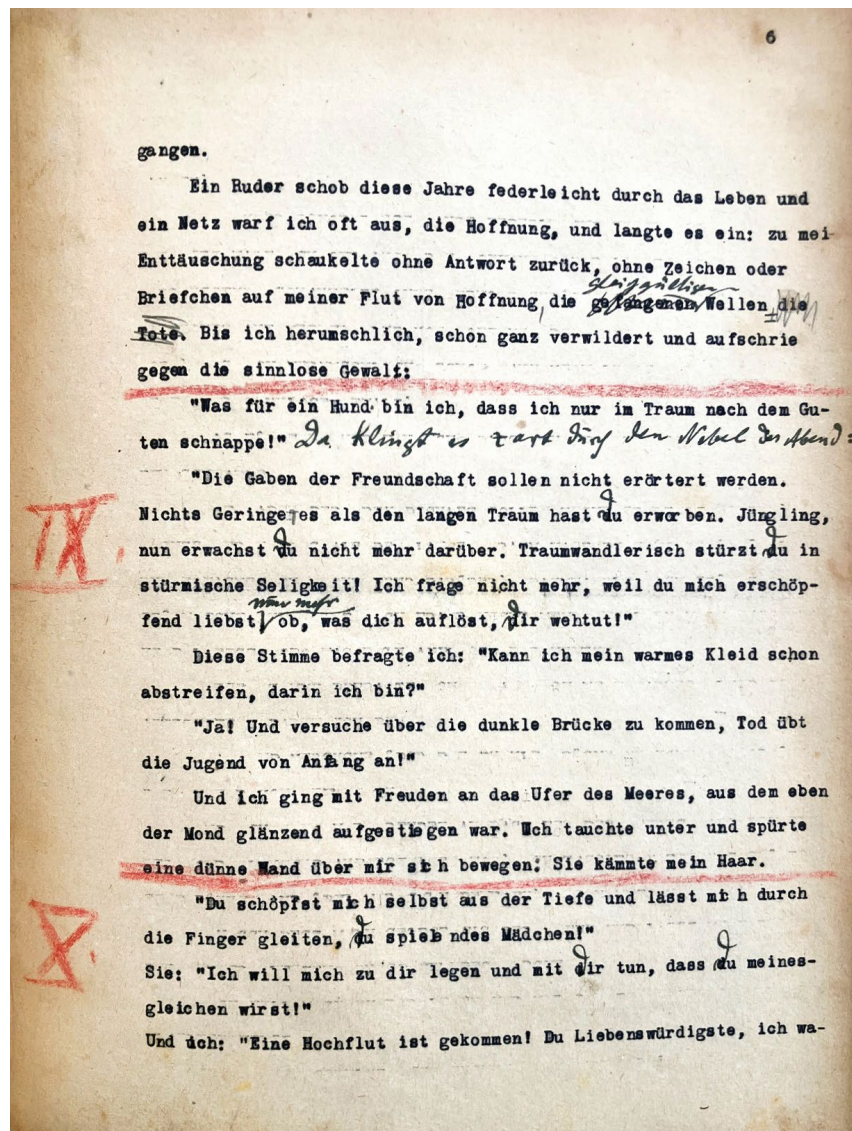
'Ausgabe 1908: Die Blätter sind albumartig gebunden. Der Leinenüberzug der Einbanddecke its mit Goldfäden durchwirkt.' (Wingler / Welz).

[Wingler / Welz 22 - 29; The Artist and the Book 147; From Manet to Hockney 24].

£40,000



A detail:



An original corrected typescript by Oscar Kokoschka for *Der Gefesselte Columbus*, the continuation of *Die Träumenden Knaben*.

4. KOKOSCHKA. 'Der Gefesselte Columbus' fortsetzung der 'Träumenden Knaben'. (n.p). 1907.

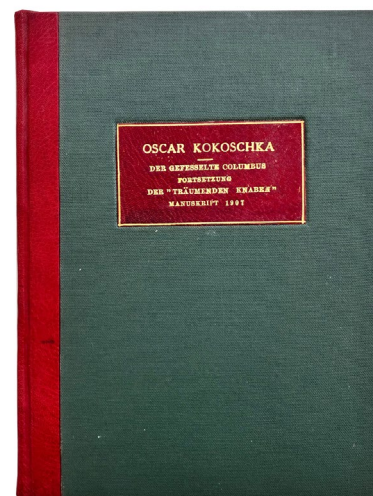
4to. 220 x 290 mm. 7 leaves.  
Later half-morocco binding;  
titles in gilt to red morocco  
label, centre board.

