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AUTUMN NEW ARRIVALS NOVEMBER, 2006

The books on the short list below include interesting works by Walter Benjamin, John Cage, Marcel Duchamp, John Heartfield, Alexandre Noll, Dieter Rot, Ladislav Sutnar, and others as well as books on subjects including Black Mountain College, Gastronomy, Conceptual Art, and religio-psychological cults. Terms are at the bottom. Thanks for looking.

1. Alechinsky, Pierre. *Pierre Alechinsky, Ideotracés*. Paris: Editions Denoel, 1966. Quarto, 6 pages, plus 85 plates. First edition, one of 3000 copies from a total of 3100 copies. With an introductory essay by the artist. Slight offset to one page from original printed prospectus for the book laid-in, otherwise a near fine copy in publisher's brown linen. In a lightly edge soiled dust jacket. *This copy inscribed at the head of the essay to gallery owner Xavier Fourcade, "a Xavier, enfin! l'ami, Pierre."* \$350.00
2. Arbus, Diane. *Diane Arbus. An Aperture Monograph*. Millerton, NY: Aperture, (1972). Quarto, unpaginated. First edition, wrapped issue, (with the photo "Two Girls in Identical Raincoats" which was suppressed in subsequent issues). Published in conjunction with a retrospective at MOMA. A bit of creasing to the wrapper's spine, otherwise a very good copy, clean and sharp. \$350.00
3. Auerbach, Erich. *Mimesis: Dargestellte Wirklichkeit in der Abendländischen Literatur*. Bern: A. Francke AG. Verlag, (1946). Octavo, 503 pages. First edition. Some moderate foxing to endpapers and text block edges, and a bit of light foxing internally, otherwise a very good copy in green cloth in a soiled and edgeworn, but substantially complete dust jacket. \$250.00
4. (Benjamin, Walter) Proust, Marcel. *Die Herzogin von Guermantes*. Munich: R. Piper, 1930. Two volumes, octavo, 452 & 398 pages. First edition of Walter Benjamin's German translation of the second volume of Proust's magnificent *A la recherche du temps perdu*. Benjamin translated only this volume of the work. His sensitivity to the life of the France, particularly of Paris, that the present work depicts, renders it one of the great works of translation in the 20th Century. Previous owner's scribbles to end papers, some soiling to cloth, otherwise both volumes very good. \$500.00
5. Berenson, B(ernard). *Les Peintres Italiens de la Renaissance*. Paris: J. Schiffrin / La Pleiade, 1926. Four volumes, all small octavos, 98, 144, 147 & 198 pages respectively. First editions in French, of Berenson's masterly studies of Italian painters of the Renaissance, with volumes on Venice, Florence, Central Italy and Northern Italy. This set *hors commerce*, and *initialed by the publisher, Jacques Schiffrin on the colophon*. A few dog-eared pages toward the front of Volume II, otherwise all volumes very good in publisher's printed wrappers. All volumes contained in a slightly worn slipcase with chemise, stamped by binder E. Schifferson. \$450.00
6. (Black Mountain College) Albers, Josef. *Modern Education Can Be Realistic*. (Black Mountain, NC): Black Mountain College, [c. 1943]. Original handmade prospectus. Nine mounted original photographs. [ii] + 53 original typewritten pages, 27.8 x 21.7 cm, mounted on folio sheets of construction paper, 39.5 x 29.8 cm. All saddle-stitched in blue paper folder with label designed by Josef Albers mounted on front cover (label is target design in white on dark blue with "Black Mountain

College Black Mountain, N.C." around outer ring). The prospectus is contained in a pair of worn thick green boards bound with two ribbons. "Black Mountain" written in pencil on the front cover. An extensive document about the college, apparently prepared to raise funds. The photographs show the environs of the college, activities, faculty, and so forth. The text deals with the college's ideals, purposes, activities, and budget. Several of the mounted texts are 2-6 leaves stapled together and mounted as a single numbered page on the large sheets. Rare documentation of the workings and philosophy of the experimental educational institution. \$7500.00

7. sold

8. (Black Mountain College) Oppenheimer, Joel. *Four Poems to Spring*. Black Mountain (N.C.): Black Mountain College, 1951. Small octavo, 8 pages. First edition of this first book by Oppenheimer, entirely printed by the author while he was a student at Black Mountain College, studying with Charles Olson. In the same year, Oppenheimer published his broadside, 'The Dancer'. Light sunning mark on back panel of publisher's printed wrappers, otherwise a fine, uncut copy. Scarce. \$900.00

with an original watercolor study for the cover

9. (Black Mountain College) Olson, Charles. *This. Black Mountain Broadside No. 1*. Black Mountain, N.C.: Black Mountain College Graphic Workshop, 1952. Folio, folded in quarters as issued. First edition. Designed by Nicola Cernovich. A large, attractive broadside produced at the influential, avant-garde Southern college at the time Olson was teaching there. A fine copy of this fragile broadside, signed and titled by Olson in a thick black marker. With: an original painting, watercolor and gold ink (21.5x35cm), by Nick Cernovich. The painting was a study for the cover artwork for *This*. The mandala-like figure is executed in blue, white and pink watercolor with heavily laid-on gold paint. The work is backed with a single page typed page, labeled "page 10" from an unknown drama. There is some creasing at the edges of the work, otherwise in very good condition. \$3500.00

the dedication copy

10. Billy, A(ndre). *Scene de la Vie Litteraire a Paris*. Paris: La Renaissance du Livre, 1918. Small octavo, 246 pages. First edition. An eyewitness account by a member of the inner circle of French literary and artistic scene, well-known as a biographer of Apollinaire and Colette. Age darkening to text block, and a small edge stain to a few pages in the front of the volume. Bound in brown, orange and gold decorative paper over boards with a gold stamped spine label. With front, back and spine panels of the original wrappers bound in. *This is the dedication copy, inscribed on the dedication page to Louis Faure-Favier, "a ma chere Louis, avec toute [illegible], Andre."* \$350.00
11. Breton, Andre. *Young Cherry Trees Secured Against Hares / Jeunes Cerisiers Garantis Contre les Lievres. Translations by Edouard Roditi, Drawings by Arshile Gorky*. Ann Arbor: The University of Michigan Press, 1969. Octavo, unpaginated. Originally published in 1949 in a limited edition, and here a first edition of the Ann Arbor Paperbacks publication. Unfortunately, this edition does not reproduce the original Marcel Duchamp cover design, but instead sports a new one by Quentin Fiore. The two reproductions of line drawings by Arshile Gorky are present. Light stain to rear panel of publisher's wrappers, otherwise a very good copy printed throughout on pale blue paper. \$50.00

