

DADA

BUBB KUYPER
24 november
2025

from DADA to COBRA - works from the library of Aldo and Hannie van Eyck



from DADA to COBRA

**works from the library of
ALDO and HANNIE VAN EYCK**

with some additions from other properties, marked [*]



BUBB KUYPER

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—≡■ lot 1-246 ■≡—



to be auctioned on **MONDAY 24 NOVEMBER 2025, at 6.30 pm**

ON VIEW:

Thursday 20, Friday 21, Saturday 22 and Sunday 23 November, 10.00 am - 16.00 pm

Schriftelijke biedingen zowel als biedingen per telefoon, fax of e-mail
dienen **ZONDAG 23 NOVEMBER VÓÓR 20.00 UUR** in ons bezit te zijn
van later ontvangen biedingen kunnen wij de (correcte) uitvoering niet garanderen

Written bids as well as bids by telephone, fax or e-mail
should be in our possession **BEFORE SUNDAY 23 NOVEMBER, 8.00 pm**
we cannot guarantee (proper) execution of bids received later

BUSINESS HOURS: Monday - Friday 9.00 am - 5.00 pm

Voor het ophalen van aankopen zijn wij **tevens** geopend
op zaterdag 29 november van 10.00 tot 16.00 uur
(tijdens zittingen is het niet mogelijk aankopen op te halen!)

For the collecting of purchases we shall **also** be open
on Saturday 29 November from 10.00 am - 4.00 pm
(it is not possible to collect purchases during sessions!)

Wij zijn **GESLOTEN** van **woensdag 24 december t/m donderdag 1 januari**
We are **CLOSED** from **Wednesday 24 December to Friday 2 January**

WIJ VEILEN GEMIDDELD 150 tot 200 nrs. PER UUR
WE AUCTION APPROXIMATELY 150 to 200 nos. PER HOUR



from DADA to COBRA

works from the library of Aldo and Hannie van Eyck



Aldo van Eyck (1918-1999), one of the most influential architects of the 20th century, had the luck to be able to spend a good part of his life as a young man in the culturally stimulating world of central Europe. He lived and studied at the Eidgenössische Technische Hochschule (ETH) in Zurich in the years between 1938 and 1946, where he met his partner (in business and life) Hannie Van Roojen (1918-2018) and became friends with i.a. Sigfried Giedion (author of *Space Time and Architecture*) and his wife Carola Giedion-Welcker, the influential art historian who was deeply immersed in modern art. It was through her that the Van Eycks met some of the main avantgarde artists of the pre- and post-war era.

“Often called “the power pair of Modernism,” the [Giedion-Welcker] couple moved to the Giedion family villa in Dolderal, Zurich in 1925, where they then created a community and important meeting-place for Modernist artists through frequent parties and social gatherings. Giedion-Welcker was the primary facilitator of their social web, bringing a myriad of artists to the villa, some of which were Kurt Schwitters, Aldo Van Eyck, Fernand

Léger, Antoine Pevsner, Franz Roh, Theo van Doesburg, Wassily Kandinsky, Alberto Giacometti, Jan Tschichold, Alvar Aalto, and Marcel Breuer. They were also close with eminent art historians of the time such as Albert Brinkmann, Alexander Dörner, and Christian Zervos. Her husband’s time at the Bauhaus also expanded their circle.” (quoted from the online lemma of the *Dictionary of Art Historians*).

A significant number of the works in the present collection bear testimony to these new friends of the Van Eycks in the form of autograph dedications to them in their publications or in exhibition catalogues in which their art was included.

After their return to the Netherlands, Amsterdam, in 1946, and doubtlessly inspired by the world they had left behind, they soon found their way into the world of the newly formed group of artists that came to be known as COBRA. Aldo van Eyck became friends to Appel, Constant and Corneille, and actively took on their defence. He made layouts for two of the Cobra artists exhibitions, in Amsterdam (1949) and in Liège (1951).

Early on Aldo van Eyck saw the clear linkages between fine painting, sculpture, applied decoration and architecture. He retained a keen interest and involvement in all of the arts throughout his life, including the modern, classical and tribal arts and collaborated with artists like Karel Appel, Constant, Carel Visser and Shinkichi Tajiri on the designs of their exhibitions. And again, this resulted in many works with dedications by Cobra and other artists that show their lifelong friendships with both Van Eycks.



- 1 **De 8 en Opbouw.** 14-daagsch tijdschrift van de architectengroep "De 8" Amsterdam en "Opbouw" Rotterdam. Year 8. Amst., Van Holkema en Warendorf, 1937, in loose issues, ills., orig. unif. wr. by Paul SCHUITEMA, 4to.[*] (100-150)
= In 1932 Paul Schuitema, who was a member of the architect-group "De Opbouw", created a basic design for the magazine and other designers could then fill in the rest of the cover. Fanelli 231; Maan, Paul Schuitema, p.64.



2 **10 origin.** Zürich, Allianz-Verlag, 1942, fold. textleaf (4p.) and 9 (of 10) fold. lvs. w. an original print (27x21 cm.) on the right half, printed in 100 numb. copies (this copy no."75"), loose as issued in orig. stiff paper portfolio, 4to. (2.000-3..000)

- Lacks the print by Georges Vantongerloo. Textleaf badly foxed; portfolio partly yellowed and dam. at foot of spine.

= Contains (col.) prints in various techniques by Hans ARP (repaired w. sellotape on fold (not affecting the print), the other half of the leaf (w. the signature) foxed), Max BILL (the blank half of the leaf foxed; the print only sl. affected), Sonia DELAUNAY, César DOMELA (yellowed), Wassily KANDINSKY (verso foxed), Leo LEUPPI, Richard Paul LOHSE, Alberto MAGNELLI and Sophie TAEUBER-ARP (torn on fold; the print tipped onto paper mount). All prints numb. and signed in pencil (except for Kandinsky, Delaunay and Domela, which are signed in print) and 2 prints (by Bill and Leuppi) dated "42" in pencil. The short introd. texts are by H. Arp, A. Magnelli, W. Kandinsky and M. Bill.



3 Abstrakt Konkret. Bulletin der Galerie des Eaux vives. No. 2-12. Zürich, n.d. (1944-1945), 11 parts in 10 vols., plates, entirely cyclostyled, orig. wr. in offset (1x cyclostyled), 4to.

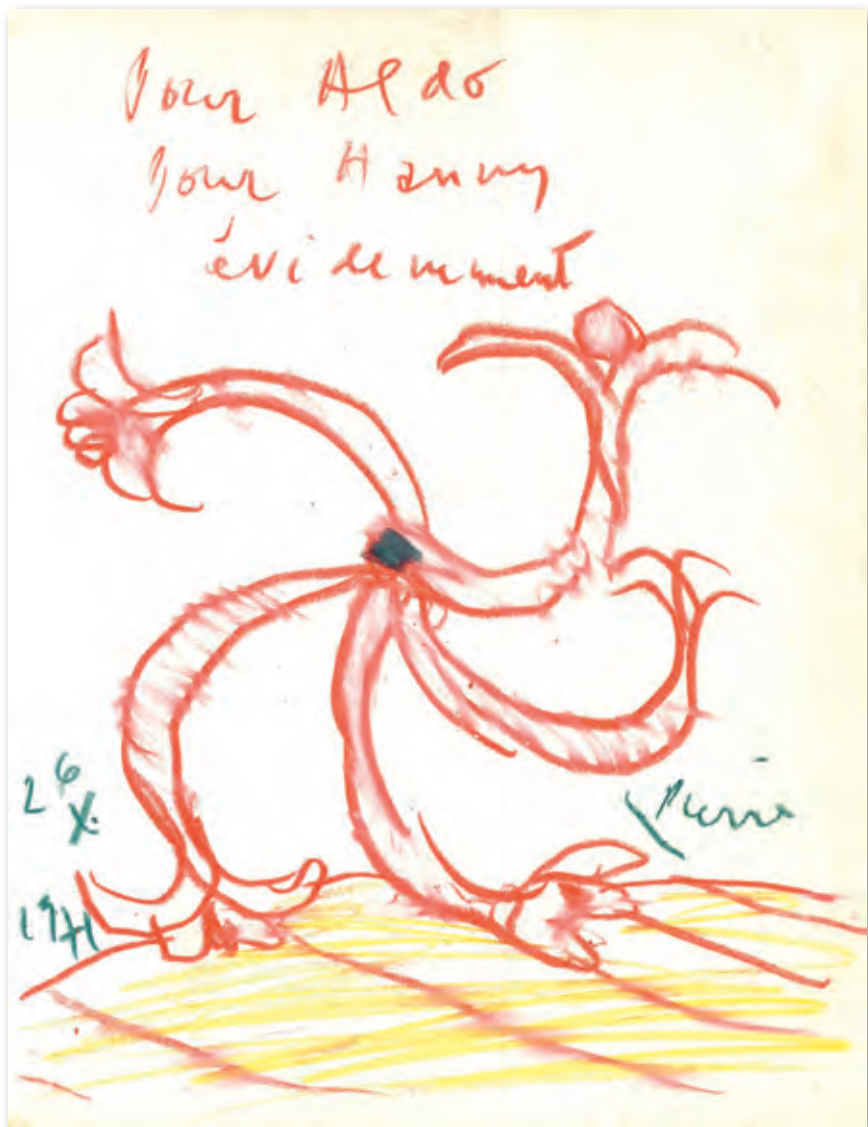
- Without no.1. A few wr. partly sl. sunned/ yellowed.

(2.000-3.000)

= Rare, near complete set of bulletins published by the 'Galerie des Eaux vives', a special gallery for concrete painting. Contains: **(2)**. 2 plates by R. Gessner and C. Graeser, both signed in pencil, (cyclostyled) wr. by M. Bill; **(3)**. 2 plates by L. Leuppi (signed in pencil) and M. Huber, wr. by Hansegger; **(4)**. 2 plates by L. Erzinger and V. Löwensberg, both signed in pencil, wr. by Hansegger; **(5)**. 2 plates by J. Salvado, both signed in pencil, and a loosely inserted sm. print by D. Graf, signed in pencil, wr. by H. Gantenbein; **(6)**. special commemorative issue on S. Taeuber-Arp, w. 2 prints by S. Taeuber-Arp and by H. Arp (signed in pencil), wr. by H. Arp; **(7)**. 2 plates by L. Erzinger and P. Heuer, both signed in pencil, wr. by C. Graeser; **(8)**. special commemorative issue on W. Kandinsky, w. 3 reprod. plates (incl. wr.); **(9/10)**. 2 plates by Z. Kemeny (1x signed in pencil) and 2 plates by J. Kohler, wr. by V. Loewensberg; **(11)**. 2 plates by M. Bill and R.P. Lohse, wr. by M. Huber; **(12)**. 3 plates (incl. wr.) by O. Tschumi (1x signed in pencil). Le Fonds Paul Destribats 448.



- 4 **Abstrakt kunst i Danmark.** Udstillingen. Copenhagen, Tokantens Kunsthandel, n.d. (1947), (24)p., ill., orig. col. lithogr. wr. by Asger JORN, large 8vo. (60-80)
- Wrappers trifle foxed; frontwr. w. sm. chip in upper margin; spine rubbed and sm. dam. at top.
= Rare.
- 5 **Alechinsky, P.** Les poupées de Dixmude. Avec une note complémentaire de Luc Zangrie. Brussels, Éditions Cobra, 1950, 1st ed., 30,(3)p., 6 fotogr. plates and orig. fotogr. wr. by Roland D'URSEL, printed in 1020 copies (300), sm. 8vo. (250-350)
- Bookblock loose; sl. yellowed. Verso of wr. sl. foxed.
= One of 30 numb. copies (no."09"). Slagter p.25. With AUTOGRAPH SIGNED DEDICATION on title: [printed: Les poupées de [ms. addition: "Otto"] Dixmude] "ou un vieux rêve fatigué d'un très ancien jeune-homme que je ne connais plus. a Aldo, avec toute mon amitié, Pierre Alechinsky le 27 V 1965".

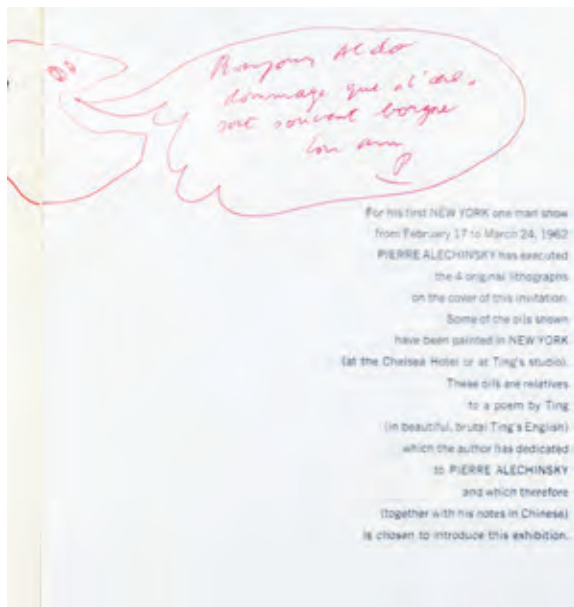


6 **Alechinsky, P.** Roue libre. Geneva, Albert Skira, 1971, 161,(1)p., num. (col.) ills., orig. wr. (800-1.000)

- Trifle yellowed/ foxed in outer blank margins. Backwr. sl. soiled; lamination over wr. partly loosening.
= Series *Les sentiers de la création* 1. With ORIGINAL COLOUR CRAYON DRAWING with signed dedication on first blank: "Pour Aldo, Pour Hanny, évidemment. Pierre, 26 X 1974".