The typescript has been bound with a hand written pencil dedication from Kokoschka to the previous owner, signed and dated in 1969. Also bound in is the catalogue page from the Hauswedell auction when it was bought in November 1968.

With many ink corrections including the manuscript change of title from 'Des Bewusstsein der Gesichte' to 'Der Gefesselte Columbus' above the typed title 'Fortsetzung de Träumenden Knaben'. The text is divided into 12 chapters with red crayon. There are extensive ink amendments and additions in the hand of Kokoschka.

This text, 'Der Gefessalte Columbus', charting the untamed world of women, from 1907 was not published until 1921 by which time Kokoschka had executed a series of lithographs under the same name dedicated to his love of Alma Mahler. These lithographs were executed in early 1914 and were first published seperately by Gurlitt in 1916.

£15,000



**The iconic ladies' program for the 1909 Ball der Stadt.**

5. **GEYLING., Remigius. Ball der Stadt, Wien 1909. Den Damen Wiens gewidmet vom Ballkomitee der Stadt Wien. Vienna. Wilhelm Melzer. 1909.**

*Square 8vo. 12 colour lithographs by Geyling. Bound in original decorated leather with gold, red and black armorial stamping.*

For the 1909 Ball der Stadt, the ball committee commissioned Remigius Geyling and Wilhelm Melzer to design a program as a ladies' souvenir.

The Ball was held to commemorate the second conquest of Vienna by Napoleon and showing an illustrated score by Haydn and commemorating events in Vienna during the Napoleonic War of 1809.

£750



**The édition de tête of Pascin's first illustrated book with an original drawing.**

6. **PASCIN, Jules (Julius Pincas). Heine, Henri. Aus den Memoiren de Herr von Schnabelewopsky. Berlin. Verlag bei Paul Cassirer / PAN-PRESSE. 1910.**

*4to. (312 x 242 mm). [52 leaves; pp. 83, (1)]. Leaf with title with lithograph vignette by Pascin recto, justification verso and Heine's text illustrated with 35 lithographs by Pascin, of which 9 are signed in pencil and 6 are coloured by hand (one double page), final leaf with list of the illustrations recto. Original publisher's full vellum, front cover with lithograph by Pascin with additional colouring by hand, title to spine in black, t.e.g.*

From the edition limited to 310 copies, with this one of 60 from the édition de tête on Kaiserliches Japan, signed by Pascin pencil to the justification; Pascin has signed 9 of the lithographs in pencil and 6 feature additional colouring by hand.

The original drawing by Pascin, on a sheet of smooth laid paper without watermark (196 x 196 mm), is for the second illustration in the book, that on page 10. The drawing, as per the illustration, within a drawn frame is slightly larger than the lithograph version (the drawn frame is 178 x 178 mm while the printed version is 146 x 146 mm) and, in addition, also features (at upper right) a tiny remarque in watercolour: the head of a mouse peeking out of a hole to observe the events of the drawing.

'Pascin's first book illustrations. The deceptive simplicity of his drawing, recalling German illustration of a hundred years earlier, gives the plates a mock innocence.' (The Artist and the Book).

[The Artist and the Book 219].

£7,250





**The deluxe edition designed by Josef Hoffmann bound in full morocco with extensive and elaborate gilt decoration.**

**7. WIENER WERKSTATTE. Almanach der Wiener Werkstätte. Vienna. Verlag Bruder Rosenbaum. (1911).**

*12mo. (164 x 138 mm). [78 leaves including initial and terminal blanks; pp. (ii), 126]. Printed title with publisher's vignette, 'Inhalt' verso, list of illustrators with printer's credits verso and text by various authors illustrated with 12 hors-texte plates each recto on glossy paper, text and plates each with decorative frame of a green rule joining black points, page numbers circled with matching decor. Original publisher's full biscuit morocco by Josef Hoffmann, front and rear boards with an elaborate overall stamped gilt Wiener Werkstätte design, title 'ALMANACH' to spine, gilt glazed endpapers, black and white silk placemaker, a.e.g., later cream cloth box with leather label with gilt title to spine.*

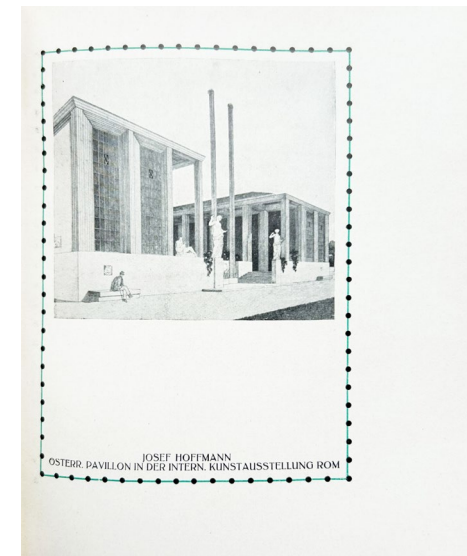
This deluxe binding differs from the normal edition as it is bound in full morocco rather than in cloth, features matching decoration but stamped gilt rather than printed and stamped; the endpapers are bright gold rather than the coloured paper for the normal edition.