Cage on Olson and Buckminster Fuller

12. Cage, John. *One page Typed Letter Signed, dated Feb. 9, 1972*. New York: 1972. One page typed letter, signed (26 lines), dated Feb. 9, 1972 and sent from Cage's Bank Street, New York basement apartment. The letter is addressed to Jerry Novesky, and is apparently a response to an inquiry of Novesky's regarding Cage's relationships with Charles Olson and Buckminster Fuller at Black Mountain College, and asking if Cage views his own method of working as "organic." Cage responds in some detail about the excitement of first working alongside Olson at Black Mountain, but then describes his shrinking contact with and interest in the poet. Cage also describes his initial concern for Fuller's reaction to his

use of chance operations, in contrast to the great designer's "comprehensive design science." In fine condition, with the original stamped mailing envelope. \$900.00

inscribed by the artist

13. Calder, Alexander. *Three Young Rats And Other Rhymes. Drawings by Alexander Calder*. New York: Curt Valentin, 1944. With an introduction by James Johnson Sweeney. Large quarto, 130 pages. First edition, one of 700 copies on Arnold Unbleached paper. Eighty-five drawings by Calder. Previous owner's inscription to half-title, bit of rubbing to edges and corners, otherwise very good in original illustrated yellow boards and cloth spine. In a good only dust jacket, worn, chipped and soiled. Boldly inscribed by Calder on the free front end paper, "2 (or 4), A Silver Anniversary, A. Calder," with flourishes to several letters. \$1500.00
14. Cassandre, A.M. *Color lithograph advertising card for Maison Prunier*. Paris: Maison Prunier, 1934. Color postcard-sized advertising piece, 3 x 5 inches. Original color lithograph, signed and dated in the image, of fish and a lobster above a white table clothed dining table. Printed on the recto in green and black with information about Maison Prunier in London and Paris. London phone number scratched out, with a new number stamped in blue, otherwise in fine condition. \$350.00
15. Char, Rene. *Poems (translated By Denis Devlin and Jackson Mathews)*. Roma: Botteghe Oscure, 1952. Octavo, 39 pages. First edition, one of 350 numbered copies. The first appearance of Rene Char's work in English. Some light discoloration to edges of wrappers, slight separation to panels of wrappers at extremities, otherwise a very good copy of a scarce publication. \$300.00
16. (Chagall, Marc) Marcel Arland, Lionello Venturi. *Derriere le Miroir 66-67-68. Paris, Chagall*. Paris: Derriere le Miroir (A. Maeght), 1954. Folio, unpaginated. First edition of this special triple issue of Derriere le Miroir, executed on the occasion of the Paris Exposition. With twelve pages of lithographs by Chagall, including one double page print and the front and rear of wrapper. With the essay, "Paris de Marc Chagall" by Lionello Venturi, and "Et la peinture... n'est plu rien d'autre qu'une facon d'aimer" by Marcel Arland. Many consider this to be the most important issue of DLM, and with the number and quality of the Chagall plates, it will remain the most sought after. In very good condition, with only very light abrasions to the fold of the wrapper, and some light offsetting from the prints to the text pages. Sold.
17. Claudel, Paul. *Ideogrammes Occidentaux*. Paris: August Blaizot, 1926. Thin quarto, 16 pages. First edition, one of 200 copies, of this separate book publication of this short text by Claudel, originally published in the periodical "Le Manuscrit Autographe" in 1926. Here the text is printed in autotype - a facsimile of the original manuscript. Very light foxing to a few edges, otherwise a fine copy in publisher's printed wrappers. Very scarce. \$1200.00
18. Clews, Henry (Musee Jacquemart-Andre). *Le Monde Etrange de Henry Clews. Exposition 15-30 Juin 1959*. Paris: Joseph Foret, 1959. Small octavo, unpaginated. First edition of this exhibition catalogue, apparently coordinated with the release of the deluxe monograph on Clews by the same name, published by Foret in an edition of 147 copies. Illustrated with a portrait of the artist, and a number of his works. With a short biography and an essay by Jean-Gabriel Domergue. Also includes a checklist and list of the artist's exhibitions. Clews was a true eccentric, a wealthy American industrialist who found himself a perch on the Mediterranean near Cannes, and fancied himself enough of a Don Quixote to call his manservant Sancho Panza. Clews' esoteric sculpture became his true life's work and earned him shows at Knoedler and Gimpel-Wildenstein. A fine example. Scarce. \$150.00
19. Dali, Salvador. *American Fabrics. Silk. Commemorative Issue. 1957*. (with original cover design by Dali). New York: American Fabrics Magazine, 1957. Folio. 102 pages. First edition of this commemorative special issue of American Fabrics Magazine on the occasion of the sixth silk conference in NYC. 18 essays on silk around the world, its history and some contemporary designers famous for their applications of silk, including Chanel and Lanvin. The thick, stiff card boards are illustrated with an original design by Dali (titled on the verso, and plain on the recto), picturing a female head wrapped

in silk and covered with attentive butterflies. Signed by Dali in the illustration. There is also an uncredited Andy Warhol illustration as part of a feature on Chanel. The drawing is a simple rebus, with a pointing hand and an eye, along with text. Warhol had formed the American Enterprise Arts, Inc in 1957 to handle the volume of commercial work he was receiving. It was also the year of publication of *Holy Cats*, and of his nose job. Very light soiling to some edges of the stuff wrappers, but the Dali design remains bright. Some creasing to a few interior pages, otherwise very good. \$600.00

