

| .. don lindgren - rare books, art & archives  
| .. 298 kennebunk rd. alfred, me 04002  
| .. 718.290.5014  
| .. conceptbooks.com  
| .. don@conceptbooks.com

## A NEW YEAR'S MISCELLANY JANUARY, 2007

A Happy New Year to All! Here's a short list of some new arrivals and select items from stock to help celebrate the turn of the calendar. We're expecting the New Year to bring good things. We hope you are too.

The list contains signed or inscribed books by John Ashbery, Sophie Calle, Helene Cixous, Andre Maurois, Siegfried Giedion, Hiroshi Hamaya, Raymond Loewy, Kenneth Noland, Wolfgang Paalen, Andre Soares and others. Other highlights include a handsome copy of the scarce 1935 Tokyo monograph on Antonin Raymond; Eugenio D'Ors' *Picasso*, complete with four color pochoir prints; an early livre d'artiste by California post-Surrealist Lee Mullican; and photobooks by Albert Renger-Patzsch, Ruth Bernhard and Robert Frank. That last one is the first U.S. edition of Frank's *The Americans*, a monumental photobook.

Terms are at the bottom. Thanks for looking.

1. (Afghanistan) Hackin, J. avec la collaboration de Madame J.R. Hackin. *Recherches archeologiques a Begram. Chantier No 2. (1957)*. Paris: Les Editions d'Art et d'Histoire, 1939. 2 volumes. Large quartos, 137 pages + LXVIII plates. First edition. Volume IX of the Memoires de la Delegation Archaeologique Francaise en Afghanistan. A very good copy with only light dusting to the original printed wrappers. \$350.00
2. Apollinaire, Guillaume. *Alcools. Poemes, 1898-1915*. Paris: Gallimard/NRF, (1927). Small octavo, 169 pages + table. First edition collected thus. One of 4000 numbered copies in a binding after the design of Paul Bonet. Near fine in stamped and colored paper-covered binding with publisher's original cardboard protective box. \$250.00
3. (Architecture) Peter, Jacob. *Der soziale Wohnungsbau und seine Forderung in Zurich 1942-45*. Zurich: Städtisches Hochbaumt, 1946. Quarto, 113 pages. First edition. Profusely illustrated with black and white photographs, architectural plans and graphs. A study of modern community housing in Zurich built during the war years. Short, closed tear to rear panel of publisher's printed wrappers, otherwise a very good copy. \$100.00
4. Ashbery, John. *As We Know. Poems*. New York: Viking Press, (1979). Oblong octavo, 118 pages. First edition. Ashbery's eighth collection of poetry, consisting primarily of short pieces, but with the long poem, "Litany," as well. Some very light foxing to top edge, and a bit of speckling to the bottom edges of the front and rear boards, otherwise a very good copy, in a near very good dust jacket. *Inscribed by the author in the year of publication, "for Joan D... , with love, , John Ashbery, Luchow's, December 6, 1979"*. \$200.00
5. Bernhard, Ruth; Melvin Van [Peebles]. *The Big Heart*. San Francisco: Fearon Publishers, 1957. Small quarto, 77 pages. First edition. A charming photo essay on San Francisco and its cable cars, with text by blaxpotation film director/producer Melvin Van Peebles. An early book and an unexpected one for Bernhard, who is best known for her purist work with nudes and objects. A near fine copy, in a slightly worn and foxed dust jacket. \$120.00

*with original collaged wrapper design*

6. (Bois, Pierre, illustrator) Collombet, Henri editor. *Le Lance Flammes. no. 6, Jan. Feb. 1952.* (Lyon): 1952. Octavo, 30 pages. First edition of this issue of this "Anti-*Revue Litteraire*", one of an unspecified number of copies with an *hors texte* by Pierre Bois, in this case wrappers with an original collage on the front and rear panels. Pages browned, but an otherwise very good copy of this fragile item, with the collaged wrappers in near fine condition. \$350.00
  
7. (Cage, John). *John Cage \* William Masselos \* Greta Sultan \* David Tudor, Pianos. April 30, 1957.* New York: n.p., 1957. 23.5 x. 300cm. Small poster, printed on green newsprint in a nineteenth century broadside manner, advertising a concert of Contemporary American Music at Carl Fischer Music Hall on West 57th Street, NYC in 1957. The program included Cage's *Music for Four Pianos* and *Winter Music*, as well as pieces by Morton Feldman, Christian Wolff, and Earle Brown. Poster folded once leaving a vertical crease down the center, otherwise an almost very good copy, with light edgewear and darkening. Scarce. \$450.00
  
8. Cage, John. *Silence. Lectures and Writings.* Middletown, CT: Wesleyan University Press, 1961. Squarish octavo, 276 pages. First edition of this first book by the great experimental composer, mycologist and Zen Buddhist. Included are his thoughts on "composition by chance operations, indeterminacy of performance, the use of electronic sound, the value of ambient noise." Some light foxing to endpapers, otherwise a very good copy in publisher's black cloth, in a very lightly edgeworn, but otherwise very good jacket. \$250.00
  