- 7 **Alechinsky, P.** Le Tout Venant. Paris, Galerie de France, 1966, (18)p., 16 ill. by Pierre ALECHINSKY, printed in 3000 copies, orig. yellow cl., sm. obl. 4to. (50-70)
- Sl. yellowed. Covers (dust)soiled and sl. foxed.
= With AUTOGRAPH SIGNED DEDICATION: "Pour Aldo, avec des amitiés de Pierre. le 12 XI 1966."
- 8 **[Alechinsky, P.]. Claus, H.** Zonder vorm van Proces. Een pantomime-gedicht in twee delen voor één stem, piano, fluit, gitaar en drums met een bruitage van vijf stemmen. Brussels, Draak (Distributie Cobra), 1950, 31p., 2 lithogr. plates (printed on pink paper) and orig. lithogr. wr. by Pierre ALECHINSKY. (200-300)
- (Sl.) yellowed. Frontwr. loose; wrappers sunned and sl. yellowed along margin; backstrip sunned and sl. dam. at top; bookblock loosening.
= Rare. First edition in book-form; Slagter 5; Jacobs a.o. 5. Copy from the unnumb. printrun (besides 120 numb. copies). With AUTOGRAPH SIGNED DEDICATION on title by both artist ("Pour Aldo van Eyck, amicalement. Pierre Alechinsky 17 XII 50") and author ("ook voor Aldo van Eyck. Hugo Claus").

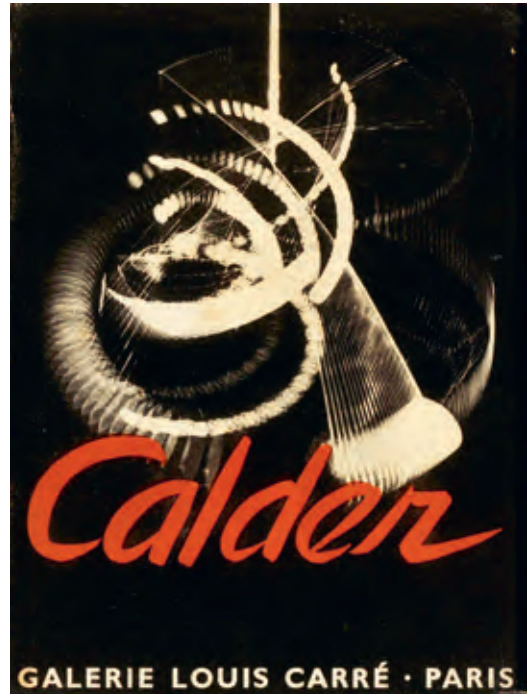
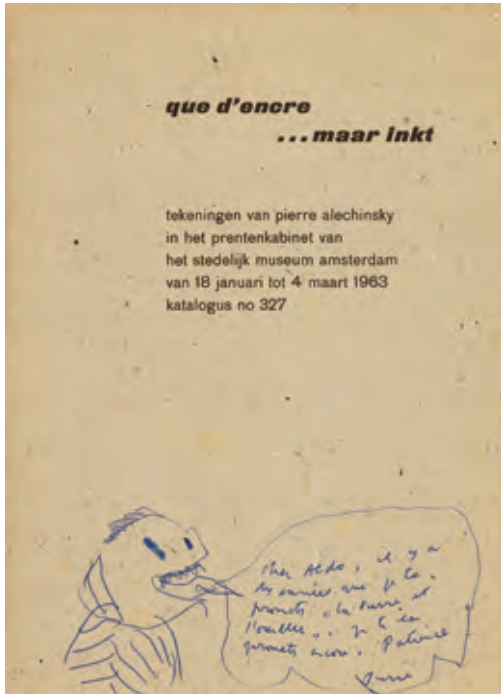


- 9 **[Alechinsky, P.] Alechinsky + Reinhoud.** Amst., Sted. Mus. cat. no.273, 1961, (28)p. (incl. free endpapers), ills., orig. wr., 4to.
 = With an ORIGINAL DRAWING in red and green ballpoint by Pierre ALECHINSKY on p.26, with use of the printed illustration and with incorporated AUTOGRAPH DEDICATION SIGNED: "Bonjour Quinten. 7, VI 61 Alechinsky".
 AND an exhibition catalogue on the same by the Stedelijk van Abbemuseum (Eindh., 1963, ills., col. lithogr. wr., 4to).

- 10 **[Alechinsky, P.] Alechinsky. First one man show in New York.** New York, Lefebvre Gallery, 1962, (8)p., ills. and fold. wr. w. 4 orig. (col.) lithographs by Pierre ALECHINSKY, square 8vo.
 - Some vague foxing.
 = The text i.a. comprises a long poem ("in beautiful, brutal Ting's English") that Walasse Ting dedicated to Alechinsky. With AUTOGRAPH MONOGRAMMED DEDICATION incorporated in a small drawing in red ballpoint by Pierre ALECHINSKY: "Bonjour Aldo, dommage que t'as pas souvent borgne. Ton ami P."
Pierre Alechinsky. Aquarelle und Tuschzeichnungen. Munich, Galerie Van de Loo, 1961, (16)p., 6 full-p. and 1 double-p. col. lithogr. ills. by Pierre ALECHINSKY, monochr. ills., orig. wr., sm. 4to. (100-150)
 - Wrappers foxed/ soiled and yellowed. = Text by Chr. Dotremont.



- 11 **[Alechinsky, P.J.] Les dessins d'Alechinsky. Recent works.** New York, Lefebvre Gallery, 1965, (8)p., ill. and fold. wr. w. 3 orig. col. lithographs by Pierre ALECHINSKY, square 8vo.
= The catalogue for the third Pierre Alechinsky one man show at Lefebvre Gallery, April 13 to May 8, 1965. Contains the transcript of a conversation between Pierre Alechinsky and Jacques Putnam.
Alechinsky. Copenhagen, Galerie Birch, 1964, (16)p., (col.) ill., printed in 1000 numb. copies (this copy no."485"), orig. wr., obl. 8vo.
- Backwr. sl. soiled. = Contains a text by Christian Dotremont in French and Danish.
AND 2 other small exhibition catalogues on the same. (100-150)
- 12 **[Alechinsky, P.J.] Les dessins d'Alechinsky au Musée national d'art moderne.** Paris, Centre Pompidou, 1978, 39,(1)p., ill., orig. wr., obl. 8vo. - WITH loosely inserted Dutch translation of the catalogue text (Dordrechts Mus., 2 cyclostyled lvs.)
- Sl. foxed.
= With curious AUTOGRAPH SIGNED DEDICATION in red ballpoint by Pierre ALECHINSKY, a new line for each word, w. parallel text in reverse in blue ballpoint: "Pour les deux van Eyck comme toujours leur Pierre Alechinsky [in red ballpoint only:] le 22 sep 1978 Dordrecht".
Que d'encre ...maar inkt. Tekeningen van Pierre Alechinsky in het prentenkabinet van het Stedelijk Museum Amsterdam. Amst., Sted. Mus. cat. no.327, 1963, (16)p., ill., orig. wr., 4to.
- AND 2 other small exhibition catalogues on the same. - ADDED: **Alechinsky, P.** Hoirre Cobra. Caen, l'Echoppe, 1990, (21)p., printed in 1000 copies (950), orig. wr., 12mo. (70-90)
- Frontwr. stained.
= With AUTOGRAPH SIGNED DEDICATION by Pierre ALECHINSKY: "pour Aldo avec les amitiés de Pierre. le 24 avril 1990".



- 13 **[Alechinsky, P.]. Que d'encre ...maair inkt.** Tekeningen van Pierre Alechinsky in het prentenkabinet van het Stedelijk Museum Amsterdam. Amst., Sted. Mus. cat. no.327, 1963, (16)p., ill., orig. wr., 4to.
= Title-p. with a small ORIGINAL DRAWING in blue ballpoint by Pierre ALECHINSKY, with incorporated AUTOGRAPH SIGNED DEDICATION: "Cher Aldo, il y a des années que je te promets "la Pierre et l'oreiller". Je te la promets encore. Patience, Pierre".
AND a small exhibition catalogue on the same by Galerie Espace/ Le Miroir d'Encre (Amst./ Brussels, 1983), w. AUTOGRAPH SIGNED DEDICATION by Pierre ALECHINSKY on verso frontwr.
= "à mon cher collègue" le Professeur Aldo. Pierre 11.12.1983. *pour un an, pas plus". (80-100)
- 14 **Alexander Calder. Mobiles, stables, constellations.** Paris, Galerie Louis Carré/ Librairie La Hune, 1946, 35,(9)p., (col. lithogr.) ill., orig. wr., sm. 8vo. (70-90)
- Backstrip sl. dam.; upper joint splitting at top; bookblock loosening.
= Rare, early catalogue of the works by Calder. Contains essays by Jean-Paul SARTRE ("Les mobiles de Calder") and James JOHNSON SWEENEY ("Alexander Calder").



- 15 **Allianz. Vereinigung moderner Schweizer Künstler.** 23. Mai - 21. Juni 1942. Zürich, Kunsthau, 1942, (24)p., num. ills., typography by Max BILL, orig. wr. (100-150)
- Wrappers sl. soiled/ foxed.
= Text by Max Bill, who also designed this catalog and typeset it all lowercase in Garamond. The backwr. has an advertisement with an illustration by Max Bill as well. Rare.
- 16 **Allianz. Vereinigung moderner Schweizer Künstler.** Wegleitung zur Allianz-Ausstellung 1947. Zürich, Kunsthau, 1947, (64)p., 42 ills., typography by Max BILL, orig. wr. (40-60)
- Wrappers soiled/ foxed.
= Contains texts by Leo Leuppi, Hans Arp, Max Bill, Le Corbusier, Richard P. Lohse and Walter J. Moeschlin and listing 206 works.
- 17 **Alma, P.** Kapitalistische orde. N.pl., Socialistische Kunstenaarsbeweging, n.d. (1935), leporello, total size 118,5x9,8 cm., w. printed title and 10 ills. by Peter ALMA.[*] (100-150)
- Without the envelope. Sl. foxed/ soiled.
= Rare.



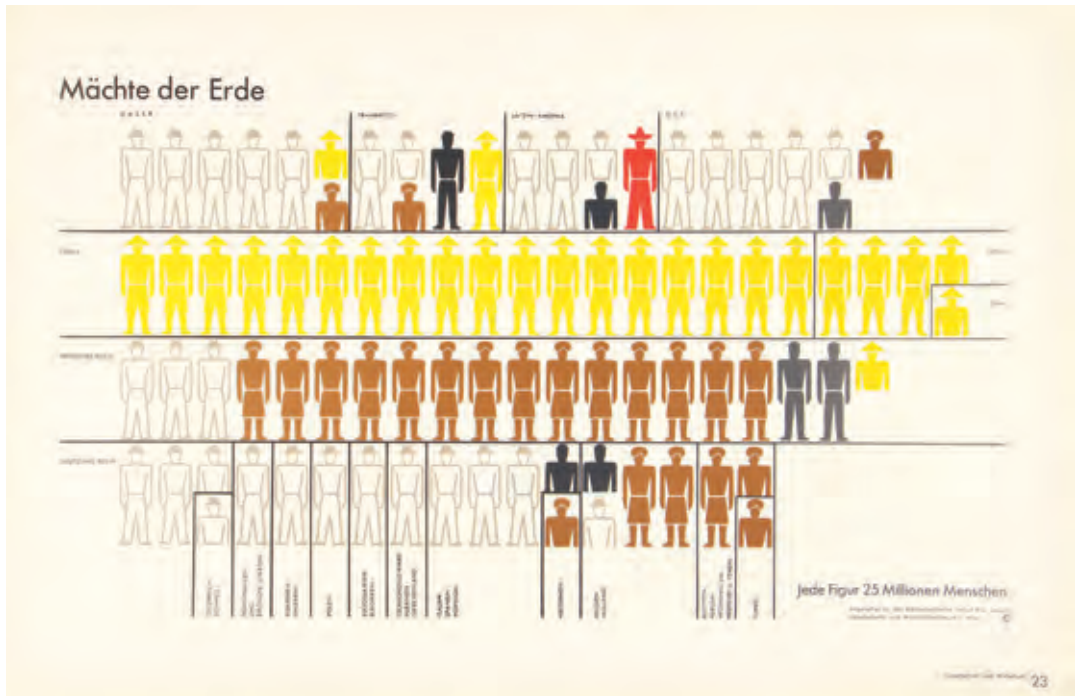
- 18 **Apollinaire, G.** Les mamelles de Tirésias. Paris, Éditions du Béliar, 1946, 88,(3)p., 6 plates after Pablo PICASSO, orig. wr.
- Wr. yellowed along margins. = Monod 359. Copy from the unnumb. printrun (besides 466 numb. copies).
Idem. L'Esprit nouveau et les poètes. Ibid., Jacques Haumont, 1946, 1st ed., (8),29,(2)p., printed in 1500 numb. copies (this copy no."352"), orig. wr. **Idem.** Anecdotes. Ibid., Librairie Stock, 1926, 1st ed., 290p., orig. wr. (yellowed; backstrip darkened). - AND 7 others by and 4 on the same, i.a. IDEM, Calligrammes (ibid., 1925, printed in 1352 numb. copies (no. "491" of 960), orig. dec. boards by Paul BONET); IDEM, The Cubist Painters. Aesthetic Meditations 1913. Engl. transl. L. Abel (New York, 1944, ills., orig. (dustsoiled) wr., 4to) and A. BILLY, Apollinaire vivant (Paris, 1923, photogr. frontisp. portr., 2 ills. after Pablo PICASSO, orig. wr. Yellowed). (100-150)
- 19 **Apollinaire, G.** Les mamelles de Tiresias. Drame surréaliste en deux actes et un prologue. Avec la musique de Germaine Albert-Birot. Paris, Éditions SIC, 1918, 1st ed., 108,(3)p., scores, 7 full-p. ills. and orig. wr. by Serge FÉRAT. (100-150)
- Wrappers somewhat browned; foot of spine sl. bumped. Good copy.
= Monod 358; Bolliger II, 97 ("Im Untertitel des Buches ist das Wort "surréaliste" erstmals verwendet"); IV, 99.



- 20 **Appel, K.** Musique barbare. Vinyl record, 12", WVB, 99954 DL, 1963, orig. clothbacked board sleeve w. booklet of (28)p. w. photographs by Ed VAN DER ELSKEN and text by Jan VRIJMAN. (50-70)
 - Without the lithograph. Cloth spine sm. dam. and sl. worn at ends.
 = Slagter p.25 and 93.
- 21 **[Appel, K.]. Karel Appel.** Amst., Stedelijk Mus. cat. 383, 1965, (26)p., (col.) fotogr. plates, orig. wr., fold. frontwr. w. col. lithograph by Karel APPEL on recto and verso, 4to. (150-250)
 - Frontwr. loose.
 = Verso frontwr. w. AUTOGRAPH SIGNED DEDICATION in pencil by Karel APPEL: "voor Aldo de king, voor Aldo mijn vriend, voor Aldo de grote. Karel. [signature] 1965", with AUTOGRAPH ANNOTATION in pencil on the lithogr. section: "dit is een originele litho van mijn mond." and with a small drawing in pink feltwriter on first page, w. AUTOGRAPH CAPTION "nog een mond [drawing] bijna".