20. (Duchamp, Marcel) Charles Henri Ford, editor. *View Magazine. Marcel Duchamp Number. Series V, no. 1*. New York: View Magazine, 1945. Large quarto, 54 pages. First edition of this special issue of the American Surrealist periodical *View*, dedicated to Marcel Duchamp. The first monograph on the works of Duchamp, with the first English translations of a number of important texts on Duchamp. One of three issues of *View* (along with the Tanguy and Ernst issues), which Andre Breton had a strong hand in compiling and editing. With contributions by Breton, Nicolas Calas, Gabrielle Buffet, Robert Desnos, Harriet and Sidney Janis and Frederick Kiesler. Heavily illustrated, and including the *Les Larves d'Imagie...* a die-cut triptych fold out depicting Duchamp in his studio, and in a different arrangement, *The Large Glass*. Some light wear to edges of original wrappers designed by Duchamp, still overall a very good copy. [Schwarz 508, Naumann 6.15]. Please note other issues of *View* are available. \$1200.00

signed by Duchamp and Hamilton

21. Duchamp, Marcel. *From the Green Box*. New Haven: Readymade Press, 1957. Octavo, unpaginated. First edition, one of 400 copies, signed by both Duchamp and George Heard Hamilton, who translated the text and gives an introduction. The first publication in English of a selection of 25 of Duchamp's *Notes from the Green Box*, relating to the conception of his large glass, *La Maree mise a nu*, familiarly known as *The Bride*. The sections were carefully chosen, but arranged in no particular order, reflecting their random appearance in the original green boxes. A very fine copy of the first book of the Readymade Press, which is scarce in itself, doubly so in that it is *signed by both the author and translator*. \$2750.00
22. (Ernst, Max). *Max Ernst. Oeuvres de 1919 a 1956*. Paris: Editions Cahiers d'Art, (1937). Folio, 120 pages. First edition of this wonderfully illustrated survey of Ernst's work to this point. With a full page portrait of the artist by Man Ray, one color plate, and a sepia toned tipped in illustration from Mr. Fork Miss Knife. With statements from L. Aragon, J. Bousquet, A. Breton, C. Cahun, J. de Bosschère, R. Desnos, P. Eluard, G. Hugnet, B. Péret, H. Read, G. Ribemont-Dessaignes, T. Tzara, J. Viot. A very important Ernst monograph. Some wear and closed tears to the wrappers with an original design by Ernst. Binding a bit shaken, but overall a near very good copy. \$500.00
23. (Fluxus) Hendricks, Geoffrey, Allan Kaprow, Carolee Schneemann, Al Hansen, Nam June Paik et al. *Manipulations*. New York: Judson Gallery, 1967. Medium-sized printed envelope, with 12 sections. First edition, an edition of 500, originally distributed free. Cover by Ralph Ortiz. Includes 12 colorful-printed paper sections (each section has a varied number of pages) that were from the 12 Evenings of Manipulations at the Judson Church Gallery. Each section is folded in half and all but the Kaprow (as issued) contain an offset photographic image from the performance. Includes sections on Ralph Ortiz "Destruction Realization"; Bici Hendricks "Deteriorations"; Jean Toche "Art Experiments"; Allan Kaprow "Push and Pull"; Al Hansen "Viking Dada"; Geoffrey Hendricks "Sky Change"; Malcolm Goldstein "State of the Nation"; Steve Rose "Art Demonstration"; Carolee Schneemann "Divisions and Rubble"; Lil Picard "Construction- Destruction- Construction"; Kate Millet No; and from the last evening: Nam June Paik letter; Paik program notes for "Soft Transformations". Also included is the Judson publications manifesto and notes by Geoffrey Hendricks; a schedule of the 12 Evenings; and the photo credits page. *Manipulations* was reprinted in Winter 1968-1969 as issue #6A of *Aspen* magazine edited by Phyllis Johnson, but the *Aspen* reprint is very different from the original and does not include a number of the items included here. \$900.00

a handsome Bloomsbury artifact

24. Fry, Roger. *Twelve Original Woodcuts. Third Impression*. Richmond: Hogarth Press, 1922. Squarish octavo, unpaginated, title page + 12 original woodcuts, each printed on a separate sheet. Follows one year behind the first impression and the second impression of 150 copies each. Fry was an Italian