9. (Cage, John; Ives, Charles; Feldman, Morton; et al). *Max Neubaus. Hartt Chamber Players, Max Neubaus -Ives, Feldman, Cage, Simons, Brown.* New York: n.p., 1966. Single folded sheet, announcement for a performance at Carnegie Hall, Thursday, December 1, 1966. Percussionist Max Neuhaus is joined by the 11 piece Hartt Chamber Players to perform music including Ives' *Set for String Quartet Double Bass and Piano*, Feldman's *Durations I*, and Cage's *Dream for Piano* and *Fontana Mix - Feed*, as well as pieces by Netty Simons and Earle Brown. Some creasing to laid white stock and a bit of edge browning, otherwise very good. \$150.00
  
10. Cage, John. *Notations.* New York: Something Else, 1969. Oblong thick octavo, 320 pages. First edition, one of 3034 cloth copies printed. Cage collates and displays 255 scores from his private collection. Page design and layout by Alison Knowles. A near fine copy in a very good dust jacket with some very light soiling and edgewear. Despite the size of the press run, one of the scarcer of Dick Higgins' publications with the Something Else Press. [Frank, *Something Else Press*]. \$750.00
  
11. Cage, John. *X. Writings '79-'82.* Middletown, CT: Wesleyan University Press, 1983. Squarish octavo, 187 pages. First edition. Cage "continues his work with Mesostics (poems with words written down the middle." He also suggests that the way to a Cagean life can be found in the works of Joyce, Duchamp and Satie. Small crease to corner of rear dust jacket flap, otherwise a near fine copy. \$75.00
  
12. Calle, Sophie; Jean Baudrillard. *Sophie Calle. Suite venetienne. Jean Baudrillard. Please follow me.* Paris: Editions de l'Etoile, 1983. Squarish octavo, 93 pages. First edition of Calle's first book, documentation of Calle's meeting a handsome gentleman at a party and then following him, in disguise, to photograph his daily life. The text is by postmodern cultural theorist Jean Baudrillard. Internally very good, in French fold wrappers with the acetate peeling and the exposed sections darkening. Still, near very good. *This copy inscribed by Calle on the free front end paper to an anonymous recipient.* \$450.00
  
- 1/100 numbered, finely bound copies*
13. (Cezanne, Paul) Rewald, John. *The Ordeal of Paul Cezanne.* London: Collector's Book Club, n.d. Octavo, 192 pages. First limited edition, one of one hundred numbered copies, simultaneous with the trade issue. Illustrated throughout in black and white and in color. Previous owner's name erased from marbled free front end papers, little bit of offsetting to endpapers from full red calf binding, with raised bands and gold stamped titling on the spine. Very good. \$150.00

14. (Chinese Ceramics) Hetherington, A.L. *Chinese Ceramic Glazes*. Cambridge: Cambridge University Press/Courtauld Institute, 1937. Octavo, 76 pages. First edition, second printing (in the same year). Illustrated throughout in black and white and color, and with a bibliography and short glossary. A guide to techniques used by the Chinese in the Han through Manchu periods to impart color to their ceramics. Fine in gilt-stamped green cloth, in a near very good dust jacket with a bit of chipping to foot of spine. \$120.00
15. Cixous, Helene. *The Exile of James Joyce. Translated from the French by Sally A.J. Purcell*. New York: David Lewis, 1972. Large, thick octavo, 765 pages. First edition in English. Illustrated with previously unpublished photographs of Joyce by Robert Kastor. The *Nouvel Observateur* called it, "perhaps the best portrait of Joyce the artist." A near fine copy in publisher's bright red cloth, in a lightly dusted dust jacket, that is otherwise very good. *Inscribed by the author, "To Herbert, Hill, Helene, We have so much in common, beginning with H, and with loving Mary."* \$250.00
16. (Computers) Hartree, Douglas. *Calculating Instruments and Machines*. Urbana: University of Illinois Press, 1949. Large octavo, 138 pages. First edition, first printing of what is considered one of the two foundational works on computers (along with Berkeley's *Giant Brains or Machines That Think*). Very light foxing to edges of text block, otherwise a very good copy in publisher's rust-colored cloth. In a complete dust jacket, with a three-inch closed tear to the front panel. Scarce in such handsome condition. [Goldstine page 99, Randell page 136]. \$350.00
- inscribed by a Parnassian*
17. Coppee, Francois. *Les Paroles Sinceres*. Paris: Alphonse Lemerre, 1891. Small octavo, 177 pages. First edition of this collection of poetry by the French poet, dramatist and novelist. Coppee was elected to the Academie Francaise in 1884, and was a member of the Parnassians. His fame is based in part on his play, *Le Passant*, which was performed in 1869 by Sarah Bernhardt and Mme. Agard. Some light wear to wrappers at head of spine, otherwise a very good substantially uncut copy in publisher's printed yellow wrappers. *Boldly inscribed by the author on the half title.* \$350.00
18. (Cornell, Joseph) Charles Henri Ford, editor. *View Magazine. Americana Fantastica. Series 2, no. 4*. New York: View Magazine, 1942. Large octavo, 56 pages + ads. First edition of this special issue of the American Surrealist periodical *View*, built around an essay, "Americana Fantastica", by Parker Tyler. The essay is considered the true manifesto of the magazine and of the American Surrealists, placing them squarely in an American context and pushing away from Breton's orthodoxy. With contributions by Parker Tyler, Joseph Cornell, Alva Turner, Charles Henri Ford, Howard McConehey and others. Illustrated with images by Cornell, George Platt Lynes, Helen Levitt, Florine Stettheimer, and printed on several different color stocks. A small, but dark, stain to bottom of front wrappers, and a bit of edgewear to spine, otherwise a near fine copy. \$350.00
19. Cowell, Henry. *New Musical Resources*. New York: Knopf, 1930. Small octavo, 144 pages. First edition. In his jacket notes for the 1969 facsimile, publisher Dick Higgins ranks the book with "Arnold Schoenberg's *Structural Functions of Harmony* and Paul Hindemith's *The Craft of Musical Composition*." Cowell was a tireless promoter of new compositional methods and of new American composing talent, in particular Charles Ives. As a teacher, his students included Cage, Lou Harrison, George Gershwin, and Burt Bacharach. His imprisonment in San Quentin in 1936 for charges of sex with an underage boy abruptly interrupted his promising career. He was never able to fully recover his momentum or stature. Some light rubbing to text on spine, otherwise a very good or better copy, in a somewhat soiled and dust jacket with a few chips to the head of the spine. A scarce title. \$1500.00
20. Duchamp, Marcel (Richard Hamilton - designer & George Heard Hamilton, translator). *The Bride Stripped Bare by her Bachelors Even*. New York: George Wittenborn, Inc., 1960. Large octavo, unpaginated. First edition of this first English typographic translation of Duchamp's *Green Box*, with translation and typographic treatment by George Heard Hamilton and Richard Hamilton respectively. A very good copy, in a near very good dust jacket, with only a few short closed tears to the edges. *Art*