- 22 **[Appel, K.J. Schierbeek, B.]** Een groot dood dier. Amst., Holland Festival, n.d. (1963), (8)p., fotogr. ills. Ed VAN DER ELSKEN, col. silkscreen wr. by Karel APPEL.
 - Wrappers yellowed/ sl. foxed along margins.
 = Textbooklet for Toneelgroep Studio. Slagter 89.
- Karel Appel, Nudes Nus.** Zürich etc., Gimpel & Hanover Galerie a.o., 1963, (24)p., (col.) ills., orig. col. lithogr. wr., 4to.
 - Spine yellowed.
 = Text "A propos des nues de Karel Appel" (in French, English and German) by Bert Schierbeek.
- AND 3 other small catalogues for exhibitions by the same at Octobre Galerie Rive Droite/ Sted. Mus. Amsterdam (n.d.), La Medusa, Studio d'Arte Contemporanea (Rome, 1963) and Galerie Nova Spectra (The Hague, 1981). (70-90)
- 23 **Aragon, L.** La peinture au défi. Paris, Galerie Goemans, 1930, 32p., 23 monochr. plates, printed in 1020 copies (1000), orig. wr.
 - Wrappers yellowed along margins; frontwr. w. fold in lower corner; top of spine sl. dam. and joints splitting at top.
 = Catalogue of the "Exposition de collage", May 1930, featuring works by Arp, Braque, Dali, Duchamp, Ernst, Gris, Miró, Magritte, Man Ray, Picabia, Picasso and Tanguy. Bolliger IV, 104: "Die bedeutendste frühe Arbeit über die Collage".
- ADDED: **Idem.** Les yeux d'Elsa. Neuchâtel, Éditions de la Baconnière, 1942, 1st ed., 157, (3)p., frontisp., orig. wr. (100-150)
 - Sl. yellowed (backstrip browned).
 = Les cahiers du Rhône, Série blanche III. Bolliger IV, 105. Copy from the unnumb. printrun (besides 430 numb. copies).



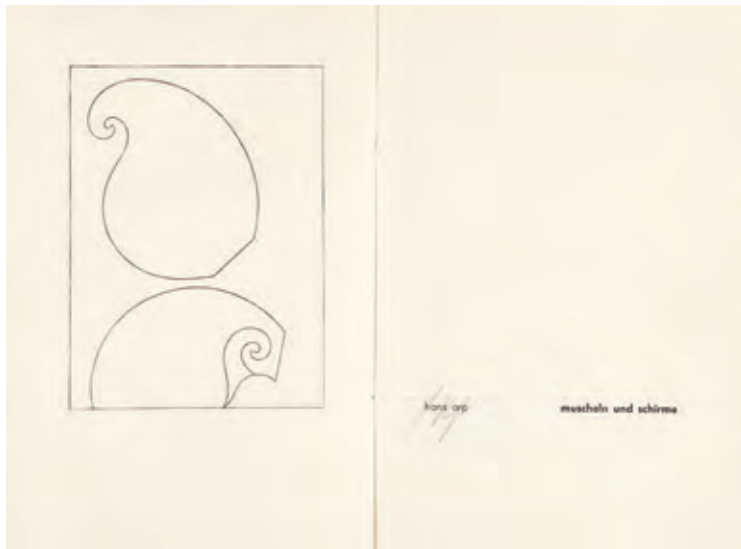
- 24 (Arntz, G. and Neurath, O.). Gesellschaft und Wirtschaft. Bildstatistisches Elementarwerk. Das Gesellschafts- und Wirtschaftsmuseum in Wien zeigt in 100 farbigen Bildtafeln Produktionsformen, Gesellschaftsordnungen, Kulturstufen, Lebenshaltungen. Leipzig, Bibliographisches Institut AG, 1930, title-leaf, 100 (col.) plates w. pictographs, charts etc., 30 text lvs., together loose as issued in orig. cl. portfolio, obl. folio.[*] (4.000-6.000)
- A few lvs. w. sm. defects; nevertheless mostly fine. Portfolio sl. soiled/ worn along extremities.
 = Good copy of the pioneering work on infographics. It was published by Otto Neurath, in close cooperation with Gerd Arntz, who had become Head of the Graphics Department in 1929 of Neurath's Vienna based Gesellschafts- und Wirtschaftsmuseum. Other people involved in this magnificent production were i.a. Peter Alma, Franz Seiwert, Jan Tschichold and Augustin Tschinkel (cf. Behnke p.6). This atlas is the first scientific approach to come to an International System Of Typographic Picture Education (isotype). The 100 sheets with the coloured pictograms are of great educational, as well as great artistic value. In Neurath's own words: "Das vorliegende bildstatistische Elementarwerk 'Gesellschaft und Wirtschaft' ist der erste systematische Versuch, auf Grund sorgfältiger Bearbeitung und Verknüpfung vorhandener Daten und Kombinationen aller Art, den Augen ein buntes Bild der heutigen Menschheitszivilisation zu geben (...). Der Bildteil bleibt die Hauptsache. Er will im Sinne des Comenius der Anfang eines neuen 'Orbis pictus' sein." (introd.). Reading p.40; Bool/ Broos, p.50ff; Burke/ Kindel/ Walker, p.187-195. Rare.



- 25 **Arp, H.** 11 configurations. Text by G. Buffet-Picabia, introd. and ed. by Max Bill. Zurich, Allianz-Verlag, 1945, 1st ed., (29)p., 11 full-p. woodcuts and woodcut frontwr. by Hans ARP, printed in 220 numb. copies (no."47" of 160), orig. wr., 4to. (600-800)
- Fine copy.
= SIGNED by Hans Arp on the title.
- 26 **Arp, H.** 1924 1924 1926 / 1943. Bern-Bümpliz, Benteli AG, 1944, 1st ed., (28)p., 1 full-p. ill. by Sophie TAEUBER-ARP, typography by Jan TSCHICHOLD, printed in 250 copies, orig. wr. (200-300)
- Spine sl. sunned; spine-ends trifle worn. A good/ fine copy.
= SIGNED by the author on the colophon. One page w. sm. correction in pencil (by the author?).



- 27 **Arp, H.** Arp 1. Prapoganda und Arp. Hannover/ Zürich, Redaktion des Arpverlages, 1923, 1 letterpress leaf printed in red on yellow ground, recto only, 27,5x21,5 cm.[*] (500-700)
- Fine.
= Probably a proof printed in red, before publishing in MERZ 6, Oct. 1923 and before the captions "Diese Zeitschrift heisst von hinten Merz. a.d. Inhalt: Arp. Tzara. Aufruf. Hirschel-Prottsch. Mondrian. Neo Plasticisme. Arab. Sprüche" in upper margin [see lot 189]. Verso w. stamp "Epreuve" and w. the collector's stamp of Emile Maeyens in red (Lugt 4178).
- 28 **Arp, H.** Le blanc aux pieds de nègre. Paris, Fontaine, 1945, 1st ed., 27,(3)p., printed in 425 numb. copies (400), orig. wr. des. by Mario PRASSINOS, sm. 8vo. **Arp, H. and Huidobro, V.** Trois nouvelles exemplaires. Transl. R. Walter. Ibid., idem, 1945, 1st ed., 50,(1)p., printed in 475 numb. copies (450), orig. wr. unif. (diff. col.) w. the above, sm. 8vo. **Colinot, P.** La nuit blanche. Ibid., idem, 1945, 1st ed., 36,(2)p., printed in 275 numb. copies (250), orig. wr. unif. (diff. col.) w. the above, sm. 8vo. (80-100)
= All published in the *Collection "L'Age d'Or"*.



- 29 **Arp, H.** *Des taches dans le vide*. Paris, Librairie Tschann, n.d. (1937), 1st ed., (8)p., without wr. as published. (100-150)
- Foxed; first and last leaf loose.
= Les Feuilles de "Sagesse", Collection anthologique no.32. First collection of poems in French published by Arp. With AUTOGRAPH CORRECTIONS in pencil and pen and ink.
- 30 **Arp, H.** *Muscheln und Schirme*. Meudon-Val-Fleury, n.publ., 1939, 1st ed., (36)p., 4 full-p. ills. by Sophie TAEUBER, typography by Jan TSCHICHOLD, orig. plain wr. (400-600)
- Spine sl. sunned. Otherwise fine.
= The first joint publication by Hans Arp and Sophie Taeuber(-Arp), SIGNED by the author on the title.



- 31 **Arp, H.** *Poèmes sans prénoms*. Grasse, (the author), 1941, (30)p., 3 full-p. ill. (1 repeated on wr.) by Sophie TAEUBER-ARP, printed 150 numb. copies (no."66" of 140), orig. wr. (300-500)
- Evenly yellowed. Wrappers trifle yellowed and sunned along margins and spine.
- 32 **Arp, H.** *Der Pyramidenrock*. Erlenbach-Zürich/ Munich, Eugen Rentsch, n.d. (1924), 1st ed., 70p., frontisp. portr. by Amedeo MODIGLIANI, orig. boards, 4to. (800-1.000)
- Yellowed (incl. binding); upper hinge sl. weak. Top of spine worn and starting at upper joint. Good copy.
= Andel p.131; Bolliger II, 42/ III, 66 ("Erste Ausgabe dieser von 1915-1924 entstandenen Gedichte. Mit dem erstmals in *Cabaret Voltaire* publizierten Portrait Modiglianis. Sehr selten"); IV, 140 and VI, 95; Tendenzen der zwanziger Jahre 3/80.



- 33 **Arp, H.** *Le siège de l'air. Poèmes 1915-1945.* Pref. A. Gheerbrant. Paris, Vville, 1946, 1st ed., 139,(2)p., 8 full-p. ill. by Hans ARP and Sophie TAEUBER-ARP, printed in 1000 numb. copies (no."V" of 30), orig. wr. by Hans ARP. (2.500-3.500)

- Spine-ends sl. worn and joints trifle rubbed. A fine copy.

= Collection Le Quadrangle. Monod 523. One of 30 copies on "Vélin pur chiffon du Marais", containing an ORIGINAL ETCHING (signed in pencil; yellowed and sl. foxed) and 2 ORIGINAL WOODCUTS on Chinese or Japanese paper and an ORIGINAL COLLAGE ("papier déchiré", torn paper on a watercolour ground) by H. ARP, all monogrammed in pencil on verso. This copy one of 15 copies "réservés aux amis de l'auteur", printed on name of Aldo van Eyck.

- 34 **Arp, H.** *Le voilier dans la forêt.* N.pl. (Paris), Louis Broder, 1957, 1st ed., 41,(6)p., 6 woodcuts printed in 2 (1x in 3) colours by Hans ARP, printed in 130 numb. and signed copies (115), in loose lvs. as issued in orig. plain wr. w. dustwr. on Japanese w. woodcut in grey by Hans ARP, orig. board chemise.

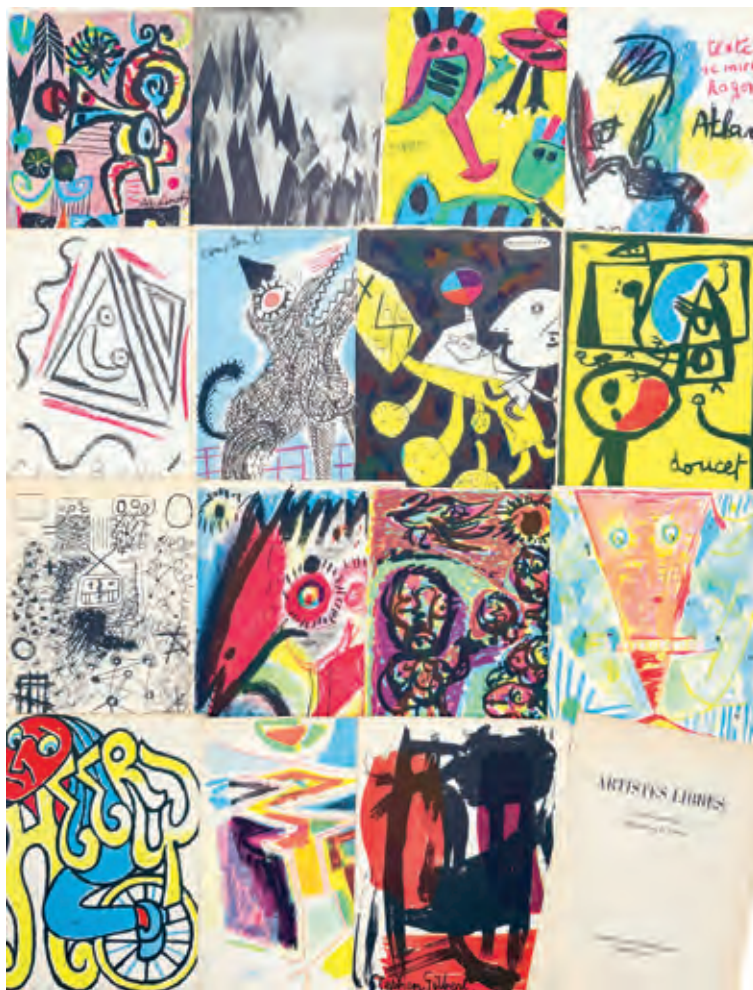
- Dustwr. and 1 blank leaf waterstained. Without slipcase.

Idem. *L'Ange & La Rose.* Forcalquier, Robert Morel, 1965, 1st ed., 91,(5)p., 12 ill. by Hans ARP, printed in 2522 numb. copies (2500), orig. dec. cl., sm. square 8vo.[*] (300-500)

- Covers sl. stained; upper corner of backcover showing.