- Renaissance scholar, art critic, founder of the Omega Workshops and the Bloomsbury Group. "Roger again last night, scraping at his woodcuts while I sewed; the sound like that of a large pertinacious rat." (Virginia Woolf, from her diary entry for April 12, 1921). Internally the pages are bright and clean, and the woodcuts are good impressions. The original wrapper has a small closed tear along the front top edge, and a bit of light soiling, otherwise in very good condition. Very scarce in any of the impressions. \$4500.00
25. (Gabo, Naum & Antoine Pevsner) Olson, Ruth & Abraham Chanin. *Naum Gabo / Antoine Pevsner*. New York: Museum of Modern Art, 1948. Quarto, 83 pages. First edition, one of 9500 copies printed, illustrated throughout. With an introduction by Herbert Read and text by Ruth and Abraham Chanin. A bibliography of each artist is also included, both prepared by Hannah Muller. Handsomely designed with a near translucent red graph paper used for section dividers. Some light wear to edges of publisher's wrappers and previous owner's name in ink on half title, otherwise a very good copy. [Lucas p. 146. Freitag 3218]. \$60.00
 26. (Gabo, Naum) Forge, Andrew. *An Appreciation of Naum Gabo, with a foreward by Sir Norman Reid*. Kent, England: The Florin Press, (1985). Large octavo, 47 pages. First edition, one of 500 copies. Illustrated with tipped-in color plates. A fine tribute to Gabo, the essays for this thin work were originally written for a book proposed five years earlier, and was finally published to coincide with a retrospective exhibition in Dallas, Texas in 1985. Some edgewear to laid-in tissue guards, otherwise a fine copy in publisher's red cloth. With a slightly edgeworn and chipped glassine jacket. A handsome publication. \$150.00
 27. (Gastronomy) [Hayward, Abraham] (1801-1884). *The Art of Dining; or, Gastronomy and Gastronomers. New Edition*. London: John Murray, 1853. Duodecimo, 137 pages. Second edition, following the first of the previous year. With the bookplate of Lord Esme Stuart Gordon (1853-1900). In gilt stamped green morocco with raised bands and marbled paste-downs. Marbled on all edges. With some foxing to end papers and some interior pages, still, tight and handsome. *Inscribed by the author, "[] Charlton, with the writer's comps, A. Hayward.*" [Although containing a number of small sections on wine, not in Gabler]. \$600.00
 28. (Gastronomy) De Wolfe, Elsie (Lady Mendl). *Recipes for Successful Dining*. New York: The William-Frederick Press, 1947. Octavo, 102 pages. Third printing, with an ink stamp to the free front end paper which states, "For France, Third Edition, Privately Printed, 1947". A delightful book of recipes and entertainment ideas by Lady Mendl, a pioneer of American Interior Design who has been called the inventor of interior decoration. A bit of bumping to the edges of the publisher's green cloth, otherwise a very good copy. In a chipped and lightly soiled, but still near very good, dust jacket. *Signed by the author in green ink on the free front end paper.* \$275.00
 29. (Heartfield, John) Upton Sinclair. *Petroleum [Oil]. Roman*. Berlin: Malek Verlag, (1931). Small thick octavo, 618 pages. Special gold edition for "Auflage 125.000". First edition thus. This special edition for the 100,000-125,000th copies of this classic tale of oil scandal. Issued in 1927 in the US under the title, *Oil!*, and translated into German by Hermynia Zur Muhlen in the same year, this edition, with a dust jacket design by Dadaist John Heartfield was specially issued in 1931, on the occasion of printing more than 100,00 copies. Heartfield, who used photo-collage and typography as an Anti-Fascist political weapon, created a series of dust jacket designs for Malik Verlag, including a number of designs for works by Sinclair. The subjects of the novel - oil, greed, and scandal - are of course timely ones, and the book is currently being made into a film directed by Paul Thomas Anderson, for release in 2007 under the title, *There Will Be Blood*. Some light foxing to edges of text block, and a bit of wear to the tip of the silver silk ribbon bookmark, other wise very good in publisher's pale green printed cloth. The striking Heartfield-designed dust jacket, printed in black and gold, has a small triangular chip out of one side of the spine foot, and some general crinkles around the edges, otherwise bright and very good. \$400.00
 30. (Hodgkin, Howard) Sontag Susan. *The Way We Live Now*. London: Karsten Schubert, (1991). Quarto, 40 pages, original colored prints by Hodgkin bound in, handpainted boards, plain rice paper

dust jacket. First edition of this deluxe issue, Artist Proof #3, from a total of 243 copies signed by Sontag and Hodgkin. The deluxe illustrated version of Sontag's short story about AIDS, which first appeared in the New Yorker magazine in 1986. The work was one of the first by a well-known author to treat the subject. The seven lift-ground aquatints by Hodgkin have been printed on Fabriano Ingres Avorio 160 gm paper and hand painted in Sennelier tempera by Jack Shirreff. "Hodgkin's lushly colored aquatints refer to specific passages in the text, such as the telephone that transmits the latest news of other friends who have become ill or thoughts about the victim's precarious way of life" [Riva Castleman, *A Century of Artists Books*]. As new, in the original protective cardboard box. \$3000.

31. Hulten, K.G. Pontus. *The Machine as Seen at the End of the Mechanical Age*. New York: Museum of Modern Art, 1968. Small square quarto, 216 pages. First edition. A seminal exhibition catalogue, which in design, content and subject matter approached a new ideal. Taking cues from design historians including Reyner Banham and Sigfried Gideion, Hulten presents an overview of mechanization in art from DaVinci to Duchamp, the Lumiere brothers to LaMonte Young. Capping it off is a selection of submissions of artists' and engineers' contemporary projects compiled by Experiments in Art & Technology. Profusely illustrated. Designed by Hulten, with John Mellin and Gusta Svensson. Sections printed in black or blue. Cover designed by Anders Osterlin, and screen printed onto embossed aluminum boards. Hinged metal binding. Very slight rubbing to a few edges of the metal boards, otherwise very good. \$100.00

32. (Huna Research Associates) Long, Max Freedom. *Huna Research Associates - group of 38 original bulletins*. Los Angeles: Huna Reseach Associates, 1950. Convolute of original bulletins: HRA 1, 2, & 3; HRA Telepathic Mutual Healing Group; Compiled HRA Bulletins 1, 2 & 3 comprising bulletins 4 - 26; and loose bulletins 27 - 37. 38 bulletins in all, approximately 500 pages. With two TLS, 3 pages in all, each initialed M.F.L. Early original documentation of this religio-psychological group that loosely found its origin in the belief systems of the Polynesian kahunas. The bulletins constitute the complete "teachings" of this group and address various issues of interest to Long including prayer, "mana," the "High Self," faith, Dr. Oscar Brunler and his pendulum experiments, firewalking, and most interesting, L.Ron Hubbard and *Dianetics* (published 1950). The last eight bulletins address the reception of *Dianetics* within the Huna community and documents the experience a number of HRAs had with various elements of *Dianetics*. The reception is quite open-minded, although the bulletin does record what the HRAs consider both failures and successes. Long's own moderately negative reactions focus on what he sees as a reappropriation of simple psychological mechanisms, and on the ability of Hubbard to make money from his teachings. Very interesting stuff. These stapled mimeographed materials are in generally very good condition, with some edgewear and a bit of rusting to the staples and paperclips. Very scarce documentation. \$1500.00