The book was completely designed and laid out by Josef Hoffmann.

With illustrations by Josef Hoffmann, Klimt, Mestrovic, Czeschka, Moser, Josef von Diveky, Moritz Jung, Kokoschka, Josef Schwetz, Löffler, Paris V. Outersloh.

The literary editor was Max Mell with contributions by Rainer Maria Rilke, Hugo von Hofmannsthal and Peter Altenberg.

£3,000







**First edition of this superb Dada collaboration and Tzara's second collection.**

**8. ARP, Hans. Tzara, Tristan. Vingt-Cinq Poèmes. Dix gravures sur bois de Hans Arp. Zurich. Collection Dada. 1918.**

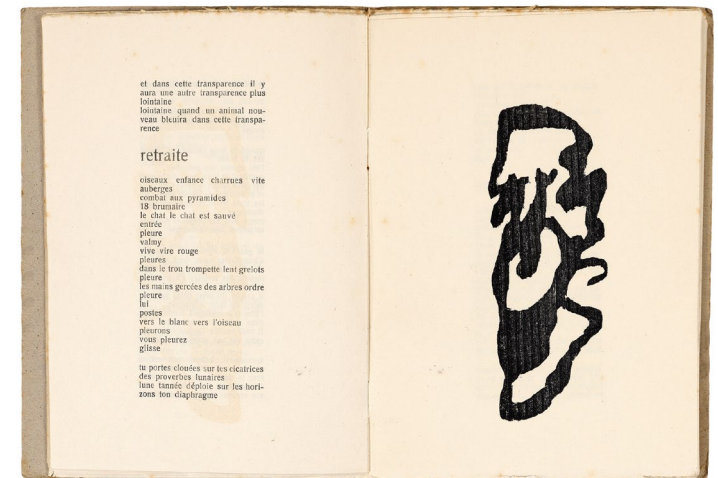
*8vo. (205 x 146 mm). [26 unnumbered leaves]. Leaf with title and woodcut vignette by Arp recto, leaf with presentation recto and Tzara's verse verso, 15 leaves with Tzara's 25 verses recto and verso and eight original woodcuts by Arp, each recto only, final leaf with justification / colophon and woodcut vignette by Arp verso; printed text in French lowercase throughout. Original card wrappers with pasted-down title label with titles in black and original woodcut by Arp, later morocco-backed chemise and slipcase.*

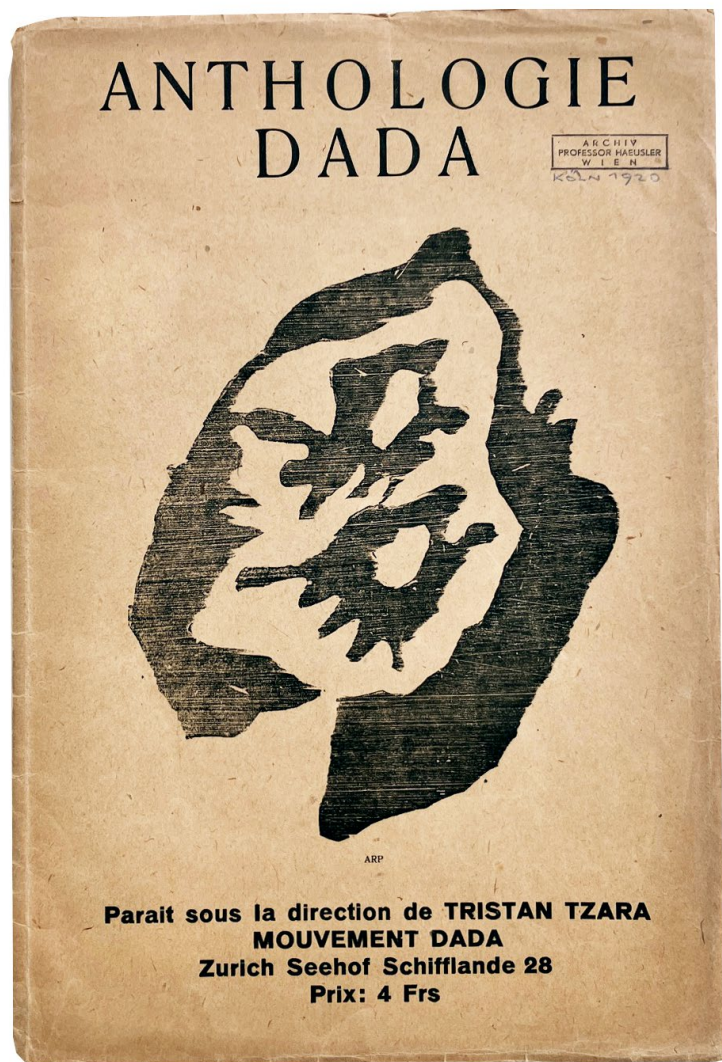
A fine copy, completely unsophisticated, and with a presentation in ink: 'hommage / Tristan Tzara / Zurich / Hôtel Seehof Schifflande'.