- 35 **Artaud, A.** Pour en finir avec le jugement de Dieu. Paris, K éditeur, 1948, 109,(2)p., orig. wr., sm. 8vo.
 - Wrappers sl. (dust)soiled; backstrip and upper margin of frontwr. yellowed.
 = "Émission radiophonique enregistré le 28 novembre 1947. Texte intégral suivi de variantes, extraits de presse et 8 lettres à Fernand Pouey, René Guignard, Wladimir Porché, René Guilly, le R.P. Laval, Paule Thévenin." [title-p.] Copy from the unnumb. printrun (besides 455 numb. copies).
Vaché, J. Lettres de guerre. Suivies d'une nouvelle. Précédées de quatre préfaces d'André Breton. Ibid., idem, 1949, without pagination, orig. wr. (30-50)
 - Badly yellowed and brittle. Wrappers sl. dustsoiled and partly yellowed; sl. dam. at corners and spine-ends.
 = Copy from the unnumb. printrun (besides 160 numb. copies).
- 36 **Arte astratta e concreta.** Milan, l'Altana", 1947, 31,(1)p., ill., orig. wr.
 - Wrappers and first and final page yellowed foxed.
 = Verso frontwr. w. ms. dedication to "den lieben hanny van eyck" signed "maxli[?] huber, milano 1951". Rare catalogue, featuring works by i.a. Arp, Bill, Hering, Huber, Kandinsky, Klee, Leuppi, Munari, Sottsass, Taeuber-Arp, Vantongerloo and Vordemberge-Gildewart.
Vrij beelden. Group of modern Dutch artists. Amst., Van Munster's uitgeversmaatschappij, 1948, 32p., ill., typography and orig. wr. by F. VORDEMBERGE-GILDEWART.
 - Spine and wr. along margins yellowed. = Rattemeyer/ Helms/ Matschke T417.
 AND 2 others: **COMME** (Paris, exhib. cat. galerie Jean Bard, 1947, ill., orig; wr. Loose) and G. VANTONGERLOO, Paintings, Sculptures, Reflections (New York, 1948, (col.) ill., orig. wr., 4to. Problems of Contemporary Art no.5). (100-150)



- 37 **Artistes libres. Première série du bibliothèque de Cobra.** Quinze monographies. Première série de l'encyclopédie permanente de l'art expérimental. Ed. A. Jorn. Copenhagen, E. Munksgaard, 1950, sm. introd. leaflet ((4)p.) and 15 vols., ills., orig. wr. (13x orig. col. lithogr. frontwr. by i.a. Pierre ALECHINSKY, Karel APPEL, CONSTANT, CORNEILLE, Egill JACOBSON, Asger JORN, Carl-Henning PEDERSEN), together in orig. chemise, sm. 8vo. (600-800)
 - Introd. leaflet yellowed. Chemise dam., strengthened/ repaired on inside. Otherwise fine.
 = "Cette collection de monographies est destinée à illustrer une nouvelle tendance artistique en faisant connaître quelques uns de ses représentants les plus typique et en donnant par une série de fascicules modestes, les principales caractères de chaque artiste (...)" Hansen 105; for the prints by Jorn: Werkverzeichnis Druckgraphik, 103-104.
 Contents: 1. L. Zangrie, **Alechinsky**; 2. E. Jaguer, **Else Alfelt**; 3. C. Dotremont, **Appel**; 4. M. Ragon, **Atlas**; 5. Idem, **Ejler Bille**; 6. C. Dotremont, **Constant**; 7. Idem, **Corneille**; 8. J. Laude, **Doucet**; 9. C. Dotremont, **Sonja Ferlov**; 10. E. Jaguer, **Gilbert**; 11. Idem, **Gudnason**; 12. C. Dotremont, **Heerup**; 13. Idem, **Egill Jacobsen**; 14. Idem, **Asger Jorn**; 15. Idem, **Carl-Henning Pedersen**..



- 38 **Baljeu, J.** Achtergronden van de Stijl als beeldend principe in de moderne kunst. N.pl., n.publ., n.d., p.639-654, private plain wr. w. mounted collage (by the author?) w. typescript title.
- Wrappers sl. foxed.
= Offprint, "Verschenen in April/Mei no. 1956 van "Het Gemeenebest"" (autogr. annot. in lower blank margin of last page).
Idem. Space-time constructions. Zeit-Raum Konstruktionen. Amst., Erk Wierda Art Books, 1988, 52p., (col.) ill., orig. cl., 4to.
- Backstrip and margins of frontcover darkened.
= With AUTOGRAPH SIGNED DEDICATION "Voor Hannie en Aldo van Eyck, toen binnenkant, nu entrepotdok, life goes full circle. 11/7/88 Joost Baljeu".
AND an exhib. cat. on the same (Amst., Sted. Mus., 1969, ill., orig. wr., 4to. Cat. no.461).
(100-150)
- 39 **[Bauhausbücher]. Doesburg, T. van.** Grundbegriffe der neuen Gestaltenden Kunst. Ed. W. Gropius and L. Moholy-Nagy. Munich, A. Langen, 1924, 1st ed., 40,(20)p., 32 ill. (1 col.), typography by László MOHOLY-NAGY, orig. plain stiff paper wr. w. parts of the orig. dustwr. laid down.
(200-300)
- Covers foxed; backstrip sl. dam. w. mounted typescript title-piece.
= Bauhausbücher 6. Hoek 717; Passuth p.52-54; Fleischmann p.158; Bolliger II, 23: "Deutsche Übersetzung 'einer Verteidigungsschrift gegen die Angriffe der Öffentlichkeit auf die neue Kunstgestaltung' aus dem Jahr 1917".



- 40 **[Bauhausbücher]. Gleizes, A.** Kubismus. Ed. W. Gropius and L. Moholy-Nagy. Munich, A. Langen, (1928), 1st ed., 101,(3)p., 47 ills., orig. cl. by László MOHOLY-NAGY.[*] (200-300)
- Without dustwr.; frontcover sl. foxed along margins and w. sm. inkstain in upper left corner.
= Bauhausbücher 13; Landshoff p.140-143; Bolliger VI, 61.
- 41 **[Bauhausbücher]. Gropius, W. (ed.).** Internationale Architektur. Munich, A. Langen, (1927), 2nd rev., 111p., num. ills., typography and orig. cl. by László MOHOLY-NAGY. (200-300)
- Without dustwr.; covers sl. (dust)soiled; spine-ends sl. worn.
= Bauhausbücher 1. Passuth p.52-54; Bolliger I, 34 and IV, 10a (both 1st ed.).



- 42 **[Bauhausbücher]. Gropius, W. (ed.).** Internationale Architektur. Munich, A. Langen, (1927), 2nd rev., 111p., num. ills., typography and orig. cl. by László MOHOLY-NAGY.[*] (150-250)
- Without dustwr.; contents trifle waterwinkled along outer edge; owner's entry on title-p. Covers trifle fingersoiled along margins. Otherwise a fine copy.
= Bauhausbücher 1. Passuth p.52-54; Bolliger I, 34 and IV, 10a (both 1st ed.).
- 43 **[Bauhausbücher]. Gropius, W. (introd.).** Neue Arbeiten der Bauhauswerkstätten. Munich, A. Langen, (1925), 1st ed., 115,(1)p., num. (col.) ills., typography and orig. cl. by László MOHOLY-NAGY.[*] (150-250)
- Without dustwr.; traces of erased (owner's entry on title-p. and verso of htitle. Sm. stain from former ticket in upper outer corner of frontcover; covers trifle foxed and sl. fingersoiled; backstrip restored.
= Bauhausbücher 7. Passuth p.52-54; Bolliger I, 36; II, 23 and IV, 10f.



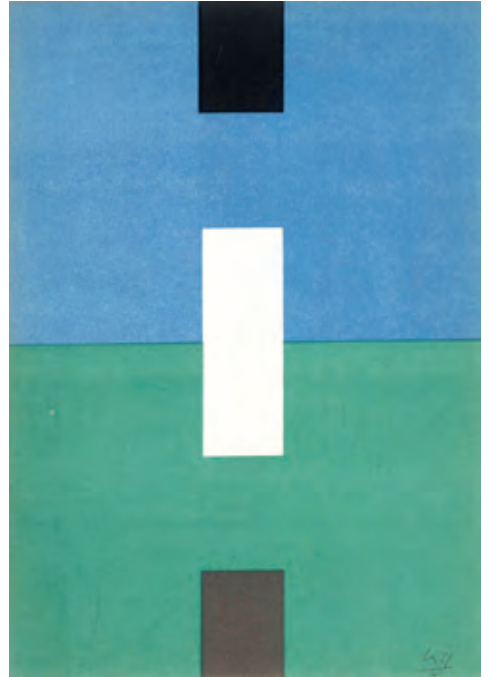
- 44 **[Bauhausbücher]. Kandinsky, W.** Punkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente. Munich, A. Langen, (1928), 2nd ed., 190,(6)p., 1 col. plate, 127 plates/ ills., typography by Herbert BAYER, orig. cl. (300-500)
 - Binding sl. dustsoiled; backstrip sl. browned and trifle worn at spine-ends.
 = Bauhausbücher 9. Fleischmann p.158; Lang p.123; Lupton p.128f (1st ed., 1926).
- 45 **[Bauhausbücher]. Klee, P.** Pädagogisches Skizzenbuch. Munich, A. Langen, 1925, 1st ed., 50,(2)p., 87 ills. by Paul KLEE, typography and orig. cl. by László MOHOLY-NAGY. (200-300)
 - Trifle foxed. Without dustwr.; covers sl. (dust)soiled; backstrip faded; spine-ends sl. worn.
 = Bauhausbücher 2. Passuth p.52-54; Fleischmann p.154; Bolliger I, 35: "Die seltene erste Ausgabe der pädagogischen Schriften des Künstlers. Die 'Ursprüngliche Grundlage zu einem Teil des theoretischen Unterrichtes am Staatlichen Bauhaus in Weimar'"



- 46 **[Bauhausbücher]. Malewitsch, K.** Die gegenstandslose Welt. German transl. A. von Riesen. Munich, A. Langen, (1927), 104p., 92 ills., typography and orig. cl. by László MOHOLY-NAGY, orig. cl. (80-100)
- Binding dustsoiled; spine split on joints and backstrip loose and sl. worn at spine-ends.
= Bauhausbücher 11. Fleischmann p.169; Lupton p.131.
- 47 **[Bauhausbücher]. Moholy-Nagy, L.** Malerei, Photographie, Film. Munich, A. Langen, 1925, 1st ed., 133,(1)p., 1 fold. plate, 100 (photogr.) ills. by i.a. Albert Renger-Patzsch, László MOHOLY-NAGY, MAN RAY, Hannah Höch and Paul Citroën, typography and orig. cl. by László MOHOLY-NAGY.[*] (400-600)
- Lacks backstrip; covers foxed/ spotted.
= Bauhausbücher 8. Lang 84; Parr/ Badger p.92: "The book, published in 1925, was immediately successful and highly influential (...). In this theoretical treatise in text and pictures Moholy-Nagy condemns the subjectivity of pictorialism (...), and sets out the framework of what he calls the 'New Vision', featuring his own work and that of others".



- 48 **[Bauhausbücher]. Moholy-Nagy, L.** Von Material zu Architektur. Munich, A. Langen, 1929, 241,(2)p., 209 ill., typography by László MOHOLY-NAGY, contemp./ sl. later plain cl. (200-300)
- Lacks htitle. Backstrip discol.
= Bauhausbücher 14. Bolliger I, 43; IV, 11 and VI, 72: "Das letzte und eines der seltensten Bauhaus-Bücher. Eine Sammlung von Vorträgen Moholys während der Lehrzeit am Bauhaus 1923-1928. Themen: Erziehungsfragen. - Das Material. - Das Volumen (Plastik). - Der Raum (Architektur)."
- 49 **[Bauhausbücher]. Mondrian, P.** Neue Gestaltung. Neoplastizismus. Nieuwe Beelding. Munich, A. Lange, n.d. (1925), 1st ed., 66,(2)p., typography and orig. wr. by László MOHOLY-NAGY. (800-1.000)
- Htitle sm. brown stain in blank fore-edge margin. Spine-ends w. tiny chip. Fine copy; the fragile wr. near perfect.
= Bauhausbücher 5. Passuth p.52-54; Fleischmann p.157; Bolliger VI, 73: "Die grundlegenden theoretischen Schriften Mondrians in erster deutscher Übertragung von Max Burchartz und Rudolf F. Hartogh".



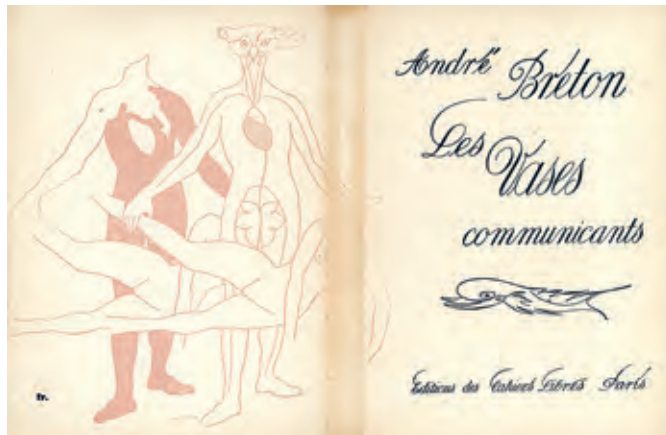
- 50 **[Bauhausbücher]. Schlemmer, O. a.o.** Die Bühne im Bauhaus. Munich, A. Langen, 1924, 1st ed., 84,(4)p., 1 fold. col. plate, num. ill., typography by László MOHOLY-NAGY, orig. wr. by Oskar SCHLEMMER. (300-500)
- Some sl. occas. foxing. Wr. dustsoiled; backstrip and adjoining margin of frontwr. w. sellotape stain; wr. sl. frayed and splitting on folds of flaps.
= Bauhausbücher 4. Passuth p.52-57; Fleischmann p.156; Bolliger VI, 75: "Grundlegendes Werk zum modernen Theater". Contains contributions by Oskar Schlemmer, L. Moholy-Nagy and Farkas Molnár.
- 51 **Bill, M.** 10 original-lithos. Zurich, Allianz Verlag, 1941, 9 (of 10) col. lithogr. plates by Max BILL (21x14,5 cm.), all signed on the stone, printed in 100 numb. copies (no."57" of 80), loose as issued in orig. fold. wrapper w. letterpress title and colophon. (300-500)
- Lacks 1 plate; 4 plates mounted on board; wrapper splitting on folds.