historian Lane Faison's copy, with his ownership stamp and five lines of pencil notes regarding Duchamp to the free front end paper. \$500.00

21. (Ernst, Max) Charles Henri Ford, editor. *View Magazine. Max Ernst Number. Series 2, no. 1*. New York: View Magazine, 1942. Large octavo, 32 pages + ads. First edition of this special issue of the American Surrealist periodical *View*, dedicated to Max Ernst. The first issue of *View* to take on the magazine format (previous issues were a folded broadsheet), with color wrappers and illustrated interiors. With contributions by Andre Breton, Sidney Janis, Leonora Carrington, Parker Tyler, Henry Miller, Nicolas Calas, Joseph Cornell, Julien Levy, Amedee Ozenfant, and Max Ernst himself. Illustrated throughout, and printed on several different color stocks. Only a slight bit of shelf wear to the wrappers with a design by Ernst, otherwise a very good or better copy. \$250.00

*one of 35 copies, from the author of a narcotics classic*

22. Farrere, Claude. *Mes Voyages. La Promenade d'Extreme-Orient*. Paris: Ernest Flammarion, 1924. Octavo, 284 pages. First edition, one of 35 numbered copies on Chine, from a total of 800. The first of two separate volumes on the travels of this author of fantastic fiction including the narcotics classic *Black Opium*, as well as *House of the Secret* and *Useless Hands*. Farrere also contributed the text for photographer Germaine Krull's *La Route Paris-Biarritz*. The present volume traces his voyage from Marseilles to Saigon, and the subsequent trip through Indochina, China and finally Japan. Some wear to the foot of the spine, otherwise very good, untrimmed, in publisher's printed wrappers. \$250.00
23. Ford, Charles Henri. *Poems for Painters. Duchamp, Leonor Fini, Frances, Yves Tanguy, Tchelitchev*. New York: View Editions, 1945. Quarto, unpaginated. First edition, number 435 of 500 copies signed by the author, from a total edition of 1500. Typography by Parker Tyler. Poems for works by Duchamp, Fini, Frances, Tanguy, and Tchelitchev. Includes Ford's "Flag of Ecstasy", which is here printed in white over Duchamp's *Dust Breeding* (1920). Near very good in stapled wrappers with some soiling and wear and some fading to the edges. Wrappers illustrated with designed by Leonor Fini and Yves Tanguy. \$450.00

*a monument*

24. Frank, Robert. *The Americans*. New York: Grove Press, 1959. Oblong octavo, vi pages of preface + unpaginated photogravure plates. With an illustration for the rear panel of the dust jacket by Alfred Leslie. First American edition, following the Paris publication of 1958 by Robert Delpire. For this American publication, Frank removed Jack Kerouac's text, retaining only the preface. I'll restrain my description, as by now we all know this book, and it's been much more adequately lauded in Kerouac's preface and elsewhere. David Levi Strauss, in his entry for the *The Americans* in the Roth 101 remarks, "The French edition is sociology, while the American edition is poetry." Martin Parr calls it, "arguably the most renowned photobook of all." Some very light fading to edges of black cloth boards at top of spine, otherwise a very good, internally clean copy. In a good to very good dust jacket, with a light stain to edges of photo-illustrated dust jacket, and small chips and closed tears to the edges. [Roth, *Book of 101 Books*; Parr, *The Photobook: A History*]. \$8000.00
25. (Gabo, Naum) Hamilton, George Heard. *Naum Gabo. Space and Kinetic Constructions*. New York: Pierre Matisse Gallery, 1953. Squarish octavo, 8 pages. First edition of this handsomely designed exhibition catalog. With an essay by George Heard Hamilton. Printed on coated stock with a printed transparent wrapper. A fragile catalogue in fine condition. \$90.00

*the dedication copy*

26. Gabriel-Robinet, L. *Le Diable, Sa Vie, Son Oeuvre*. Lyon/Paris: Lugundum, 1944. Octavo, 283 pages. First edition, the dedication copy. Illustrated in black and white with images of the devil from art and architecture. Pages a bit age darkened (wartime paper), and a few small chips to the edges of the printed wrappers, otherwise a very good copy. *The dedication copy, inscribed by the author on the dedication page, "Oui, [A Jean Jacques Gautier] qui j'affectionne en Diable quand meme! L. Gabriel-Robinet"*. \$100.00