The work is Tzara's second published collection of poetic experiments. *Vingt-cinq Poèmes* is unquestionably one of the book highlights of the heroic period of the Dada movement, as founded in Zurich (1916).

'An important document of the Dada movement by two of its founders. The non-objective woodcuts are similar to Arp's wooden reliefs and collages at this time and their free form is expressive of the automatic quality valued by the Dadaists.' (The Artist and the Book).

£12,500





Original edition of this rare and celebrated number of *Dada* magazine, the last issue to be published in Zurich.

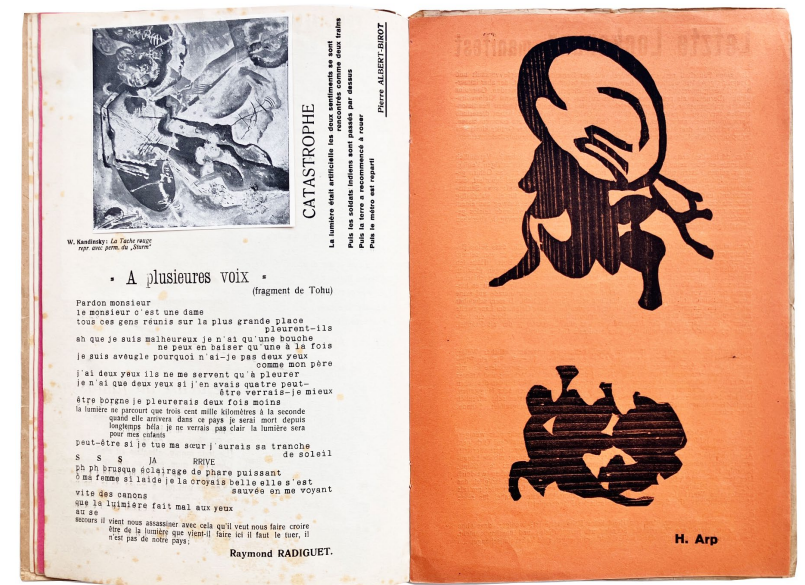
9. DADA. Dada 4 - 5. Anthologie Dada. Zurich. 15 mai 1919. Zurich. 15 mai 1919.

[PROVENANCE: With the stamp of Professor Haeusler, Archiv, Wien].

4to. (280 x 190 mm), pp. 32. Illustrated with tipped-in reproductions and original woodcuts, printed on various coloured paper stock. Illustrations by Arp, Hausmann, Janco & Richter, including 2 lithographs by Eggeling. Texts by Arp, Breton, Picabia, Richter, Serner, Tzara. Original publisher's printed wrappers with woodcuts by Arp (front) and Janco (rear wrapper).

Directed by Tzara and produced as a bilingual issue (French and German) the issue reunited Paris, Zurich and Berlin Dada, with contributions by Huelsenbeck, Richter, Hausmann, Arp, Picabia, Aragon, Breton, Radiguet, Cocteau, Soupault, Albert-Birot, Hardekopf, Serner, Ribemont-Dessaigne, etc.

£6,000



**Richard Huelsenbeck's *En avant dada*, his history of the beginnings of dada.**

**10. HUELSENBECK, Richard. En avant dada. Die Geschichte des Dadaismus. Hannover. Paul Steegemann Verlag 1920.**

8vo. (235 x 154 mm), pp. 44, (4). Original publisher's cream printed wrappers with titles and typography in red.

Huelsenbeck took a prominent part in the foundation of the Zürich and Berlin dada movements. He had been an Expressionist poet and writer but a visit to Zürich in February 1916 and contact with the 'Cabaret Voltaire' caused a change in his outlook. He returned to Berlin in January, 1917, initiating the dada group there. Huelsenbeck edited the 'Dada Almanac' in Berlin in 1920 and wrote this legendary work, 'En Avant Dada', a history of dadaism, in the same year.