- 52 **Bill, M.** (Composition with lines). Lithograph, 36x25,5 cm. (leaf), signed, "44" and "20/40" in pencil.
- Sl. age-toned; stained in lower left corner; vague fold in lower right corner; tiny tear in upper margin.
= Verso w. AUTOGRAPH SIGNED DEDICATION in pencil: "für herrn + frau van eyck [? illegible] 1944 [sign.].
- 53 **Bill, M.** x = x. Zurich, Allianz Verlag, 1942, (4)text lvs. (incl. title and colophon), 10 lithogr. plates by Max BILL, printed in 150 numb. copies (this copy no."149"), bound as a blockbook, orig. clothbacked boards.
- Most lvs. loose (as very often); edges sl. dustsoiled
= SIGNED by the author/ artist on prel. leaf.



- 54 **Boccioni, U.** Pittura scultura futuriste (dynamismo plastico). Milan, Edizioni Futuriste di "Poesia", 1914, 1st ed., 7th thous., (4),469,(3),(3 publ. cat.)p., photogr. frontisp. portrait, 50 plates, orig. wr.
 - Yellowed; partly w. (vague) waterstain in upper corner. Wrappers yellowed and soiled/ sl. stained w. some sm. marginal tears/ chips; backstrip browned and lacking portion at the top.
 = Salaris, *Bibliografia* p.23; Bolliger IV, 18 (6th thous.); VI, 315f. One of the main publications by Futurist artists.
 ADDED: G. BALLA, *Il taccuino n.3* 1912/1915 (Torino, 1994, facs. sketchbook w. accomp. textbooklet, together in orig. wr. (150-250)
- 55 **Braak.** Maandelijks cahier voor proza, poëzie en critiek. No. 3 and 5. Ed. R. Campert, R. Kousbroek, Lucebert and B. Schierbeek. (Amst.), n.publ., 1950, 2 (of 7) vols, ills., orig. wr.
 - Both yellowed; no.3 backwr. sm. dam. in upper corner, spine rubbed. No.5 wr. loose and sl. frayed along spine.
 = Slagter VII (p.44-47). **No.3** contains contributions by i.a. Lucebert (i.a. "De Nederlandse literatuur is dood, lang leve de Nederlandse literateur", "Poëziezo easy job" and "Hu we wie"), Bert Schierbeek, Rudy Kousbroek, Remco Campert, Gerrit Kouwenaar, Hans Andreus and Hugo Claus, ills. and orig. wr. by LUCEBERT. - WITH a second copy of the issue w. a diff. letterpress frontwr. w. ill. by KAREL APPEL [= by Rudy Kousbroek?] (wr. loose); **no.5** contains contributions by i.a. Remco Campert, Bert Schierbeek, Lucebert, Simon Vinkenoog, Rudy Kousbroek and Jan Hanlo, printed in black, red and green, ills., orig. wr. by LUCEBERT.
 AND 2 other issues of Dutch periodicals: *TIJD EN MENS*, no.14 (1952, orig. wr. w. ill. by CORNEILLE. Spine dam.) and *BARBARBER*, no.1 (1958, orig. wr.). (70-90)



- 56 **Breton, A.** Manifeste du Surréalisme. Poisson soluble. Nouvelle édition augmentée d'une Préface et de la Lettre aux Voyantes. Paris, Éditions Kra, 1929, 206,(2)p., frontisp. by Max ERNST, orig. wr.
 - Brownd as usual. Backstrip sunned; very sm. waterstain on frontwr. A very good copy
 = Les Documentaires. Monod 1930.
- Idem.** Situation du surréalisme entre les deux guerres. Paris, Éditions de la Revue Fontine, 1945, 1st ed., (39)p., printed in black and red in 2500 copies, contemp. cl. w. paper letterpiece on spine. (70-90)
 - Yellowed/ browned and sl. brittle (a few lvs. w. tiny tear in blank margin).
- 57 **Breton, A.** Les Vases communicants. Paris, Cahiers Libres, 1932, 1st ed., 172,(1)p., printed in 2025 numb. copies (no."162" of 2000), orig. lithogr. wr. (partly printed in pink) by Max ERNST. (80-100)
 - Yellowed. Backstrip sl. faded, otherwise fine.
 = Bolliker II, 101.



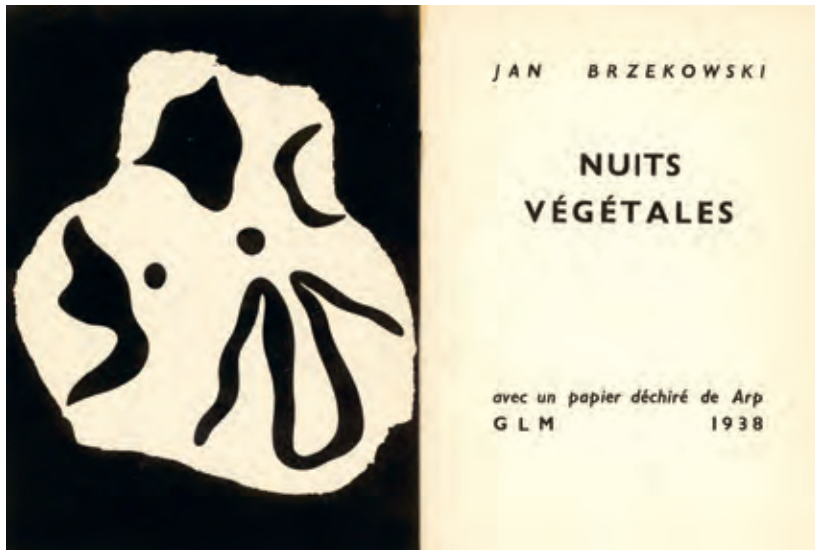
- 58 **Breton, A. and Éluard, P.** *L'Immaculée Conception*. Paris, Éditions Surréalistes, 1930, 1st ed., 124,(5)p., title-vignette (repeated on frontwr.) by Salvador DALÍ, printed in 2116 numb. copies (no."1304" of 2000), orig. wr., large 8vo.
- Foxed. Wrappers partly sunned and frayed/ worn along margins; backwr. sm. stain and (vague) fold in corners; backstrip sunned, sl. worn and splitting at spine-ends.
= Bolliger II. 104 ("Das bedeutendste Gemeinschaftswerk des beiden Dichter und eines der Hauptwerke des Surrealismus").
- Breton, A.** *Nadja*. Paris, Gallimard, 1945, 9th ed., 215,(4)p., 44 plates, orig. wr.
- Yellowed. Foot of spine sl. worn.
- ADDED: **Littérature**. Year 2, no.17. Ed. L. Aragon, A. Breton and P. Soupault. Paris, n.publ., 1920, 23,(1)p., orig. wr. (70-90)
- Yellowed. Wrappers loose and badly dam..
= Le Fonds Paul Destribats 114. Important literary avantgarde periodical. Contains contributions by i.a. Louis Aragon, André Breton, Pierre Drieu la Rochelle, Paul Eluard and Tristan Tzara.
- 59 **Bryen, C.** *Expériences*. Paris, L'Équerre, 1932, 1st ed., 30,(2)p., 2 plates by Manon THIÉBAUT, 6 plates and various facs./ ills. by the author, printed in 501 numb. copies (no."391" of 450), orig. wr. (40-60)
- Wr. sl. yellowed; without the mounted ill. on frontwr.
= Monod 2039. With AUTOGRAPH SIGNED DEDICATION "Pour Van Eyck bien sympathiquement ces [printed: Experiences] retrouvées. Camille Bryen Dec 49[?]".



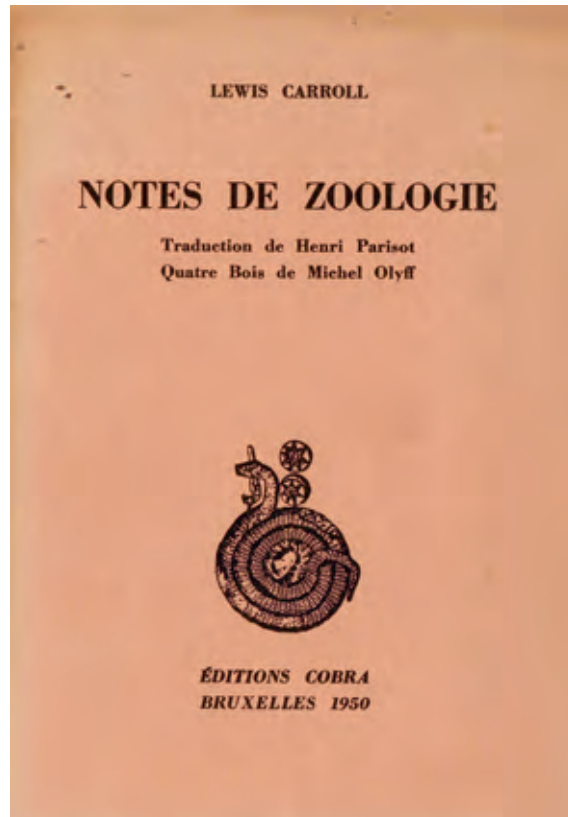
- 60 **Bryen, C.** Temps troué. Paris, Le soleil noir, 1951, 1st ed., 38,(3)p., 6 woodcuts, 1 photo-collage plate and 2 "dessins palingénésiques" by Hans ARP, printed in 320 numb. copies (no."253" of 300), loose as issued in orig. wr. (400-600)

- Wr. sl. yellowed; backstrip sl. browned and rubbed on joints.

= Monod 2043. With AUTOGRAPH SIGNED DEDICATION by Camille BRYEN: "Pour Ado [sic] van Eyck et sa femme, sympathiquement les temps troué, Bryen".



- 61 **Brzekowski, J.** *Nuits végétales*. Paris, GLM, 1938, 1st ed., (23)p., frontisp. ("un papier déchiré") by Hans ARP, printed in 220 numb. copies (no."70" of 200), orig. wr. (150-250)
 - Wrappers trifle (dust)soiled/ foxed and sl. yellowed along margins and spine.
 = Monod 2049.
- 62 **Die bunte Welt. Mengenbilder für die Jugend.** Veröffentlichungen des Gesellschafts- und Wirtschaftsmuseums. Vienna, Arthur Wolf Verlag, 1929, 47,(1)p., 36 (almost) full-p. pictographs (15 col.) i.a. by Gerd ARNTZ, orig. clothbacked dec. boards.[*] (800-1.000)
 - Upper pastedown trifle wrinkled. Boards trifle yellowed. A very good copy.
 = The first book publication of the Gesellschafts- und Wirtschaftsmuseum at Vienna, headed by Dr. Otto Neurath, the great advocate of the importance of visual education. Attached to the museum as a freelancer since 1926, Arntz became Head of the Graphics Department in January 1929 and from then onwards Neurath and Arntz worked closely together in creating the ISOTYPE, the International System Of Typographic Education. This rare book is still a mixture of styles: partly pictorial statistics by Arntz, partly colourful figures by i.a. Meixner. See at length Bool/ Broos p.49f; Reading p.40; Vossoughian p.80; Burke/ Kindel/ Walker, p.103-106.



- 63 **Carroll, L.** Notes de zoologie. French transl. H. Parisot. Brussels, Éditions COBRA, 1950, 18, (2)p., 4 woodcut ills. by Michel OLYFF, printed in 1000 copies (1950), orig. wr. (50-70)
- Wrappers sl. (dust)soiled and partly sunned.
= With loosely inserted subscription form to the German periodical META.



- 64 **Cassandre, A.M.** Le spectacle est dans la rue. Paris, Draeger Frères, n.d. (1935), (40)p., 15 full-p. ills. (4x col.) reproducing posters of A.M. CASSANDRE, introd. and poem running opposite each illustration by B. Cendrars, printed in red, green and black, endpapers in red and green, orig. ringbound wr. w. title in relief and the word "Rue" in red, green and black lithography, large 4to.[*] (700-900)

- Partly (sl.) foxed. Wrappers foxed and soiled and worn along edges; frontwr. w. scratch; defects to plastic ringbinder.

= Mouron illustration no.225 and p.104: "In this beautiful book, the printers took pride in announcing that many of Cassandre's posters had been printed on their presses." (in 1935, Cassandre signed an exclusive contract with the Draeger firm for the French editions of his posters). Very nice typography and illustrations.



- 65 **Cendrars, B.** *La Fin du Monde* filmée par l'Ange N.-D. Paris, Éditions de la Sirène, 1919, 1st ed., (59)p., (pochoir-)coloured bookdecoration by Fernand LÉGER, printed in 1225 numb. copies (no."1040" of 1200), orig. dec. stiff paper wr., sm. folio. (2.000-3.000)

- Wrappers yellowed (as always); lower corner of frontcover and first few lvs. sl. bumped. A fine copy.

= Monod 2395; Carteret V, p.41; Skira 197; Andel, *Avant-Garde Page Design 1900-1950* p.99-100; P. van Capelleveen a.o., *Voices and Visions. The Koopman Collection and the Art of the French Book* p.26f; *Global Avantgarde France 2*; Bolliger IV,249, V,78 and VI,425: "Ein Hauptwerk des frühen Cendrars, dem Léger von seinen bedeutendsten Illustrationen (Collagen und Typocollagen) widmete. Ein Markstein des modernen illustrierten Buches, in welchem Typographie und Illustration zu vollkommener Einheit verschmelzen."



- 66 **Cendrars, B.** Kodak (Documentaire). Paris, Librairie Stock, 1924, 1st ed., 95,(3)p., portrait of the author by Francis PICABIA, printed in 1264 numb. copies (no."202" of 1050), orig. wr. by Frans MASEREEL.
 - Yellowed, incl. wr. (backstrip sl. browned) and occas. vaguely foxed.
 = Series "Poésie du temps". Monod 2400.
- 67 **Char, R.** Le marteau sans maître. Paris, Éditions Surréalistes, 1934, 1st ed., 142,(1)p., orig. wr.
 - Sl. yellowed (incl. wr.); last few lvs. w. some foxed spots in blank margins. Top of spine sm. dam.
 = Bolliger II, 1-6. With the orig. advert. leaflet for the book w. a text by Tristan TZARA tipped-in in front.