*inscribed by Giedion to Alvin Lustig*

27. Giedion, Siegfried. (Lustig, Alvin) *Railroad Comfort and Patent Furniture. reprinted from The Technology Review*. (Cambridge): The Technology Review, 1945. Quarto, 24 pages. Thoroughly

illustrated in black and white. First edition, of this essay that would eventually appear in his magnificent study, *Mechanization Takes Command*. A few light water spots to the front wrappers, otherwise a fine copy in publisher's wrappers as issued. *Inscribed on the front wrapper by the author to designer Alvin Lustig. Scarce, and doubly so with this important association.* \$500.00

28. Guillian, Georges. *Etudes Neurologiques*. Paris: Masson et Cie, Editeurs, 1922. Large, thick octavo, 469 pages + 48 pages ads. First edition of the first of four series of related neurological works by the professor at the Faculte de Medicine de Paris and member of l'Academie de Medicine. Illustrated with line drawings, charts and photographs. Some light bumping to fore edge of text block, otherwise a very good copy in slightly creased, but otherwise very good, brown printed wrappers. \$100.00
  
- inscribed from one Magnum photographer to another*
29. Hamaya, Hiroshi. *Calendar Days of Asa Hamaya. 1948-1950*. Oiso, Japan: Hiroshi Hamaya, 1985. Quarto, unpaginated. Twenty-four black and white plates and text in Japanese. First edition. Hamaya (1915-1999) was the first Asian member of Magnum, and the 1987 winner of the Hasselblad Prize. The subject of these sympathetic photographs is Hamaya's wife Asa, seen participating in traditional Japanese activities around the home. While I am unable to identify the printing method used for the plates, I can say the plates are quite beautiful, with delicate contrast similar to a fine photogravure. A fine copy, pages loose in stiff cream paper wrappers as issued, contained in a gold foil-printed chemise, and in the publisher's original cardboard shipping box. *Inscribed in red ink by the photographer to fellow Magnum photographer Ernst Haas, "A Haas san, [Japanese text], H. Hamaya, Nov. 17, 1988." Haas wrote the preface for Hamaya's 1982 book, Landscapes.* \$1200.00
  
30. Duc D'Harcourt, (Ernest de Ganay, introduction). *Traite de La Decoration, des dehors, des jardins, et des parcs. Publie et precede d'une introduction par Mons. le Comte Ernest de Ganay*. Paris: Chez Emile-Paul Freres, 1919. Duodecimo, 253 pages. First edition, one of 750 numbered copies on velin fin de Voiron. Written in 1774, but not published until 1919. With a lengthy life of d'Harcourt by de Ganay. D'Harcourt was an *amateur*, and created by himself the gardens at his eponymous chateau in Calvados, Normandy. One-inch separation to top front hinge of publisher's pink wrappers, otherwise a very good copy. \$350.00
  
31. Istrati, Panait. *Mikhail. Adolescence d'Adrien Zograffi*. Paris: Les Editions Rieder, 1927. Octavo, 255 pages. First edition, one of 200 numbered copies on *velin pur fil*, from a total edition of 235. Romanian-born Istrati wrote and was published in French. His career was shepherded, in part, by Romain Rolland. This work was published just two years before he was to travel to Russia for a second time, a trip during which he would learn the truth of Stalin's regime, and which would become the basis for his most well-known work, *Confessions of a Loser*. A beautiful, fine, uncut copy, in publisher's bright yellow printed wrappers, with original glassine. \$200.00
  
32. (Kaprow, Allan; Jim Dine, et al) Reuben Gallery. *New Happenings at the Reuben Gallery*. New York: Reuben Gallery, circa 1960. Folded flier. 7.5 x 14 inches. Announcement of upcoming happenings at the Reuben Gallery for the 1960-61 season, including Jim Dine's *Car Crash*, Robert Whitman's *The American Moon*, and additional works by Allan Kaprow, Red Grooms, Claes Oldenberg and George Brecht. Includes an attached response card soliciting donations to help pay for the happenings, and to gain admission to the events. With an image of Dine's *Car Crash* on the verso. Corner which likely contained the recipient's address clipped, some offsetting, otherwise a very good copy of this scarce early evidence of performance art. \$500.00
  
33. Lax, Robert. *Selections*. Sussex: Joe Dimaggio Press / X Press, (1978). Quarto, unpaginated. First edition, with a frontispiece illustration by the author, and a photographic portrait. A Xeroxed book of poems by the mystical beat poet, friend of Thomas Merton and later in life, hermit. Single sheets, bound with grommets, bound between printed sheets of lightly soiled card stock. Overall very good. \$150.00
  
34. (Lettrism) Lemaitre, Maurice. *Entree libre. Roman hypergraphique, polyautomatique, cryptographique infinitesimal, supertemporel*. Paris: Centre de Creativity, (1967). Oblong octavo, unpaginated. First

ordinary edition, following the special issue of 20 copies. A hypergraphic novel by the Lettrist Lemaitre, made of pages from newspapers, magazines, position papers, etc., all randomly cut into pages of the book. With a preface by Lemaitre. Small closed tear to the free front endpaper, otherwise a very good or better copy in publisher's plain wrappers with printed dust jacket, as well as a second dust jacket, similar in every way except now the title is *De Gaulle et le Sexe*. It remains undetermined whether this is an errant dust jacket for a different book, an alternative title, or just a marketing ploy to spice up the original, less exciting title. \$250.00