[see Ades pp. 80 - 81].

£1,200



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

**11. 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 Vorzusausgabe' (all published by Paul Steegemann), rear wrapper with printer's credit and additional half of pasted on 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.

'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: ANTI-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].

£12,500





**Hannah Höch's copy of her dada colleague Kurt Schwitters' collection of typographic sound poems.**

12. (HOCH, Hannah). Schwitters, Kurt. *elementar. Die Blume Anna / Die Neue Anna Blume / eine Gedichtsammlung / aus den Jahren 1918-1922. Einbecker Politur Ausgabe von Kurt Merz Schwitters. Berlin. Verlag Der Sturm. 1922.*

8vo. (230 x 156 mm). [16 leaves; pp. (iii), 32. Leaf with title, copyright verso, leaf with quotations, leaf with Schwitters' 'Einleitung / Tran Nr 26 / An alle Kritiker' and Schwitters' verse each poem separated by double black rules, final leaf with 'Gesetztes Bildgedicht' recto and list of publications by Schwitters verso. Original publisher's green printed paper wrappers with titles and illustration to front cover in black wrappers.

The front inner wrapper features Hoch's circular estate stamp with the text 'HANNAH HOCH / ROSSNER-HOCH / NACHLASS / SAMMLUNG'.

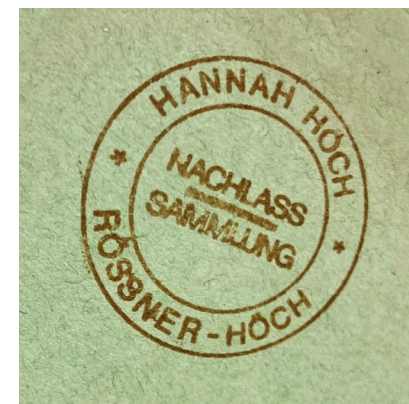
The extraordinary success of 'Anna Blume' (1919) caused two further collections of poetry and prose by Schwitters to imitate it in their title, the present work and 'Memorien Anna Blumes in Bleie' (also 1922).

'Die Blume Anna' contains some of the earliest manifestations of Schwitters's Dada sound-poems. The poem that forms the conclusion, a typographical picture-poem entitled 'Gesetztes Bildgedicht', is addressed more to the eye than to the ear - shaped optically as well as phonetically.

'The copious adventures of Anna Blume ... made their first appearance in 1919 ... and soon became a succes de scandale ... 'My Anna Blume went from triumph to triumph', Schwitters later gloated, 'People condemned me and kept out of my way.'" (Ex-Libris 15).

A few small stains to the spine, two small areas of rubbing to the rear wrapper and some very slight toning to the text leaves and edges of the front wrapper but an excellent fresh copy in the unfaded pale green wrappers.

£1,750



## Kurt Schwitters' *MERZ 4: BANALITÄTEN*.

13. **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.*

*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].

£5,500



## Gerhard Marcks' scarce Nordic-inspired Bauhaus portfolio.

14. **MARCKS, Gerhard. *Das Wielandslied der Aelteren Edda*. Munchen-Weimar. Bauhaus-Verlag. 1923.**

*Small folio. (356 x 295 mm). [Bifolium + ten leaves of woodcuts]. Bifolium with printed title, list of plates and verse and 10 original woodcuts by Gerhard Marcks, each mounted to a larger sheet of card as issued and initialled and dated in pencil; the colophon is pasted to the interior of the portfolio. Loose as issued in publisher's vellum-backed patterned paper board portfolio with printed titles to front cover in black.*

From the edition limited to 110 numbered copies, with each print initialled, dated and numbered by Marcks in pencil.

It wasn't until after World War I that Marcks' initial interest in classicism gave way to the influence of Expressionism and of the Sturm artists, as part of a search for a new spirituality. Maintaining this sense of spirituality in his work, Marcks was to establish, in 1919, under the guidance of Walter Gropius, the Bauhaus ceramics workshop in the village of Dornburg near Weimar. With his students he set out to create a Bauhaus ceramics ethic of simplicity and honesty of design as determined by the materials used and the function of the object. In stylistic terms he combined geometry with a local pottery tradition.

This sense of simplicity of spirit and design, and the feeling of local tradition manifests itself through Marcks' *Wielandslied* series of prints produced by the Bauhaus Verlag (it was Lyonel Feininger who first inspired Marcks to make woodcuts of simple rural genre themes). These series of 10 woodcuts combine the native German tradition of the simple woodcut, so popular in the early years of Bauhaus, with modern expressionistic tendencies, with the artists' combination of flat surface imagery and dramatic perspective.