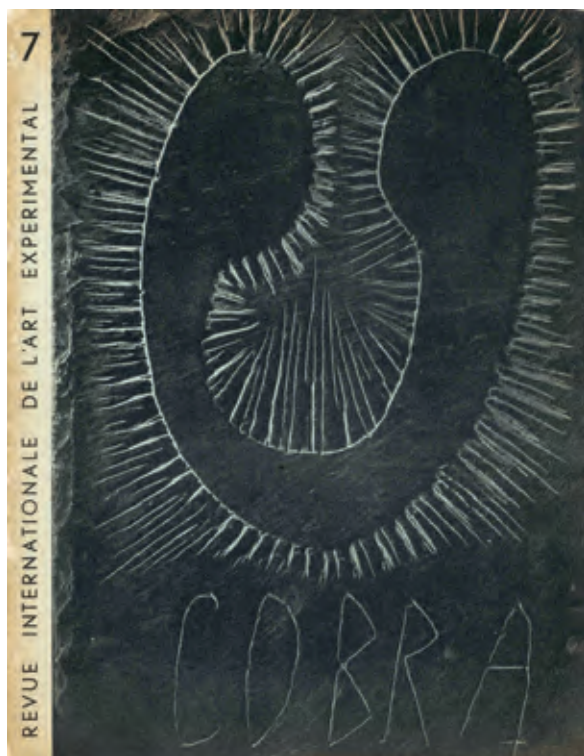
- 68 **Chavance, R.** *Nouvelles Boutiques Façades et Intérieurs*. Paris, Albert Levy, 1929, (24)p., 47 (of 48) rotogravure plates i.a. after André KERTÉSZ, all loose as issued in orig. clothbacked board portfolio w. tie and w. modernist design on frontcover by Jean CARLU, folio.[*] (250-350)
 - Lacks plate 45; endpapers trifle foxed; otherwise fine.
 = Portfolios Modernes Art Déco p.593. Interesting collection of commercial façades and interiors, designed by leading contemp. French designers and architects of the twenties and thirties, among which Robert Mallet-Stevens, Maurice Dufrene, René Herbst and Maurice Jallot.
- 69 **Claus, H.** *Een huis dat tussen nacht en morgen staat*. Antw./ The Hague, De Sikkell/ Daamen, 1953, 1st ed., 71,(1)p., frontisp. portrait by Jan COX, printed in 400 numb. copies (this copy no."152"), orig. wr., 4to.
 - Sl. yellowed. Wr. partly yellowed; spine browned and sl. waterstained. = Jacobs a.o. 13.
Idem. *De zwarte keizer*. N.pl. (Brussels), De Vlaamse Gids, n.d. (1951), (2)4p., orig. wr.
 - Yellowed, incl. (part of) wrappers.
 = Rare. Offprint from *De Vlaamse Gids*, year 35, no.6. Jacobs a.o. 8.
 AND 3 others by the same: *Tancredo infrasonic* (The Hague, 1952, 1st ed., orig. wr. Top of spine dam.), *De Oostakkerse gedichten* (Amst., (1955), 1st ed., orig. cl. w. (sl. dam.) dustwr. by Karel BEUNIS) and *Paal en perk* (The Hague/ Antw., 1955, 1st ed., ill. by CORNEILLE, orig. wr. Frontwr. loose). (100-150)



- 70 **Cobra.** Silkeborg, Galerie Moderne, 1988, 5 colour lithographs by CONSTANT, Egill JACOBSEN, Carl-Henning PEDERSEN, Pierre ALECHINSKY and CORNEILLE, all $\pm 85 \times 60$ cm., signed, "31/35" or "XXXI/XXXV" and 1x titled in pencil, letterpress textleaf, printed in 185 numb. copies (35), loose as issued in orig. cl. portfolio, large folio.[*] (1.200-1.500)
= One of 35 Roman numb. copies for the artists and collaborators. Provenance: the estate of Constant Anton Nieuwenhuys.
- 71 **Cobra.** Bulletin pour la coordination des investigations artistiques. No.1 and 2. Ed. Chr. Dotremont, R. Dahlmann Olsen and Constant Nieuwenhuys. (Copenhagen/ Brussels, CoBrA), 1949, 2 issues, 24; (8)p., 4 col. lithographs by Asger JORN, Ejler BILLE, Carl-Henning PEDERSEN and Egill JACOBSEN (all to no.1), orig. col. lithogr. wr. (of no.1) by Asger JORN, Egill JACOBSEN and Carl-Henning PEDERSEN (no.2 anonymous), folio. (200-300)
- Occas. foxed. No.1: spine partly split; no.2: frontwr. and first leaf stain in lower corner.
= Slagter p.36-38.



- 72 **Cobra.** Bulletin pour la coordination des investigations artistiques. No.3. Ed. Chr. Dotremont, R. Dahlmann Olsen and Constant Nieuwenhuys. (Brussels, CoBrA), n.d. (1949), (24)p., orig. lithogr. wr. by Pierre ALECHINSKY, 4to. (150-250)
 - Backwr. tiny tear in fore-edge margin and vague fold in upper corner.
 = Slagter p.36-38.
- 73 **Cobra.** Revue bimestrielle de l'Internationale des artistes experimentaux. No.6. Ed. Chr. Dotremont. (Brussels, CoBrA), 1950, 25,(3 advert.)p., 4 lithogr. plates by Pierre ALECHINSKY, Pol BURY, Jan COX and Louis VAN LINT, orig. pink pict. wr. by Leo VAN ROY, 4to. (100-150)
 - Partly w. sm. waterstain in lower blank corner. Wrappers yellowed along margins.
 = Slagter p.36-39.



- 74 **Cobra.** Revue internationale de l'art experimental. No.7 and 10. Ed. Chr. Dotremont. (Brussels, CoBrA) / Liege, Soc. Royale des Beaux-Arts, 1950-1951, 2 issues, 26,(2); 23,(1)p., 2 plates by Jan COX and Asger JORN, orig. wr., folio.
 - No.7 sl. thumbed and wr. sl. soiled; backstrip rubbed (extending to margin of wrappers). Backwr. no.10 w. scotch tape along spine.
 = Slagter IV, p.36-39.
- 75 **Cocteau, J.** Le Coq et l'Arlequin. Paris, Éditions de la Sirène, 1918, "nouvelle édition", 74p., portrait and 2 monograms by Pablo PICASSO, orig. wr., sm. 8vo.
 = Copy marked in print "JC" on the colophon (besides 55 numb. copies). Cf. Horodisch p.70 and Monod 2897.
Idem. Opium. Journal d'un désintoxication. Paris, Librairie Stock, n.d. (±1931), 12th ed., 264, (1)p., 40 full-p. ill. by the author, orig. wr.
 - Yellowed. Wrappers sl. foxed and discol. along margins; backstrip browned and worn.
 = Cf. Monod 2922.
 AND 4 others by the same, all mediocre/ poor copies. (100-150)



- 76 **Constant.** (*La guerre*). Lithograph, 40x28,5 cm., verso w. a counterproof of the same lithogr.
w. a corner left blank. (3.000-5.000)
= PROOF for one of 8 lithographs of the portfolio *8x la guerre* (1951), published in 50 numb. copies. Dagen p.23.



- 77 **[Constant]. Kelk, F.** Constant, een illustratie van vrijheid. Amst., Prins Bernhard Fonds, 1974, 40p., ill., orig. wr., 4to (wr. trifle yellowed/ soiled). **Constant.** Paris, Bibliothèque d'Alexandrie, 1959, (27)p., ill., orig. wr., 4to. - AND 2 other exhib. catalogues on the same for Galerie Diogenes (Berlin 1964) and the Haags Gemeentemuseum (1965). (60-80)
- 78 **Corneille.** Images de New York. Seize dessins. Paris, Georges Fall, 1959, (4)textp. and 16 plates by CORNEILLE, printed in 80 numb. and signed copies, loose as issued in orig. giltlettered blue board portfolio, folio. (200-300)
= Copy numbered in pen by CORNEILLE: "H.C. exemplaire d'artiste. [signed] Corneille" and with SIGNED DEDICATION on the colophon: "voor Hanny en Aldo Klopt het?... [signed] Corneille, Amsterdam 30 Sept. '60".



- 79 **[Corneille]. Claus, H.** Over het werk van Corneille, gevolgd door een gedicht. Amst., Martinet and Michels, 1951, (20)p., 1 double-p. and 2 full-p. linocuts by CORNEILLE printed in black and ochre, 2 linocut vignettes, printed in 200 numb. copies (no."5" of 25). (200-300)
 - Trifle yellowed. Dustwr. w. sm. tear in lower margin.
 = One of 25 DELUXE copies bound in cloth w. transparent dustwr., printed on Ingres, SIGNED "Hugo Claus" on verso first free endpaper and "Corneille" on recto final free endpaper. Donkersloot-Van den Berghe 16-18; Wildemeersch 9; Slagter 21.
- 80 **[Corneille]. Claus, H.** Paal en perk. Gedichten van Hugo Claus bij tekeningen van Corneille. The Hague/ Antw., Daamen N.V./ De Sikkel, 1955, 1st ed., (28)p., 11 ill. by CORNEILLE, typography by Jurriaan SCHROFER, orig. wr. (70-90)
 - Sl. yellowed. Wrappers loose and sunned along margins.
 = Slagter 45. With SIGNED DEDICATION by the artist: "Voor Hanny en Aldo, in vriendschap gegeven deze "Petit monde familier". Corneille / Paris winter '55".
- 81 **[Corneille]. Sextet voor Corneille.** Simon Vinkenoog, Rudy Kousbroek, Jan G. Elburg, Hugo Claus, Lucebert en Gerrit Kouwenaar gaven een gedicht ter gelegenheid van de tentoonstelling van Corneille in kunsthandel Martinet. N.pl. (Amst.), kunsthandel Martinet, 1954, (12)p., 5 ill. by CORNEILLE and 6 poems, printed in 150 numb. copies on red, grey and yellow paper, orig. green paper wr. by CORNEILLE printed in silver, sm. 8vo. (100-150)
 - Wrappers trifle discol. along spine and margins as usual.
 = Slagter 41. Numbered w. a very large "76" and w. SIGNED DEDICATION by the artist on the colophon: "Voor Hannie en Aldo in vriendschap. Amsterdam. december 1954. Corneille."



- 82 **[Corneille]. Corneille (...) first one man show in the USA.** New York, Lefebvre Gallery, 1962, (8)p., ills., double-p. col. lithograph and orig. col. lithogr. wr. by CORNEILLE, square 8vo.
- Wr. sl. yellowed along margin. = Rare invitation booklet. Cf. Donkersloot-Van den Berghe 123-125.

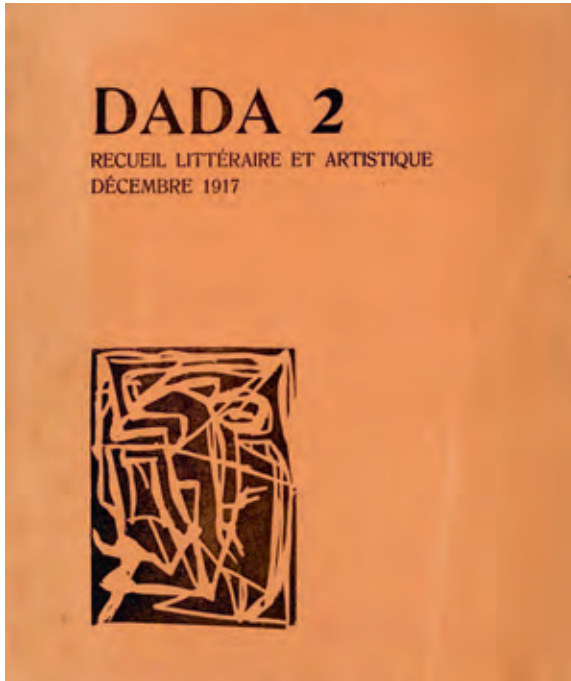
Corneille. Recent paintings. Ibid., idem, 1967, (8)p., ills., fold. wr. w. 3-panel orig. col. lithograph by CORNEILLE.

- Wr. partly sl. yellowed. = Cf. Donkersloot-Van den Berghe 199.