33. Johnson, Buffie (Betty Parsons Gallery). *Recent Works by Buffie Johnson. March 27 to April 15-1960*. New York: Betty Parsons Gallery, 1950. Small folding announcement, printed on the verso only. Approximately 5 x 7 inches. Illustrated with black and white photograph by Hans Namuth and with a very short appreciation by Allen Tate. Tiny bit of separation along one fold, otherwise very good. \$150.00

34. Kandinsky, Wassily (designed by Max Bill). *Essays uber Kunst und Kunstler*. Bern: Benteli Verlag, (1963). Octavo, 210 pages. Second edition of Kandinsky's seminal text, with an additional foreward by Bill. Designed throughout by Bill. Illustrated throughout with Kandinsky's line drawings and wood blocks. A very good copy in publisher's printed wrappers with lightly soiled glassine. \$100.00

35. (Kirchner, Ernst Ludwig) Grohmann, Will. *Kirchner - Zeichnungen*. Dresden: Ernst Arnold, 1925. Quarto, 46 pages plus 100 plates, with 18 original woodcuts. First edition, ordinary issue, one of 2000 examples. Grohmann's important survey of Kirchner's drawings, preceding by a year the first published monograph on the artist. Kirchner designed the binding and preliminaries for the work, and contributed a number of woodcuts. Head of spine lacking approximately one inch piece, otherwise a very good copy. Fairly scarce, even in the ordinary issue. [Lang, 61; Bolliger IV, 557; Spalek, 2829]. \$1500.00

36. Klee, Paul (Berggruen & Cie.) Prevert, Jacques. *l'Univers de Klee*. Paris: Berggruen & Cie., 1955. Tall duodecimo, unpaginated. First edition, printed in *pochoir* by Jacomet, and in lithograph by Mourlot. A beautiful small catalogue, with only slightest rubbing to lithograph wrappers, otherwise a fine copy. \$120.00
37. Leary, Timothy. *High Priest*. New York: NAL World Publishing, 1968. Large octavo, 353 pages. First edition, stated first printing. With original art by Allen Atwell and Michael Green. A chronological account of a number of trips, syncopated with an account of the entry of psychedelics into American culture. Small bookseller's sticker to half title, otherwise a near fine copy, in a price-clipped dust jacket with a small stain to the foot of the front panel of the otherwise very good jacket. \$120.00
38. Laval, Antoine. *4 Sequences de la Matrice V, 1997*. n.p.: Antoine Laval, 1997. Quarto, unpaginated. First edition of this artist book, one of ten *hors commerce* copies from an edition of 25, all on Johannot, signed and numbered by the artist. Four volumes, each with a different shape die-cut all the way through. The die-cuts, embossing, and black print refer to negative space created by abstract block sculptures constructed by the artist. Sturdy black slipcase, embossed and printed in black. A fine copy, housed in publisher's protective bookboard slipcase. \$650.00
39. de Lempicka, Tamara (Julien Levy Galleries) Maurois, Andre. *Paintings by Tamara de Lempicka (Barones de Kuffner)*. San Francisco: Julien Levy Galleries, c. 1941. Octavo, one sheet folded, 4 pages with original silver gelatin photograph of de Lempicka's Still Life pasted down to front cover. First edition of this small exhibition catalogue from the Julien Levy Galleries, a road show version of de Lempicka's New York exhibit. In 1940, de Lempicka and Levy had planned an exhibition of paintings of "just hands", an exhibit that never came to fruition. One year later, in 1941, they successfully mounted her first US one-person show. This San Francisco exhibit was the traveling version of that show. Some thought Levy's surrealist stable of artists an unlikely match with de Lempicka, who saw herself in the line of classical French painters. Yet others saw this exhibit as the result of a wealthy woman's self-serving efforts. The short essay by Andre Maurois was apparently arranged and possibly paid for by de Lempicka herself. In any case, the exhibit brought crowds, including Pavel Tchilechev and Salvador Dali. Some very light adhesive staining to corners of photograph, a bit of lightening to the edges of the grey card stock, otherwise a fine copy of this scarce catalogue. \$350
40. (Lustig, Alvin - designer) Acton, Lord (John Emerich Edward Dalberg) . *Essays on Freedom and Power*. Selected and with a new introduction by Gertrude Himmelfarb. London: Thames and Hudson / A Meridian Book, 1956. Small octavo, 350 pages. First UK edition of this compilation of essays by the editor and planner of the Cambridge Modern History. In his lifetime, Acton never published a book. The essays are primarily concerned with the relationship between church and state power and freedom of thought. A fine copy in gilt-stamped black cloth, with a near fine dust jacket designed by modernist designer Alvin Lustig. \$60.00
41. Matta (Gallerie Rene Drouin) (with an essay by Andre Breton). *Preliminaires sur Matta*. Paris: Rene Drouin, 1947. Small squarish octavo, unpaginated. First edition of this exhibition catalogue, with a lengthy essay by Breton. Illustrated with three tipped-in reproductions, as well as a three panel, folding color lithograph, and color lithographed wrappers. Also with: *Matta, Mai 1949*, a second smaller catalogue for a Matta exhibition at Gallerie Rene Drouin. This second catalogue illustrated in black and white, and with short essays by Michel Tapie and J. Le Forojulien. Both pieces very good. \$350.00
42. Mekas, Jonas ed. *Film Culture. nos. 1-79 (complete)*. New York: 1955-96. Various sizes, octavo and quarto. First editions, illustrated with photographs, a complete set of this important experimental film magazine. Includes special issues on Stan Brakhage, D.W. Griffith, Andy Warhol, Leni Riefenstahl and Maya Deren. Contributors include Orson Wells, Hans Richter, Erich von Stroheim, Lotte Eisner, Joseph von Sternberg, Luis Bunuel, Jean-Luc Godard, Michael Antonioni, Anais Nin, and others. Many issues were designed by "Mr. Fluxus" George Maciunas, including the Stan Brakhage, Andy