Marcks was to leave the Bauhaus in 1925 in protest at Moholy-Nagy's principle of 'Art and technology - a new unity', which became one of the organising policies of the Bauhaus.

£7,500



**First edition of Arp's poems.**

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

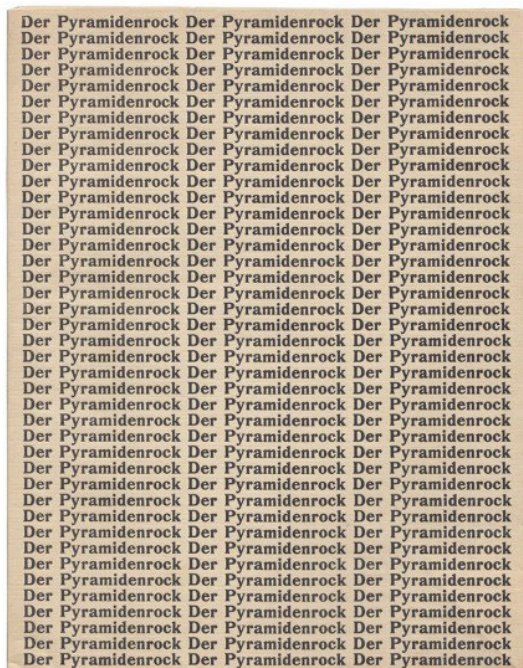
*4to. (252 x 196 mm). [36 leaves; pp. 70]. Title, leaf with monochrome portrait frontispiece of Arp by Modigliani recto and Arp's verse recto and verso, final two leaves with 'Inhalt'. Original publisher's printed wrappers with the repetitive motif of 'Der Pyramidenrock' printed across the front and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

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].

£3,000



**An exceptional series of late Expressionist architectural woodcuts inspired by the cathedral.**

16. **THALMANN, Max. Der Dom. Zehn Holzschnitte von Max Thalmann. Geleitwort von G[ustav]. F[riedrich]. Hartlaub. Jena. Eugen Diederichs Verlag. (1924).**

*Large folio. (685 x 506 mm). Woodcut title, justification verso and 10 original monochrome woodcuts by Max Thalmann, each initialled in the plate and each signed in pencil at lower right, together with the bifolium with Hartlaub's text ('Zum Geleit') printed in red and black. Sheet size: 678 x 494 mm (plates); 390 x 288 mm (text). Loose as issued in original publisher's vellum-backed blue cloth portfolio with flaps, vignette title gilt to front cover and original brown paper jacket with woodcut vignette and title to front cover (jacket with some small nicks and short tears to edges, bump with minor loss to portfolio edge).*

From the edition limited to 300 numbered copies, with this one of the first 50 with each of the woodcuts signed in pencil by Thalmann.

Max Thalmann (1890 - 1944) was an illustrator, book designer and innovative printmaker who studied at the Weimar School of Applied Arts under Henry van de Velde and Otto Dorfner. Thalmann was excused military service for health reasons and was, therefore, able to continue his artistic studies at the Royal Academy of Graphic and Printing Arts at Leipzig, for a further period as van de Velde's assistant and under Walter Klemm at Weimar, before he moved to the Bauhaus. He worked for the Bruno Wollbrück Verlag as a book designer and illustrator and began to exhibit his own compositions in Weimar.

Between 1921 and 1925, Thalmann produced a series of astonishing woodcut portfolios: 'Passion' in 1921, 'Der Dom' in 1923 / 1924 and the two America-inspired portfolios produced after his life-changing visit in the winter of 1923, 'Rhythmus der neuen Welt' and 'Amerika im Holzschnitt' (both issued in 1925). These works were exhibited extensively as part of the 'Neue Sachlichkeit' (New Objectivity) in Prague, Vienna and Paris and Thalmann appeared to be on the verge of a successful artistic career. A mysterious existential crisis altered Thalmann's ambitions and he retreated from art, spending the remainder of his career until his death designing books for the Eugen Diederichs Verlag in Jena.

[Henkel 16; see 'Max Thalmann Graphiker und Buchkünstler' by Jens Henkel, edition burgart, 2011; see Thieme / Becker XXXII, 580].

£8,500





W.K.  
*Wassily Kandinsky*



W.K.  
*Wassily Kandinsky*



**The commemorative album published on the twenty-fifth anniversary of the Wiener Werkstätte.**

**17. WIENER WERKSTATTE. Die Wiener Werkstätte 1903 - 1928. Modernes Kunstgewerbe und sein Weg. Vienna. Krystall-Verlag. 1929.**

*Square 8vo. (230 x 220 mm). pp. 73. Profusely illustrated in colour and monochrome throughout. Original papier mache binding printed in orange and black designed by Vally Wieselthier and Gudrun Baudisch, some wear to covers but overall a good copy.*

Documenting each facet of Wiener Werkstätte production and illustrating the work of Hoffmann, Peche, Zimpel, Singer, Moser, Snischek, Czeschka, Wimmer, Likarz, Rix, Flogel, Wieselthier and others.