35. The Living Theatre (Johnson, Ray). *Stein, Picasso, Eliot*. (New York): (Living Theatre), (1951). Octavo, 16 unstapled pages. First edition, original program booklet for the initial season of works performed by Judith Malina and Julian Beck's Living Theatre, in their first performance space, the Cherry Lane Theatre (they had performed previously under the name Living Theater in their own apartment). Includes Malina's "Notes on a Solemn Play" for both Picasso's *Desire* and Eliot's *Sweeney Agonistes*, as well as William Carlos Williams and a one-page response by John Cage to a request for a manifesto about music. Also included are cast biographies and production credits for the season's shows. Although not indicated, this booklet, and several other early Living Theatre printed items, were designed by Ray Johnson. In fine condition, with a design by Picasso on the front wrapper. \$600.00
- inscribed by the great designer*
36. Loewy, Raymond. *Never Leave Well Enough Alone*. ("The personal record of an industrial designer from lipsticks to locomotives"). New York: Simon & Schuster, 1951. Squarish thick octavo, 377 pages. First edition, profusely illustrated with black and white photos, drawings and diagrams. Designed throughout by Loewy, his first foray into typography and book design. Some light flaking to the lacquer spine treatment as usual, otherwise a very good copy. Dust jacket with some spine darkening and a bit of edgewear, reinforced at jacket joints by previous owner. Still overall a very attractive copy of a book rarely found in presentable condition. *Inscribed by the author, "To Lillian and Hubie - affectionately, Raymond, March 20 - 51"*. \$700.00
37. (Lustig, Alvin) Lawrence, D.H. *The Man Who Died*. New York: New Directions, 1950. Small octavo, 103 pages. 2nd printing, following the Knopf printing of 1928, but the first edition in James Laughlin's important New Classics series. A near fine copy in yellow cloth covered boards, in the scarce Alvin Lustig designed dust jacket, with black, yellow and gray figures on a white background. The jacket has a bit of edgewear, but is complete and the colors are bright. A handsome Lustig design, and a fairly scarce book in jacket. \$100.00
38. Lyeskoff, Nikolai Semyonovitch. *The Steel Flea. Translated from the Russian of*. Boston: The Company of Gentleman Adventurers/ The Merrymount Press, 1916. Small octavo, 94 pages. First edition, number 127 of 300 copies, of this translation by Isabel Hapgood. Printed by D.B. Updike. A tale of both Russian ingenuity and Czarist crushing of the Empire's talented people. *The Steel Flea* has twice been realized for the screen, once as an animated short feature, and once as a full length live-action film. Contemporary owner's gift inscription to free front endpaper, otherwise a fine, partially unopened copy, in publisher's gilt-stamped three-quarters black cloth. In mylar jacket, as issued. \$60.00
39. (Man Ray) Charles Henri Ford, editor. *View Magazine. Series III no. 2*. New York: View Magazine, 1943. Large quarto, 66 pages + ads. First edition of this issue of the American Surrealist periodical *View*. Contributions by Benjamin Peret, Leon Kochnitsky, Kenneth Burke, E.E. Cummings, Philip Lamantia, Kenneth Macpherson, and Harold Rosenberg. With illustrations by Pavel Tchelitchew, Leonor Fini, and others. A near fine copy in wrappers designed by Man Ray. \$300.00
40. (Massin) Ionesco, Eugene. *The Bald Soprano. anti-play, followed by an unpublished scene. Translated by Donald A. Allen. Typographical interpretations by Massin and photographic interpretations by Henry Cohen*. New York: Grove Press, 1965. Quarto, unpaginated. First English language edition of this typographic interpretation of Ionesco's first dramatic work, the point of origin of absurdist theatre. Designed throughout by experimental typographer Massin, who was also responsible for the design of Raymond Queneau's *Cent mille milliards de poemes*, in which each line of poetry is printed on a separate

strip of paper, forming a huge exquisite corps of words. These two book designs are considered the height of Massin's output. "In his design... each character is indicated not by name, but by a line image next to the speech which he is to utter. The shape of the words is distorted so as to give emphasis to the sound of the speech. By using techniques which fall somewhere between those of the cinema and the comic strip, he ensures that, in the dialogue, the primary constituents of word and image are balanced in a way that heightens the meaning of the play." [Gerald Woods et al., *Art Without Boundaries*, pages 148-9]. In decorated paper covered boards, with generally very good dust jacket with a closed tear to the front panel. \$200.00