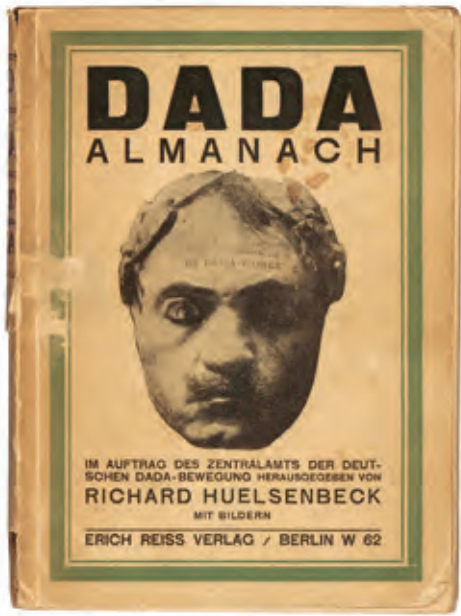
AND 2 small catalogues on the same for Galerie Colette Allendy (Paris, 1954, ills., printed in 1000 numb. copies (this copy no."12"), orig. wr., sm. 8vo) and Galerie Ariel (Paris, 1961, ills., printed in 1000 numb. copies (this copy no."447"), orig. wr.). (70-90)



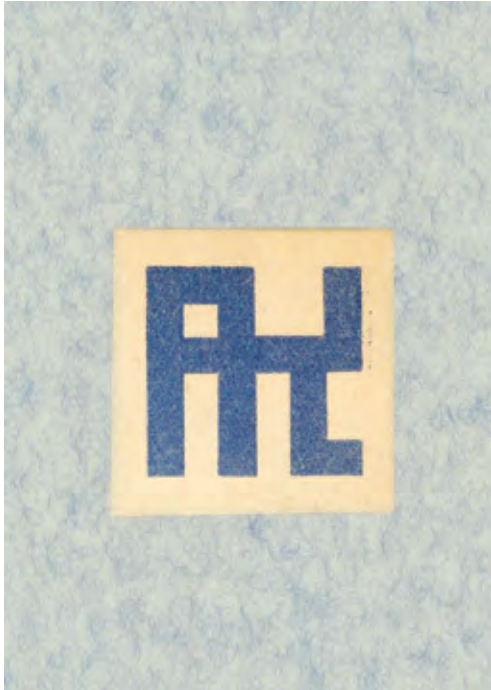
- 83 **[Corneille]. Corneille.** The Hague/ Eindhoven, Haags Gemeentemus./ Stedelijk Van Abbe Mus., 1961, (38)p., (col.) ills., orig. wr.
 - Wr. sl. yellowed; partly w. vertical middle fold.
 = With AUTOGRAPH SIGNED DEDICATION below the printed title [Corneille - Le labyrinthe et l'ordre]: "voor Quint - niet zo heel erg "labyrinthe". Corneille"
Tekeningen van Corneille. Amst., Sted. Mus. cat. 246, 1960, (24)p., ills., orig. wr. by CORNEILLE, 4to.
 = Cf. Donkersloot-Van den Berghe 85.
 AND 2 other exhibition catalogues of the Stedelijk Museum Amsterdam on the same: 1956 (without no. Wrappers foxed) and 1966 (no. 402). (50-70)
- 84 **[Corneille]. Corneille. Gouaches récentes.** Paris, Galerie Mathias Fels et Cie, 1964, (8)p., 2 full-p. col. lithogr. ills., 2 lithogr. ills. in blue and lithogr. wr. in pink and blue by CORNEILLE, 2 fold. plates w. fotogr. ills., printed in 800 copies, 4to.
 - Spine sunned. Otherwise fine. = Donkersloot-Van den Berghe 165-169.
[Corneille]. Corneille. Gouaches récentes. Ibid., idem, 1962, (15)p., (col.) ills., orig. col. lithogr. wr. by CORNEILLE, printed in 800 copies, 4to
 - Wr. trifle yellowed/ foxed. = Donkersloot-Van den Berghe 119.
 AND 2 other exhibition catalogues on the same at the same gallery (exhib. together w. WOLS, 1961, ills., orig. wr., 4to) and the Haags Gemeentemus./ Van Abbemus. (The Hague/ Eindh., 1961, ills., orig. (foxed) wr.). (80-100)
 - Sm. marking in ballpoint next to 1 fotogr. ill. Otherwise fine.



- 85 **Dada 2.** Recueil littéraire et artistique. Zurich, Mouvement Dada, 1917, (22)p., orig. woodcut ill. by Enrico PRAMPOLINI and Hilla REBAY (frontwr.), 7 fotogr. ill. of works by i.a. O. van Rees, H. Arp, R. Delaunay, W. Kandinsky and G. de Chirico, orig. wr., square 8vo. (400-600)
- Poor copy: badly waterstained throughout w. last 2 lvs. stained from bleeding of backwr.; wrappers loose, w. vague folds and w. marginal damages (backwr. w. sm. hole). Sold w.a.f.
= Bolliger II, 479; III, 149; IV, 341; Raabe 34; Schwarz 32; Le Fonds Paul Destribats 78; Ilk *Janco* 37. Periodical edited by Tristan Tzara of which a total of 7 issues would be published between 1917-1920.
- 86 **Dada 4-5.** Anthologie Dada. Ed. T. Tzara. Zurich, Mouvement Dada, 1919, (32)p., printed on variously col. paper, orig. woodcut ill. by Hans ARP (5x, incl. frontwr.), Raoul HAUSMANN (2), Hans RICHTER (1) and Marcel JANCO (backwr.), 2 orig. lithographs by Viking EGGELING, ill. by Francis PICABIA (title and 2x full-p.) and tipped-in ill. of works by i.a. W. Kandinsky, H. Arp and P. Klee, orig. wr., 4to. (2.500-3.500)
- A (very) fine copy.
= Bolliger II, 482; III, 153; IV, 345; VI, 751; Raabe 34; Schwarz 32; Le Fonds Paul Destribats 78; Global Avantgarde *Switzerland* 6; Ilk *Janco* 37. Double-issue of the periodical edited by Tristan Tzara of which a total of 7 issues would be published between 1917-1920. Contains contributions by i.a. L. Aragon, H. Arp, A. Breton, J. Cocteau, R. Hausmann, F. Picabia and W. Serner (the "Letzte Lockerung manifest").



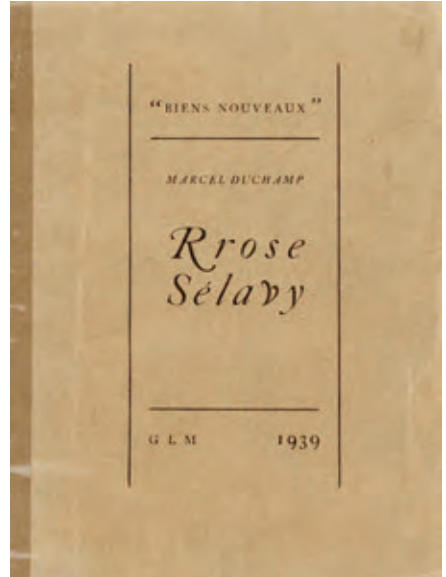
- 87 **Dada Almanach.** Im Auftrag des Zentralamts der deutschen Dada-Bewegung herausgegeben von Richard Huelsenbeck. Berlin, E. Reiss, (1920), (2), 159, (1)p., 8 monochr. plates, orig. wr. [*] (250-350)
 - Bookblock loose; one leaf (p.77/78) lacks upper half (cut out); owner's entry on title-p. Backstrip lacks portion at foot; frontwr. sl. rubbed and stained.
 = Bolliger I, 55 ("Eines der wichtigsten Dokumente der Dadaismus. Enthält die hervorragende "Chronologie zurichoise", ein lückenloser Bericht über die Dada-Bewegung in Zürich von Tristan Tzara (...)"); II, 45; III, 79; IV, 349 and 350; VI, 102; Raabe 141.
- 88 **Doesburg, T. van.** Classique - baroque - moderne. Antw./ Paris, "De Sikkel"/ Leonce Rosenberg, 1921, 31, (1)p., 17 ills. on 16 plates, orig. wr.
 - Foxed; wrappers partly yellowed and thumbd. = Rare first French edition. Hoek p.767; Fanelli 192.
Idem. Klassiek - Barok - Modern. Antw./ Amst., "De Sikkel"/ Em. Querido, 1920, 31, (1)p., 16 plates, orig. wr. by Theo VAN DOESBURG.
 - Foxed. Wr. soiled; spine pasted over w. sellotape.
 = Owner's entry of J.N. van Loghem on title-p. Hoek 647 and p.767; Fanelli 182.
 AND 4 others by (1x w. wr. des. by)/ on the same, i.a. De nieuwe beweging in de schilderkunst (Delft, 1917, plates, orig. wr., large 8vo. Foxed; spine-ends dam.) and Drie voordrachten over de nieuwe beeldende kunst (Amst., 1919, ills., orig. boards. Backstrip rubbed; top of spine dam.) (100-150)



- 89 **Doesburg, T. van.** (Monogram for Antony Kok). Monogram (ex libris) printed in blue on off-white paper, 1922(?), 2,6x2,6 cm. (leaf 3,5x3,4 cm.).[*] (100-150)
= Cf. Hoek 635b (w. size 8x8 cm.): "In Van Doesburgs nalatenschap bevindt zich een zwart karton waarop elf gedrukte exemplaren van zes verschillende gedrukte monogrammen zijn geplakt (...). Daarbij zijn vier exemplaren van dit monogram, op resp. rood, geel, blauw en zwart papier (...)."
- 90 **[Doesburg, T. van]. De 8 en Opbouw.** Year 6, no.17. Amst., Van Holkema & Warendorf N.V., 1935, (2 advert.),173-184,(2 advert.)p., (photomontage) ill. and adverts., orig. wr., 4to. (30-50)
- Backwr. w. large mounted label. Otherwise fine.
= Special commemorative issue on Theo van Doesburg (1883-1931). *De 8 en Opbouw*, 4-daagsch tijdschrift van de architectengroep "De 8" Amsterdam en "Opbouw" Rotterdam, was the leading periodical of the thirties on functional architecture and related subjects, published 1932-1943. In 1932 Paul Schuitema, who was a member of the architect-group "De Opbouw", created a basic design for the magazine and other designers could then fill in the rest of the cover. Fanelli 231; Maan, Paul Schuitema, p.64.



- 91 **Domela Nieuwenhuis, C.** Terar dum prosim (...). F. Domela Nieuwenhuis Monument. Programma der onthulling 29 augustus 1931. The Hague, Drukkerij Nieuw Leven, 1931, (20)p. (incl. wr.), printed in black, blue and silver, typography, (photomontage) ill. and orig. wr. by C. DOMELA (NIEUWENHUIS), obl. 8vo.[*] (100-150)
- Wr. rubbed and sl. creased. = Maan/ Van der Ree '90, p.67. Rare.



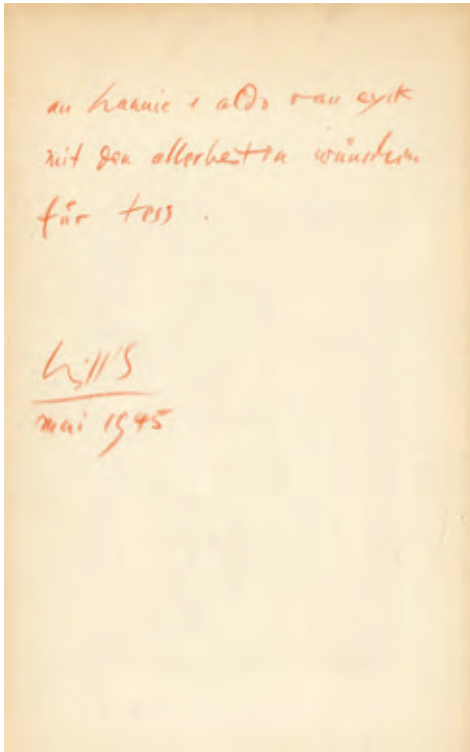
- 92 **Dotremont, C.** *Moi qui j'avais*. Paris, G. Girard, 1961, (29)p., printed in 300 numb. copies (this copy no."280"), (full-p.) ill. and orig. stiff paper wr. w. mounted ticket by Pierre ALECHINSKY. (200-300)
 - Joints sl. rubbed; edges sl. foxed, occas. extending into blank margin.
 = With AUTOGRAPH SIGNED DEDICATION by author and artist: "Pour Aldo van Eyck, moi qui espère te revoir, Amicalement, Dotremont" and "livre malheureusement sans seuil[?], mais vu un seuil[?] à venise dont j'ai fait pour toi la photo. amitiés, Alechinsky 1er Août - 61".
- 93 **Duchamp, M.** *Rose Sélavy*. Paris, G.L.M., 1939, 1st ed., (16)p., printed in 515 numb. copies (no."36" of 500), orig. wr., sm. 8vo. (150-250)
 - Spine split and pasted over w. sellotape; frontwr. a few folds.
 = A collection of aphorisms and wordplay, illustrating Duchamp's verbal witicism, i.a. "My niece is cold because my knees are cold".



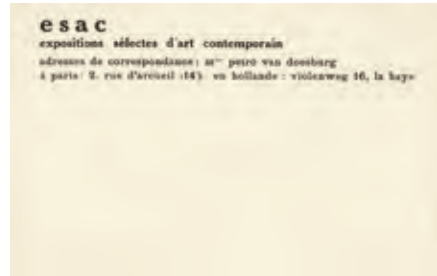
- 94 **Eliot, T.S.** *Marina*. London, Faber and Faber Ltd., 1930, 1st ed., (13)p., 2 ill. by E. McKNIGHT KAUFFER (1x printed in black and blue), orig. giltlettered boards. (200-300)
 - Covers sl. darkened along edges and some whitish specks (backcover worse); backstrip sl. rubbed. Fine interior condition.
 = The Ariel Poems 29. One of 400 numb. large-paper copies (this copy no."211") printed on English hand-made paper at the Curwen Press and SIGNED by the author.
- 95 **Éluard, P.** *Le lit la table*. Geneva, Éditions des Trois Collines, 1944, 1st ed., 70,(2)p., printed in 3140 numb. copies (no."137" of 3000), orig. wr. (100-150)
 - Upper and lower margin and backstrip at spine-ends sl. dustsoiled/ yellowed.
 = With AUTOGRAPH SIGNED DEDICATION "pour Monsieur Aldo van Eyck, hommage Paul Eluard".