The album is also a tour de force of design with its stylish and original mise-en-page, end papers designed by Hoffman and the extraordinary papier mache binding designed by Vally Wieselthier and Gudrun Baudisch.

Text and captions in German, English and French.

£4,000





**Hannah Hoch's copy of this rare architectural catalogue illustrating work by Oud, Stam, Werner Moser and others.**

**18. (HOCH Hannah). Catalogus Internationale Architectuur Tentoonstelling. Rotterdam. Vereeniging "Opbouw". (1928).**

8vo. (145 x 222 mm). pp 36. Richly illustrated with monochrome reproduction photographs and architectural plans. Original publisher's stapled wrappers with printed design by Paul Schuitema.

The front inner wrapper features Hoch's circular estate stamp with the text 'HANNAH HOCH / ROSSNER-HOCH / NACHLASS / SAMMLUNG'.

'Comprising a collection of photographs and drawings by the most famous architects of Europe, brought together by the German Werkbund. The exhibition has already been shown in Stuttgart, Zurich and Basel and will be shown in Berlin, Prague and other cities in the coming months. The exhibition, which travels around under the title 'Neues Bauen' was organised here in the country by the Vereeniging 'Opbouw.' (translated from title page).

Typography and original wrappers designed by Paul Schuitema.

The front wrapper has drawn annotations in red crayon to the title (blocking in 'T', 'O' and 'U' of 'Catalogus'). Minor annotations in pencil (Hoch's handwriting) to rear wrapper.



£3,000

**Hannah Höch's copy of the scarce catalogue.**

**19. (HOCH, Hannah). Fotomontage. Ausstellung im Lichthof des Ehemaligen Kunstgewerbemuseums. Berlin. Staatliche Museen / Staatliche Kunstbibliothek. 1931.**

8vo. (208 x 148 mm). pp. (28). Five leaves with 'vorwort' by Curt Glaser, Cesar Domela-Nieuwenhuis' 'fotomontage', Gustav Kluzis' 'foromontage in der ussr' and 'verzeichnis der aussteller', followed by 19 monochrome reproductions of montages (see below); printed text in German in lowercase throughout. Original publisher's printed stapled pictorial wrappers, front cover with printed titles and photomontage illustration, advertisements for other publications to rear.

Höch has signed the front wrapper at upper right 'Höch' in pencil and the first leaf features Höch's circular estate stamp with the text 'HANNAH HOCH / ROSSNER-HOCH / NACHLASS / SAMMLUNG' at lower left.

This ground-breaking and influential exhibition organised by César Domela-Nieuwenhuis under the aegis of the Kunstbibliothek and held in the atrium of the former Kunstgewerbemuseums, was the fourth important exhibition of 'New Photography' and the first to be held in Berlin (the others were Stuttgart's 1929 'Film und Foto', Munich's 1930 'Das Lichtbild' and Basel's 1931 'Die Neue Fotografie'). The catalogue features an introduction by Curt Glaser, the essays 'Fotomontage' by César Domela-Nieuwenhuis and 'Fotomonage in de USSR' by Gustav Kluzis (Klutsis or Klucis) and full-page photomontage illustrations by Raoul Haußmann (two), 'Hannah Höch ('liebe im busch'), Vordemberge-Gildewart ('freie fotomontage'), Piet Zwart ('katalogseite'), Herbert Bayer ('inserat'), Lazlo Moholy-Nagy ('buchumschlag'), Jan Tschichold ('plakat'), Gustav Kluzis ('buchumschlag'), Alexander Rodchenko ('umschläge der zeitschrift 'däsch') and others. The modernist text is in lowercase throughout and the rear wrapper features advertisements for seminal publications such as Werner Gräff's 'Es Komme der Neue Fotograf!', Albert Renger-Patzsch's 'Eisen und Stadt' and Helmar Lerski's 'Köpfe des Alltags'.

The wrappers of the present copy are in good condition given the age and fragility of the publication. Minor annotation in red and blue surrounding '1931' to the printed titles.

£4,500



19.



19a.