41. Maurois, Andre. *Ce Que Je Crois*. Paris: Chez Grasset, 1951. Les Cahiers Irreguliers 3. Squarish quarto, 40 pages. First edition, press copy, one of 200 numbered copies on Alfa Navarre, from a total of 650. A very good copy in publisher's wrappers. *Inscribed in a fine hand by Maurois on the half-title to editor and Catholic biographer Gaetan Bennoville*. \$350.00
42. 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
43. Michaux, Henri. *Mouvements. Soixante-quatre dessins. Un poeme. Une postface*. Paris: Librairie Gallimard/Le Point du Jour, 1951. Quarto in stiff paper-covered boards, unpaginated. First edition, one of 1200 *hors commerce* copies. *Mouvements* was published in the year of Michaux's first art exhibition, at the Gallerie Rive Gauche, and consists of pages of small calligraphic figures, which Michaux called Meidosems, "imaginary fragile filament-like creatures that have 'lost all consistency,'" first explored in his work *Life in the Folds* two years earlier. The illustrations are accompanied by a poem and a postface by Michaux. Some very light edgewear to printed black, white and green wrappers, and a small stain to the bottom of the spine which is evidenced in the gutters of most pages. Still a handsome and near very good copy. *With the signature in pencil of Austrian photographer Ernst Haas*. \$750.00
44. Mullican, Lee. *The Gain of Aft*. San Francisco: The Illuminati, 1947. Octavo, 10 pages. First edition, number 142 of 250 copies. Printed by Jack Werner Stauffacher at the Greenwood Press in San Francisco. With poems by Mullican printed in Eric Gill's Perpetua, and illustrated with three full-page line drawings and one ornament, and with an additional line drawing on the front wrapper panel. It was the printer, Jack Stauffacher, who invited Mullican to move to San Francisco in 1941, and it was in Stauffacher's studio that Mullican was discovered by expatriate Surrealist Gordon Onslow Ford. Together with Ford and Wolfgang Paalen, Mullican created the influential Dynaton exhibition at the San Francisco Museum of Art in 1951. To my knowledge, this is the first book illustrated by Mullican, and the only collection of his poetry. A near fine copy in publisher's printed wrappers, with only a bit of chipping to the original glassine. \$1200.00  
*inscribed by Noland to his paint supplier*
45. (Noland, Kenneth.) Moffett, Kenworth. *Kenneth Noland*. New York: Abrams, 1977. Large quarto, 240 pages. First edition of this sumptuous monograph, illustrated throughout with tipped-in plates. A fine copy in publisher's illustrated paper-covered boards and the printed acetate dust jacket. *Inscribed by the Noland to Ruth and Lenny Bocour. The Bocours owned Bocour Artist Colors, the main supplier of artist's paints and materials in New York in the 50's and 60's, and were the friends of many artists*. \$550.00
46. (Paalen, Wolfgang) Regler, Gustav. *Wolfgang Paalen*. New York: Nierendorf Editions, 1946. Quarto, 69 pages. First edition, one of 1050 copies, ordinary state. Color frontispiece, illustrated throughout in black and white. The first monograph devoted entirely to Paalen, the Mexican painter who, in 1937, joined the Surrealist Group, then later quit the group and founded the important magazine *Dyn*. Paalen exhibited at the Berliner Secession and Art of this Century. A very good copy, in publisher's grey boards, with a dust jacket missing a one-inch chip from the rear panel and with soiling to the spine panel. *Inscribed by Paalen to Paul Bigelow in Mill Valley, 1950*. \$300.00

*with four original Picasso pochoirs*

47. D'ors, Eugenio. *Pablo Picasso. Translated from the Spanish by Warre B. Wells.* Paris/New York: Editions des Chroniques du Jour/ E. Weyhe, 1930. Quarto, 62 pages and fifty-four black and white plates, with four color pochoir plates. First edition, one of 1250 copies. D'ors was an essayist and novelist who was a leading figure of the Catalan separatist movement and an early supporter of Franco. He was a founder of the *Nucentisme* group. Some splitting to spine of orange printed wrappers, binding a bit shaken, otherwise a very good copy in publisher's glassine covered wrappers. In tan, cloth-backed orange chemise, with black and white portrait of Picasso pasted down. The four beautiful pochoir plates are in fine condition. \$3500.00