Warhol and Kuleshov issues, as well as the tabloid format Expanded Arts issue. Very good condition throughout, with all issues original and no issues in facsimile. \$4500.00

43. (Noll, Alexandre, illus.) de Gourmont Remy. *Les Pas sur le Sable. Ornaments graves sur bois par Alexandre Noll*. Paris: Societe Litteraire de France, 1919. Duodecimo, 60 pages. One of 975 copies on Rives, from a total of 1000. Illustrated with woodcut ornaments by Alexandre Noll. Noll is perhaps best known as a furniture designer and sculptor who worked with rough-cut wood shapes. This small work dates from 1919, the year after Noll's return from World War II, where he served with the Serbian Army, and it may be his earliest book illustration (and first published work). Although the subject of the ornaments is botanical, the strong lines and sense of directional energy hints at his mastery of non-objective form in wood which was to come. Some light wear to head of spine, otherwise a very good or better copy in publisher's orange printed wrappers. \$1000.00
 44. Parsons, Talcott. *Essays in Sociological Theory Pure and Applied*. Glencoe: Free Press, 1949. Octavo, 366 pages. First edition. Previous owner inscription to front free end paper, otherwise a very good in publisher's black cloth. *Signed by Parsons on the half-title*. \$350.00
 45. Perrault, Charles (LaForge, Lucien). *Les Contes des Fees*. Paris: La Sirene, 1920. Squarish quarto, unpaginated. First ordinary issue illustrated by LaForge. A selection of Perrault's tales, illustrated with 8 full-page pochoir medallions, beautifully colored, and charming line drawings throughout the text. Some light wear to extremities and some natural browning to text block, otherwise a very good copy of a fragile and scarce title, in the original publisher's printed wrappers with a LaForge illustration to the upper and lower covers. \$400.00
 46. (The Phoenix Book Shop) Wilson, Robert Alfred "Jump". *Group of Bookseller Catalogues*. New York: The Phoenix Book Shop, 1960's -70's. Group of 20 catalogues, mostly squarish octavos, roughly 40 pages each. Including catalogues 62-67, 69, 70, 72, 88, 91a, 91b-99 (20 catalogues in all). The Phoenix Book Shop, 1951-1989, was located first at 18 Cornelia Street, then at 22 Jones Street in New York City, and Wilson, bibliographer and bookseller. Wilson sold the shop and all its fixtures in 1989 and retired to Maryland. Wilson compiled bibliographies of Gertrude Stein, Denise Levertov, Ed Dorn and Gary Snyder. He also operated his Phoenix Book Shop press, which also published works by Elizabeth Bishop, W.H. Auden, James Merrill and Gary Snyder. Generally good to very good condition, with no significant flaws. \$200.00
 47. (Pop Art) Herzka, D. *Pop Art One*. New York: Publishing Institute of American Art, 1965. Octavo-sized double spiral-bound book, 27 pages, with postcards enclosed in flaps. First edition of this Pop Art catalogue. Artists include Jasper Johns, Roy Lichtenstein, Claes Oldenburg, James Rosenquist, Tom Wesselmann and Andy Warhol. Lacking the small adhesive sticker used for closing the pages, otherwise in fine condition. \$300.00
 48. (Pueblo design) Mera, H.P. *The "Rain Bird", a Study in Pueblo Design*. Santa Fe: Laboratory of Anthropology, (1938). Quarto, 113 pages, with 48 plates. The classic study of Pueblo design motifs. With drawings by Tom Lea. Some light soiling to the publisher's red and black printed dust jacket, over the printed grey wrappers designed by Merle Armitage, otherwise a very good or better copy. \$400.00
 49. Rand, Paul (Yusaku Kamekura, editor). *Paul Rand: His Work from 1946 to 1958. (prospectus)*. Minneapolis: Walker Art Center, 1959. Small folding prospectus, approximately 6"x11". First edition of this printed offering for the first major retrospective overview of the work of American design giant Paul Rand. Recto contains information about the upcoming publication, including an order form, while the verso contains a two color reproduction of the dust jacket. Folded as issued, but in fine condition. \$60.00
- "A cold in the head causes less suffering than an idea"*
50. Renard, Jules. *Les Oeuvres Completes de Jules Renard (1864-1910)*. Paris: Francois Bernouard, 1925-26. 17 volumes. Large octavos all. First editions, one of 200 numbered copies on Arches, from a total of