**The édition de tête of the first edition of René Char's *Le Marteau sans Maître* with Wassily Kandinsky's original dry point engraving, here signed in pencil, unsophisticated in the original wrappers and with the very scarce original bandeau.**

**20. KANDINSKY, Wassily. Char, René. *Le Marteau sans Maître*. Paris. Editions Surréalistes. 1934.**

*8vo. pp. 142, (i). Leaf with half-title recto and 'Du Même Auteur' verso, leaf with Kandinsky's dry point engraving as frontispiece verso, printed title in red and black with copyright verso, Char's verse, two leaves with 'Table' and final leaf with justification and achevé d'imprimer recto. Original publisher's printed wrappers with titles to front cover in black and red and original bandeau with printed text in black.*

From the édition de tête limited to 20 numbered copies on papier de Hollande van Gelder with Kandinsky's original dry point engraving as frontispiece; only copies from the édition de tête were issued with the original engraving, which in this copy is - exceptionally - signed at lower right by Kandinsky in pencil.

This copy is complete with the very scarce original bandeau for the work with the printed quotation from Heraclitus of Ephesus: 'Il faut aussi se souvenir de celui qui oublie où mène le chemin.' (One must remember also the man who forgets which way the road leads).

Also included are the scarce subscription announcement printed on yellow paper and with a quotation from the Comte de Lautréamont and the 'vient de paraître' with a laudatory text by Tristan Tzara on white paper.

Kandinsky's untitled etching, issued in only 20 impressions, was followed by only two further etchings, those for 'La Main Passe' (1934) and 'Fraternity' (1939), before Kandinsky's death in 1944. Pablo Picasso was a profound admirer of Char and of the work, which collected all of Char's poems published after 1927, and submitted an etching for the second edition - printed in a very similar format to this edition - published again by José Corti's Editions Surréalistes, in 1945. A third illustrated edition was also published, illustrated by Joan Miró, in 1976. This first edition and in this issue of 20 copies with Kandinsky's etching is the rarest of the editions; Picasso's etching for the édition de tête was issued in 25 copies while the version with Miró's etchings was an edition of 215 copies, 50 with an additional suite.



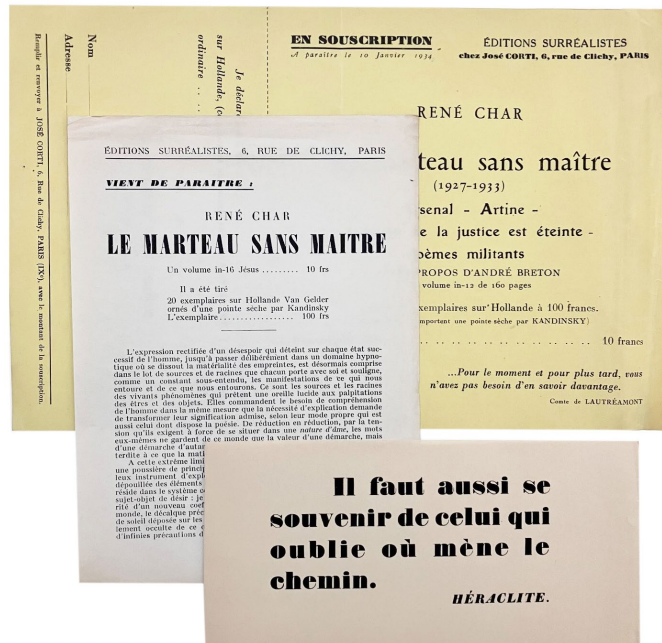
'Le Marteau sans Maître' includes 'Abondance Viendra', 'Poèmes Militants' (it appeared here for the first time), 'Arsenal' (corrected and with four new poems), 'Artine' and 'L'Action de la Justice est Eteinte'. As with many copies, this features manuscript corrections by Char in ink, here to page 92 and the poem 'L'Historienne'.

'Des trois éditions illustrées du 'Marteau sans Maître', celle-ci (la première) est la plus rare ... Dans une lettre à Char du 28.11.1933, Kandinsky accepte la demande de fournir une gravure pour son livre, bien qu'il ne connaisse pas l'auteur. Avec 'La Main Passe' de Tzara, c'est le seul ouvrage poétique illustré par Kandinsky [sic] ...'. (De Parallèlement à Chanson Complète).

'Auflage: 20 eigenhandig signierte Exemplare aud Van-Gelder-Butten ... Veröffentlicht in der Luxusausgabe von Rene Char, 'Le Marteau sans Maître', Paris, Editions Surréalistes, 1934.' (Roethel).

[Roethel 199; see 'De Parallèlement à Chanson Complète' pp. 357 - 364].

£30,000



Sims Reed Rare Books  
43a Duke Street St. James's  
London SW1Y 6DD



Sims Reed Rare Books  
43a Duke Street St. James's  
London SW1Y 6DD

*info@simsreed.com*  
+44 (0) 20 7930 5566