*from the father of Japanese architectural Modernism*

48. Raymond, Antonín (Nakamura, Katsuya, editor). *Antonín Raymond. His work in Japan 1920-1955. Preface by Elie Faure.* Tokyo: Johnan Shoin, [1935]. Oblong folio, 29 pages of text, 102 pages of illustration, including 19 architectonic illustrations in photogravure. First edition. With an article by Antonín and Noémi P. Raymond. Texts in Japanese, English and French. Raymond, a Czech-born American architect is considered by many to be the father of Japanese modernist architecture. Raymond followed Frank Lloyd Wright to Japan to work on Wright's Imperial Hotel. He stayed to create some stunning work including the Tokyo Reader's Digest Building and his own home in Reinanzaka. He had a considerable influence on Japanese architects including Kunio Maekawa and Junzo Yoshimura. Some light discoloration (likely sunning) to mustard colored cloth covers, otherwise a very good copy in spiral bound cloth with printed paste-down. Scarce in such condition. [Sharp, *Sources of Modern Architecture*]. \$4200.00
49. Renger-Patzsch, Albert. *Eisen und Stahl. 97 Fotos von Albert Renger-Patzsch.* Berlin: Verlag Hermann Reckendorf, 1931. Quarto, unpaginated. First edition, text with 97 black and white photographic plates. In silver boards with black lettering, and a white printed spine on blue cloth. A work of "documentary propaganda", attempting to show that all was well with German industry, from a "master of the dynamic close up." Some light discoloration to the silver boards, and a bit of wear to head and foot of cloth spine, otherwise a very good copy. Lacking the very scarce dust jacket. [Martin Parr, *The Photobook*] \$1500.00
50. Roditi, Edouard. *Dialogues on Art.* London: Seecker & Warburg, 1960. Octavo, 198 pages. First edition of these conversations between Roditi and several important figures from the world of art. Fine in very good dust jacket with some uniform soiling and light wear to extremities. *Inscribed by the author on the front free end paper, "For 'uncle Harvey' and 'aunt Bea' Schneidermann with affectionate regards from an occasional member by adoption of their Chicago family. Edouard Roditi".* \$125.00
51. (Russian Imperial Decorative Arts) Loukouski, G.-K. *Mobilier e<sup>3</sup> Decoration des Anciens Palais Imperiaux Russes (Musees du Peuple). avec une preface de M. Louis Reau.* Paris & Bruxelles: Les Editions G. Van Oest, 1928. Large quarto, 45 pages + 84 plates. Some foxing to one signature in particular, otherwise a very good copy, in original publisher's marbled wrappers with pastedown label. A scarce and important reference. \$600.00
52. Salzer, Felix. *Structural Hearing, Tonal Coherence in Music. With a Foreward by Leopold Mannes.* New York: Charles Boni, 1952. Two volumes. Large octavos, 283 & 349 pages. First edition of this major study of music theory, which asserts that music is a language, and expands on the ideas of Heinrich Schenker. Both volumes near fine, in near fine dust jackets. *Inscribed on the free front fly to an unknown recipient, "To Larry who in a critical moment has done so much for this book. In gratitude and friendship, Felix."* \$150.00
53. Schuster, Jean ed. *Medium. communications surrealiste. nouvelle serie, no. 1-4.* Paris: Medium, 1953. Four issues, small quarto all, 178 pages altogether. Complete series. Illustrated throughout. Contributions by Benjamin Peret, Andre Breton, Jean-Louis Bedouis, Julien Gracq, Charles Fort and Marcel Duchamp, among others. Cover illustrations by Simon Hantai, Wolfgang Paalen, Max Svanberg and Wilfredo Lam. All in very good or better condition. \$400.00



54. (Shapiro, Joel, illus.) Cole, Peter. *Rift. Woodcut by Joel Shapiro*. New York: Grenfell Press, 1986. Large octavo, unpaginated. First edition, one of 135 copies on Whatman, from a total edition of 150. Signed by the poet and the artist, and with an original woodcut by Shapiro on Saunders on the publisher's wrappers. Some light dusting to wrappers, otherwise a fine copy. \$150.00
55. Sitte, Camillo. *The Art of Building Cities. City building according to its artistic fundamentals*. New York: Reinhold, 1945. Translated from the German by Lt. Charles T. Stewart, U.S.N.R. Oblong octavo, 128 pages. First English language edition, illustrated throughout in black and white. With a foreword by Eliel Saarinen. Originally published in Vienna in 1889. A very good copy in publisher's red cloth, in publisher's blue and red printed dust jacket. Scarce in dust jacket. \$250.00
56. Spoerri, Daniel (Kaprow, Allan). *The Green Gallery Invites You to Visit, Daniel Spoerri's Room No. 651 at the Chelsea Hotel*. New York: The Green Gallery, 1965. Folded broadsheet, 21.25 x 10.25 inches. Photographs by Peter Moore. First edition of this announcement, with an essay by Kaprow, dated 2/19/65. From the essay, "I suggested that Spoerri invite the public to see his room, as it is being lived in, not as a memento or shrine. It was in line with his own intentions. I was convinced that his work would never appear as meaningfully again. By agreeing, he has contributed to the death of the art gallery and museums. This death will take time, but meanwhile, the world has become endlessly available." Some light edgewear, but generally very good. \$350.00

*twice inscribed by 'the knight errant of Beauty'*

57. Soares, Andre. *Sur la Vie. Essais*. Paris: Editions Emile-Paul Freres, 1925. Two volumes, octavos, 414 & 350 pages. Second edition of this collection of essays by the great French poet, critic and essayist, sometimes called by contemporaries, 'the knight errant of Beauty'. The man was a polymath, equally conversant about the sciences, music, the arts or classics. These essays traverse, "the length and breadth of human experience" (Jean-Albert Bede). Both volumes in lightly soiled publisher's wrappers, internally very good, with only a few discrete marginal pencil notes to volume one. Volume two substantially uncut. *Both volumes separately inscribed by the author in a handsome hand in red ink, and with Soares' 'Sigma' signature, a recognition of his Hellenism and his belief that he was, culturally at least, a 'Phoenician Greek'*. \$300.00
58. Teague, Walter Dorwin; Richard Marsh Bennet; & Edward Evans. *Good Design is Your Business*. Buffalo: Albright Art Gallery, 1947. Quarto, 98 pages. First edition of this clarion call for American businesses to incorporate good design into all aspects of operations. Photographically illustrated with examples by Eames, Loewy, Aalto, Henry Dreyfuss, and many others. Some chipping to black printed wrappers at spine, a bit of general wear, otherwise very good. \$100.00
59. (Telingater, Solomon) Mayakovsky, Vladimir. *Vo Ves' Golos (At the Top of One's Voice)*. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Foreword by the secretary of RAPP. Small octavo, 12 pages. Second edition, 10,000 copies printed letterpress. Front and rear covers designed by Solomon Telingater. Photographic illustrations on inside front wrappers as well. Small 1/8-inch deep chip to top edge of front wrapper, otherwise a very good copy. [Rowell/Rye, *Russian Avant-Garde Book*]. \$800.00