1550. Renard, a French novelist and playwright, was a regular contributor to many of the significant periodicals of Symbolist era Paris, including *Mercure de France*, *Rire* and *Gils Blas*. His play, *Poil de Carotte*, is still performed at the Comedie Francaise. Not a particularly philosophical author, Renard concentrated his efforts on his style, a deeply classical realism. Gide, said of his work, "Not a river, but a distillery." An uncut and untrimmed set of large paper copies. With some wear to extremities of publisher's printed wrappers, and some wear to the glassine of some volumes, otherwise a very lovely set. \$1000.00
51. Roth [Rot], Diter [Dieter] Rhode Island School of Design Museum of Art. *Recent Still Life. February 25-April 4, 1966*. Providence: Museum of Art, Rhode Island School of Design, 1966. Squarish octavo, unpaginated. First edition, one of 1000 copies. Numbered and signed with initials by Diter Rot, who created the original design for the covers. Illustrated throughout with black and white plates. Artists represented in the exhibition include: Robert Watts, Andy Warhol, Daniel Spoerri, Wayne Thiebaud, Larry Rivers, Jasper Johns, Grace Hartigan, Alex Katz, Richard Diebenkorn, Louise Bourgeois and others. Some light staining to edges of text block, otherwise very good. \$150.00
52. Shapiro, Harvey. *Mountain, Fire, Thornbush*. Denver: Allan Swallow, 1961. Small octavo, 30 pages. First edition of the third collection of poems by Shapiro, predominantly on Jewish themes. Some light staining to edges of wrappers and textblock, otherwise very good in publisher's wrappers with an original design by Lowell Naeve. *Inscribed by Shapiro in the year of publication, "for Franz, in admiration and affection, Harvey Shapiro, Brooklyn April 1962."* \$90.00
53. Siegelau, Seth. *July/August Exhibition. Juillet/Aout Exposition. Juli/August Ausstellung*. London: Studio International, 1970. Quarto, 48 pages. First edition in book form of this conceptual exhibition, first published (nearly simultaneously) in Studio International magazine. Siegelau asked six critics to fill an eight-page section of the magazine without writing anything themselves. The critics: David Antin, Germano Celant, Michel Claura, Charles Harrison, Lucy Lippard and Hans Strelow, selected artists including Dan Graham, John Baldessari, Richard Serra, Mario Merz, Daniel Buren, Art-Language, Lawrence Weiner, Jan Dibbets and Hanne Darboven. Some light foxing to endpapers, a bit of bumping to corners, otherwise a very good copy. [Lippard, *Six Years* page 159]. \$1000.00
54. (Sigonius, Carolus). *De Republica Hebraeorum libri VII, ad Gregorium XIII Pontificem Maximum, Cum indice rerum et verborum locupletiss.* Francofurti Wecheleli: apud haeredes Andraea, 1583. With woodcut device on title-page. Small 8vo, 393 pages, (23). A well-regarded work on the religious, political and military system of the Hebrews by a noted humanist, jurist & historian (1524-84). In the year of this publication (and the final year of his life), Sigonio claimed to have found a complete manuscript of a lost work by Cicero, *de Concolatione*. It was quickly exposed as a fraud, apparently committed by Sigonio to display his mastery of Cicero's style. Ironically, Sigonio had been censured by the Vatican for his recognition that the Donation of Constantine was itself a forgery. In a well-preserved simple vellum binding on cords. Text block slightly trimmed, but not effecting text. With a bit of a water stain to top edge of final pages, otherwise a very good copy. [Adams S 1109]. \$500.00
- a major cartographic achievement*
55. Sinnott, Roger W. & Michael A.C. Perryman. *Millennium Star Atlas: An All Sky Atlas, Comprising One Million Stars to Visual Magnitude Eleven from Hipparcos and Tycho Catalogues and Ten Thousand Nonstellar Objects. In Three Volumes*. Cambridge, MA/Noodwijk: Sky Publishing Corporation/European Space Agency, 1997. Three volumes, large quartos, 1548 pages of charts in all. The European Space Agency, which launched the Hipparcos satellite in 1989 claims that this new atlas contains as many as ten times the number of objects of any previous sky atlas, and Perryman, an Hipparcos Project Scientist, describes the completion of the Millennium Star Atlas as a major cartographic achievement, standing alongside the great sky maps of antiquity. All volumes in fine condition, in navy cloth with black spine labels, all in a navy cloth covered slipcase. \$600.00
56. Stepniak [Sergei Kravchinski]. *The Career of a Nihilist. A Novel*. New York: Harper & Brothers Printers & Publishers, 1889. Octavo, 320 pages + ads. First edition of this important novel of nihilism

and anarchism by an early anti-Tsarist revolutionary. 'Stepniak' was the nom de guerre of Sergei Mikhailovich Kravchinski (1852-1895). In his encyclopedic work *The Anarchists*, James Joll describes Stepniak: "He was an artillery officer in the Czar's army, when he developed as a political activist. Becoming obnoxious to the government, as a vocal apostle of freedom, he was arrested and subsequently kept under severe surveillance. He left Russia and settled in Geneva (1876), and later moved to London (1885). In absentia, he was accused of murdering General Mesentzief, the director of the St. Petersburg police (1878) [while Joll plays this action down, Stepniak is widely considered to have killed with a dagger the head of the Tsar's secret police in the streets of St. Petersburg]. His writings include important and influential political works, especially, *Underground Russia* and *Russia Under the Czars*. Russian 'Nihilism' was a philosophical, political, and social movement akin to that of the 'Anarchists'. It developed into a secret organization designed to overthrow all aspects of the established political and social order. This novel was more avidly read in the west than most of the many tracts, pamphlets, and monographs issued by the diverse advocates of change and revolution in Russia." Some light offsetting to endpapers from adhesive, otherwise a fine copy, internally bright, in a fine publisher's decorated cloth binding depicting a smoking bomb, printed in black and gray on pale blue cloth. Sold.

a fine group of Sutnar ephemera

57. Sutnar, Ladislav (Sweet's Catalogue Service). *What? Why? How? Essential Product Information*. New York: Sweet's Catalogue Service, 1942. Quarto-sized folding sheet. First edition. A handsome piece by the great Czech modernist designer, with two-page graphic of "waste from lack of coordination" and the Sweet's "product information system." Makes reference to the increased need for efficiency in wartime. Printed on both sides in black and orange. A near fine copy, with only the slightest rubbing to corners. \$300.00
58. Sutnar, Ladislav. *How to Show Telephone Numbers on Letterheads*. N.p: Bell System, c. 1945-55. Quarto, unpaginated. First edition of this instructional booklet on letterhead design, particularly addressing the placement and typography of phone numbers. With a short text and twenty sample letterheads, each design by Sutnar. A fine copy, in publisher's bright orange and black printed wrappers. \$450.00
59. Sutnar, Ladislav & K. Lonberg Holm. *Catalogue Design Process - a prospectus*. New York: Sweet's Catalogue Service, n.d. Quarto, 1 page, printed recto and verso. First edition of this prospectus for one of Sutnar's most visually engaging works. Printed in red and black. In fine condition. \$200.00
60. Sutnar, Ladislav (Champion Papers). *Charger Tag, in White and Manila*. Knightsbridge, Ohio: Champion Papers, n.d. Oblong octavo, one printed page of text and ten pages of paper samples. First edition. Designed by Ladislav Sutnar. A near fine copy in publisher's printed wrappers. \$250.00
61. Sutnar, Ladislav. *Carrs, Creating a Store Personality - [Sutnar, 1956-57]*. 1956-57. Quarto, 6 pages printed in red, black, blue and yellow. First edition of this exposition of store design. A fine copy in publisher's printed wrappers. \$500.00
62. Sutnar, Ladislav. *Adventures with a Logotype - "Addo-X" corporate image development details - [Sutnar 1956-59]*. 1959. Quarto, 6 pages, printed throughout in blue, black red and yellow. First edition of this exposition of the corporate logotype for the Swedish adding machine Addo-X, expanding and shifting the design to demonstrate that a single, well-designed logotype can be put to myriad uses. A fine copy, in original silver printed wrappers. Bright and flawless. \$500.00
63. Sutnar, Ladislav. *An Interval of Design Freedom - [Sutnar, 1960]*. c. 1960. Quarto, unpaginated (10 pages). First edition. Designed throughout by Sutnar, with bold and colorful designs for imaginary book jackets. A fine copy in canary yellow and black publisher's wrappers. \$450.00

64. Sutnar, Ladislav. *Ladislav Sutnar: Visual Design in Action*. Cincinnati: The Contemporary Arts Center, c. 1961. Tall octavo, 12 pages. First edition of this exhibition. Designed throughout by Sutnar and printed in red and black and on various papers. A fine copy in publisher's printed wrappers. \$500.00
65. Tinguely, Jean (CNAC). *Machines de Tinguely. Exposition realisee par le Centre National d'Art Contemporain*. Paris: CNAC, 1971. Octavo, unpaginated. First edition of this catalogue of a retrospective exhibition of Tinguely's machine sculptures. Designed throughout by the artist, and with photos by Ed Van der Elsken, Herbert Matter and many others. Profusely illustrated in black and white, and with an extensive bibliography. Some light scuffing to publisher's photographically illustrated wrappers, otherwise a very good copy. \$90.00
- a photographic study of cannibals*
66. Titayna, A.P. Pantoine & R. Lugeon. *Chez les Mangeurs d'Hommes. Nouvelles Hebrides. [In the House of the Cannibals]*. Paris: Editions Ducharte, 1931. Quarto, 57 pages + 80 plates. First edition. Beautiful black and white photographs of this now mostly lost culture. Includes a number of plates of masks, several of which have been colored via *pochoir*. Includes images of tribesman hunting and fishing, engaging in ritual performances and, finally, raiding and burning an enemy clan village. A bit of foxing to throughout, otherwise a very good copy, in very good illustrated publisher's wrappers. \$180.00
67. Venturi, Robert; Brown, Denise Scott and Izenour, Steven. *Learning From Las Vegas*. Cambridge/London: The MIT Press, (1972). Quarto, illustrated. First edition of this justifiable cult classic for a generation of architects and students of modern urban design. A near fine copy in publisher's dark green cloth with photograph tipped onto front cover. With a good only copy of the scarce publisher's printed glassine jacket, this one chipped and torn with a few small pieces lacking. \$2500.00

Vidal's scarcest novel, signed

68. Vidal, Gore. *The City and Pillar*. New York: E.P. Dutton and Company, 1948. Octavo, 314 pages. First edition of the author's third and scarcest novel, "a study of male homosexuality" (from the jacket copy). Light spot to edge of a few pages, otherwise a very good copy, in a worn dust jacket, separated at hinges. *Signed by Vidal on the free front end-paper*. \$500.00
69. Villon, Jacques. *Jacques Villon, Oeuvre Grave*. Paris: Louis Carre, (1954). Small quarto, 62 pages. First edition, one of 1000 copies on Velin d'Arches printed by Mourlot freres. Illustrated throughout with reproductions of the engravings. With an essay by Jean Adhemar. Light foxing throughout, and with a bit of separation to wrappers at the foot of the spine, otherwise a very good or better copy. \$200.00

an early Iliazd, signed by Terent'ev

70. (Zdanevich, Il'ia). Terent'ev, Igor. *Traktat o sploshnom neprilichii* (Treatise on Total Obscenity). [Tiflis: 41 degrees, 1919-20]. Octavo, 21.8x16.9cm, 15 pages. First edition, one of approximately 250 copies. Designed throughout by Zdanevitch, as were all publications of 41 degrees. Considered the height of Zaum typography. Zdanevitch had returned to the Caucasus in 1916 from Petrograd, and there, along with the poets Kruchenykh and Terent'ev, founded 41 degrees and published 21 issues of the magazine by the same name. Zdanevitch began issuing books under the imprint in 1919. He also founded a nightclub while in Tiflis, called the Fantastic Tavern, where poetry readings and events were held. Publisher's original brown printed wrappers with letterpress design by Iliazd, and with letterpress designs throughout. This copy signed by Terent'ev on the front wrapper. A very good or better copy with only the lightest penny-size water stain to the front wrapper, and some professional and discreet paper restoration to the edges of the front cover. [Rowell & Wye #255; Centre Georges Pompidou 1978, page 110. also see Isselbacher, pages 23-24]. \$6500.00

TERMS:

All books subject to prior sale. Cash with order; institutions may be billed. Postage additional: \$8.00 for the first book, \$4.00 each thereafter. Shipping oversize or heavy items, as well as all overseas postage billed at approximate cost. Maine residents must add appropriate sales tax. All items remain our property until invoice is paid in full. Books may be returned within 7 days of receipt for any reason provided they are in the same condition as sent and prior notice is given. Please insure returns for their full value.