*signed by the seller, the speaker, the printer and another*

60. (The Vollbehr Incunabula) Ashley, Frederick W. *The Vollbehr Incunabula and the Book of Books. Address by Frederick W. Ashley, Chief Assistant Librarian of the Library of Congress, Before the Eleventh National Conference on Printing Education at a Session held in the Library of Congress Auditorium*. Washington, DC: George Henry Carter/Government Printing Office, 1932. Folio, unpaginated. First edition, number 214 of 420 copies bound in parchment and printed on handmade paper. Printed in black, blue and red in Cloister types in two columns in the style of the Gutenberg Bible. Illustrated with three black and white photographs of Otto Vollbehr and his Gutenberg Bible. Vollbehr's collection of three thousand pieces of fifteenth century printing was sold by the collector to the Library of Congress for 1.5 million dollars. Some light foxing within, otherwise a very good copy in black and blue printed parchment. In a worn, green paper covered slipcase. *Although not called for, this copy is signed by the printer, the speaker, the collector and a fourth, unidentified person. The signatures of Carter, Ashley, Vollbehr and the*

*unidentified person appear on the free front end paper, thus making this copy signed by all of the participants in the book's creation and its story.* \$500.00

61. Vostell, Wolf & Higgins, Dick. *Fantastic Architecture*. New York: Something Else Press, 1969. Small octavo, unpaginated. First edition in English. With contributions by Ben Vautier, Carolee Schneeman, Pol Bury, Joseph Beuys, Stephen Wewerka, Buckminster Fuller, Richard Hamilton, Lawrence Weiner, Jan Dibbets, Dennis Oppenheimer, Michael Heizer and others. Book designed by Wolf Vostell, with publisher's dust jacket designed by Richard Hamilton. "Presaged the attack on hide-bound methods and attitudes which a new generation of visionary architectural theorists were to begin mounting in the 1970's" A very good copy in cloth with publisher's printed dust jacket. [Frank, *Something Else*, page 33]. \$150.00
62. (Werkman, H.N.) Martin Buber. *Chassidische Legenden. Verbeeld door H.N. Werkman*. Groningen: Wolters-Noordhoff/Bouma's Boekhuis, 1982. Large octavo, 6 pages, plus 20 pages each of text and illustration in facsimile. Facsimile edition of the suite of prints and text, first published by Werkman in 1943. Werkman was a pioneering figure of Dutch design and typography, editor and designer of the periodicals *De Ploeg*, *The Next Call* and most tragically, *De Blauwe Schuift*, an underground Anti-Nazi magazine produced by dissident Jewish poets and writers. Werkman was arrested and executed by German secret police in 1945, just three days before his city, Groningen, was liberated. *Chassidische Legenden* was his final major print project and considered to be his masterwork. It utilized some of his "hot printing" techniques, which included the use of ink rollers directly on the print. The original portfolio is exceedingly scarce, with recent copies fetching more than \$100,000 at auction. Some light wear and one closed tear to dust jacket, otherwise a fine copy in black cloth. [Spencer, *Pioneers of Modern Typography*]. \$300.00
- one of 50*
63. Wilde, Oscar. *Poems in Prose*. Paris: Privately Printed, 1905. Octavo, 38 pages. First edition, one of 50 copies printed on Japanese paper. Printed throughout in red and black. Some moderate foxing throughout, otherwise very good, in three quarter brown morocco. Original black and red printed wrappers on coated paper bound in. \$300.00
64. (Wine) Haraszthy, A[goston]. *Grape culture, wines and winemaking. With notes upon agriculture and horticulture*. New York: Harper & Brothers, 1862. Thick octavo, 420 pages + 4 pages publisher's catalogue. First edition, with frontispiece and text illustrations. A cornerstone for any collection of books about wine in America. Haraszthy, a Hungarian by way of Sauk City Wisconsin, imported over 1400 varieties of vinifera to the US and was tireless booster of Sonoma as a center for wine growing. He established Buena Vista as a winery, one of the first in Sonoma, and is rumored to have perished while crossing an alligator infested swamp in Nicaragua. With the ownership signature of Darius A. Seacor to free front end paper, and the small bookplate of W.H. Stiles to the front paste down. Text block and hinges are tight and remarkably clean. Original pinkish boards are soiled and faded and stained at the spine, but they remain sound, and the handsome gilt stamped grape cluster is visible on the front panel. [Gabler G23120]. \$1250.00
65. (Wine) Fuller, Andrew S. *The Grape Culturist. A Treatise on the Cultivation of the Native Grape*. New, Revised and Enlarged Edition. New York: Orange Judd, 1896. Small octavo, 282 pages + 14 pages ads. Illustrated with steel engravings. Gabler states that it, "gives full directions for planting, training, grafting, etc. Native grapes are emphasized, foreign vines are confined to indoor cultivation, and hybridization and pest control are significant topics. This was one of the most popular American texts". A tight, clean copy of this revised edition, in bright green gilt decorated boards with only a bit of light spotting. [Gabler G21090]. \$200.00
66. (Wine) Mitchell, S. Weir. *A Madeira Party*. New York: The Century Co., 1902. Duodecimo, 165 pages. Third printing of the original 1895 publication. Described by Gabler as a "pretentious" but "excellent account that describes the wine ritual." The book is populated by a "proper group of snobs." All edges gilt, in embossed leather with some light rubbing to all edges. Still a very good, tight and clean copy of a book somewhat scarce in all early editions. [Gabler G31040]. \$250.00

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