- 96 **Éluard, P.** *Les malheurs des immortels*. Paris, La Revue Fontaine, 1945, 2nd ed., (45)p., 21 (full-p.) ill. (collages) by Max ERNST, printed in 1860 numb. copies (this copy no."1485"), orig. wr., 4to.
- Wrappers foxed; top of spine dam. (lacks 1,5 cm. of backstrip).
= Monod 4241. The first title illustrated with collages by Max Ernst, first published in 1922 in a small number of copies (cf. Bolliger IV, 191). (70-90)
- 97 **Éluard, P.** *Moralité du sommeil*. Antw., l'Aiguille Aimantee, 1941, 1st ed., (8)p., 1 full-p. ill. and a vignette by René MAGRITTE, printed in 60 numb. copies (no."18" of 50), orig. wr.
- Some sl. foxing. Wrappers sl. sunned in upper part. (150-250)



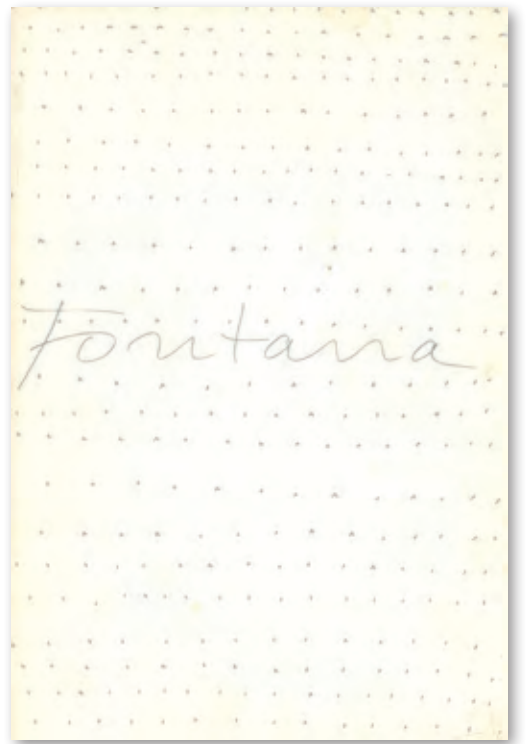
- 98 **Éluard, P.** Poésie involontaire et poésie intentionnelle. Villeneuve-les-Avignon, Poesie 42/ Pierre Seghers, 1942, 1st ed., 67,(4)p. and loosely inserted errata leaflet, printed in 1878 numb. copies (this copy no."1837"), orig. stiff paper wr.
 - Partly yellowed. Backstrip and margins of covers (sl.) browned.
 = Monod 4219. With MANUSCRIPT SIGNED DEDICATION in red pencil by Max BILL : "an hannie + aldo van eyck mit den allerbesten wünschen für tess. [signed] mai 1945".
Idem. Novembre 1936. N.pl., n.publ., n.d., bifolium, printed on recto only, SIGNED in pencil by the author. (80-100)
 - Trifle dustsoiled/ foxed. = Rare.
- 99 **[Ernst, M.J.] Max Ernst. 30 years of his work.** A survey Beverly Hills, The Copley Galleries, 1949, 39,(1)p., ills. and orig. clothbacked pict. boards by Max ERNST, printed in 526 numb. copies (this copy no."501"), 4to. (150-250)
 - Frontcover yellowed in upper and right margin; backcover sm. stain in upper margin. Otherwise fine.
 = Contains "About Max Ernst. At Eye Level. Poems and Comments" and "By Max Ernst. Paramyths. New Poems and Collages).



- 100 **Erste Russische Kunstausstellung.** Berlin, Galerie Van Diemen & Co., 1922, 31 textp., 44 monochr. plates w. 54 ills., orig. wrappers by EL LISSITZKY.[*] (1.000-1.500)
 - Wr. agetoned and sl. dustsoiled; upper joint splitting at top and foot of spine.
 = Lissitzky-Küppers no.65; cat. Sprengel Museum Hannover no.72; Andel p.159. The catalogue of the landmark exhibition of Russian art in Berlin and Amsterdam, an event which - along with the Der Sturm exhibition of that year - decisively introduced modern Russian art into the mainstream of Western culture. The catalogue lists all works shown at the exhibition and contains reproductions of a number of these works, i.a. by Malevich, Rodchenko and Tatlin.
- 101 **ESAC Expositions Selectes d'Art Contemporain.** Adresses de corespondance: Mme Pétro van Doesburg (...). Orig. postcard w. printed letterhead etc. des. by Theo VAN DOESBURG (?), 9x14 cm., recto w. printed letterhead and verso w. printed "carte postale", all in black.[*] (100-150)
 - Fine, unused. = Not in Hoek.



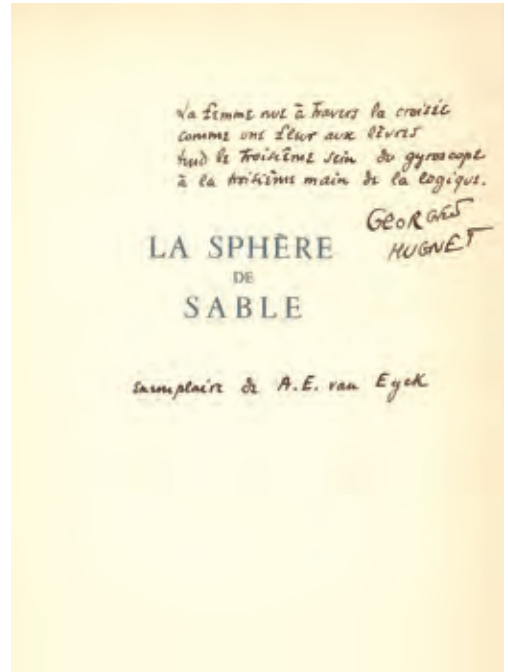
- 102 **Eyck, A. van.** Een appèl aan de verbeelding. Amst., Experimentele groep Holland (Cobra), (1950), folded broadside pamphlet, 47x63,5 cm., 1 photogr. ill. (100-150)
 - Yellowed and a few very sm. tears in blank margin.
 = Slagter p.25. Famous pamphlet, sharply protesting against the intended removal of Karel Appel's mural "Vragende Kinderen" in the refreshment-room of the Amsterdam city-hall. Signed and w. 3 markings in pen and red ink by Aldo VAN EYCK. Rare.



- 103 **Eyck, A. van.** Voor een spaciaal colorisme. Amst., n.publ., 1953, (16)p., 3 full-p. pochoir col. ills. printed by hand by CONSTANT, 1 tipped-in photogr. plate, printed in 50 numb. copies, in lvs. as issued, folio. (1.000-1.500)
 - Lacks the wrappers. Most lvs. w. sm. and vague stain in upper blank corner; first leaf w. vague fold; first and final page trifle age-toned.
 = Unnumb. copy, SIGNED in red pencil by the author on the colophon. Published on occasion of the exhibition 'Voor een Spaciaal Colorisme' at the Stedelijk Museum Amsterdam (1952). Very rare.
- 104 **[Fontana, L.] Petersen, A. (introd.).** Lucio Fontana. Amst./ Eindh., Sted. Mus./ Sted. van Abbemus., 1967, (32)p., ills., orig. wr., 4to. (100-150)
 - Frontwr. w. sm. stain in upper margin.
 = With AUTOGRAPH SIGNED DEDICATION by the artist: "a Van Eyck (...) Lucio Fontana".



- 105 **G. Zeitschrift für elementare Gestaltung.** Ed. H. Richter. No.4. Berlin, G-Verlag, 1926, 16p., ill. by i.a. Viking EGGELING and Piet MONDRIAN, orig. photomontage wr. des. by Hans RICHTER. (800-1.000)
- Vaguely water wrinkled in upper corner throughout. Lacks backwr.; frontwr. loose, (dust)soiled, trifle frayed and w. 1 sm. rubbed spot.
= Le Fonds Paul Destribats 203; Global Avantgarde *Germany* 79; Bolliger III, 172 (no. 1, 3 and 4); cf. idem IV, 360 (no. 1, 2 and 5/6); idem VI, 763 (no. 1-5/6). Fourth issue of this highly important and extremely rare avantgarde periodical on art, literature, architecture, film and technical sciences, of which in total 5 issues were published. Contains contributions by i.a. H. Richter ("G"), K. Malevitch, W. Gräff and M. Raynal.
- 106 **Helhesten. Tidsskrift for Kunst.** Year 2, no.2/3. Ed. R. Dahlmann Olsen. Copenhagen, n.publ., (1943), (27-62)p. (col.) lithogr. plates by Vilhelm LUNDSTRØM, Asger JORN, Else ALFELT, Henry HEERUP, Ejler BILLE and Erik ORTVAD, ill., orig. wr., large 8vo.
- Spine sl. rubbed; wr. sunned along margins.
= Artist collective *Helhesten* published a total of 12 issues of its eponymous periodical between 1941 and 1944. Rare.
Spiralen. Katalog 1949-1950. Copenhagen, n.publ., 1949, (20)p., ill., orig. wr. by WILMAR. - AND 1 other: **Meningsblad for unge arkitekter.** Series 4, Febr.1950. Charlottenborg, De studerendes råd, 1950, 40p., ill., orig. wr. w. vignette by Carl-Henning PEDERSEN. (80-100)



- 107 **Henry, D. (= D.H. Kahnweiler)** Der Weg zum Kubismus. Munich, Delphin-Verlag, 1920, 55, (4)p., plates/ ills. i.a. after Pablo PICASSO, George BRAQUE and Fernand LÉGER, orig. pict. cl.
 - Yellowed. Binding foxed.
 = Bolliger I, 369 and II, 401 ("Grundlegende Studie über den Kubismus aus der Feder des Freundes und Händlers der grossen Males des Kubismus").
- Gleizes, A.** Du cubisme et des moyens de le comprendre. Paris, Éditions "La Cible", 1919, 1st ed., 55p., plates, orig. wr.
 - Yellowed. Lacks backstrip and backwr.; frontwr. loose and (badly) frayed. = Rare early monograph.
- Behne, A.** Die Wiederkehr der Kunst. Leipsic, Kurt Wolff, 1919, 1st ed., 113,(3)p., orig. dec. boards by Arnold TOPP, large 8vo. (60-80)
 - Binding trifle soiled; foot of spine sl. dam. = Bolliger II, 189.
- 108 **Hugnet, G.** La sphère de sable. Paris, Robert-J. Godet, 1943, 23,(1)p., ills. by Hans ARP, printed in 199 numb. copies (no."4" of 176), in lvs. as issued in orig. wr. (200-300)
 - Trifle yellowed. Wrappers yellowed along margins. Lower joint splitting at spine-ends.
 = Pour mes amis II. Monod 6134. With AUTOGRAPH SIGNED ("George Hugnet") QUATRAIN on htitle and AUTOGRAPH "exemplaire de A.E. van Eyck".



- 109 **Huszár, V.** "Van Tutein Noltenius". Ex libris, cliché print, 6,5 cm., signed in the plate. **Idem.** "Boek van Lena de Roos". Ex libris, cliché print, 4,2x4,2 cm. **Idem.** "Ex libris E.G. de Roos". Cliché print, 6,8x4,8 cm.[*]
 - Last print w. rubbed spot near upper left corner.
 = Rare. On the ex libris for Lena de Roos: Ex/ Hoek p.112 (afb. 168), dated 1922.

(150-250)



- 110 **Hvedekorn.** Tidsskrift for litteratur og grafik. Year 40, no.5. Copenhagen, Borgens Forlag, 1966, 145-180p. (incl. wr.), ill., orig. wr., large 8vo. (40-60)
= Issue partly (p.164-179) devoted to Joseph Beuys. With AUTOGRAPH DEDICATION by Joseph BEUYS on the frontwr.: "Ein gutes 1967 für van Eyck wünscht Joseph Beuys ü. bittet nochmals um ein [?] für Hans Hollein der am 26. Januar in de Akademie seinen Vortrag hält."
- 111 **Høstудstillingen 1949.** Copenhagen/ Århus, n.publ., 1949, 44p., ill., adverts., orig. wr. by Karel APPEL. (300-500)
= Title-p. with an ORIGINAL PEN AND INK DRAWING by Carl-Henning PEDERSEN and a ms. SIGNED DEDICATION to Van Eyck by Carl-Henning PEDERSEN and Else ALFELT: "(...) Med hilsen og tak for dagene i Amsterdam [signed]".



- 112 **i10**. Ed. A. Müller Lehning. No. 1/1. Amst., De Tijdstroom, 1927, 40p., ill. i.a. by Piet MONDRIAAN, Lazlo MOHOLY-NAGY and Wassily KANDINSKY, orig. wr., 4to.[*] (100-150)
- Fine.

= Bolliger IV, 362. First issue of this famous periodical. i10, the renowned Dutch avantgarde magazine, was published between 1927 and 1929 in 22 issues. Its editorial board consisted of A. Müller Lehning, J.J.P. Oud, W. Pijper and L. Moholy-Nagy. Contributors include H. Arp, M. ter Braak, C. van Eesteren, W. Kandinsky, P. Mondriaan and P. Schuitema. Rare.

- 113 **Jacob, M.** Le laboratoire central. Poésies. Paris, Aux Sans Pareil, 1921, 1st ed., 173,(2)p., 1 self-portrait, printed in 750 numb. copies (no."358" of 700), orig. wr.

- Backstrip sl. yellowed, w. sm. waterstain at the foot; wrappers trifle soiled.

Idem. Visions infernales. Paris, Nouvelle Revue Française, 1924, 1st ed., 80,(2)p., woodengr. portrait by George AUBERT, printed in 535 numb. copies (no."410" of 500), orig. wr. (backstrip sunned and sm. dam. at foot of spine). **Idem.** Rivage. Paris, Aux Éditions des Cahiers Libres, 1931, 1st ed, 62p., printed in 410 numb. copies (no."90" of 400), orig. wr. (backstrip and margins of wr. yellowed). - AND 4 others by the same, incl. 1 vol. with an AUTOGRAPH SIGNED DEDICATION. (80-100)



- 114 **Jarry, A.** Ubu Roi. Drame en cinq Actes en prose, Restitué en son intégrité tel qu'il a été représenté par les marionnettes du Théâtre des Phynances en 1888. Paris, Édition du Mercure de France, 1896, 1st ed., 171,(1),(12 publ. cat.)p., 2 full-p. ills. by the author, orig. wr., 12mo.

- Yellowed and sl. brittle. Lacks backstrip; loosening; wrappers soiled and browned, loose, w. some cracks and sm. chips. Sold w.a.f.

= The rare first edition of this classic.

AND 8 others by/ on the same, partly w. defects, i.a. Par la taille (Paris, 1906, printed in 600 copies, orig. wr., sm. 8vo. Backstrip dam.; frontwr. loosening) and Oeuvres poétiques complètes. Ed. H. Parisot (ibid., 1945, printed in 2200 numb. copies (this copy no."322"), orig. dec. boards by Mario PRASSINOS). (150-250)

- 115 **Jolas, E.** The Language of Night. The Hague, Servire Press, 1932, 1st ed., 60p., printed in 550 copies, orig. wr. (70-90)

- Backstrip darkened and trifle rubbed; frontwr. vague waterstain in lower corner.

= Transition Series no. 1. Rare.



- 116 **Jørn, A.** Held og hasar. Dolg og guitar. Silkeborg, Privattryk, 1952, 96p., 79 orig. linocut ill. (printed in 1 or 2 colours) by Asger JORN, printed in various colours in 109 numb. and signed copies (25), orig. clothbacked boards w. col. linocut on front- and backcover, 4to.[*]

(4.000-6.000)

- Endpapers and first and last leaf trifle foxed. Front- and backcover trifle yellowed and w. some foxed spots. Nevertheless a fine copy.

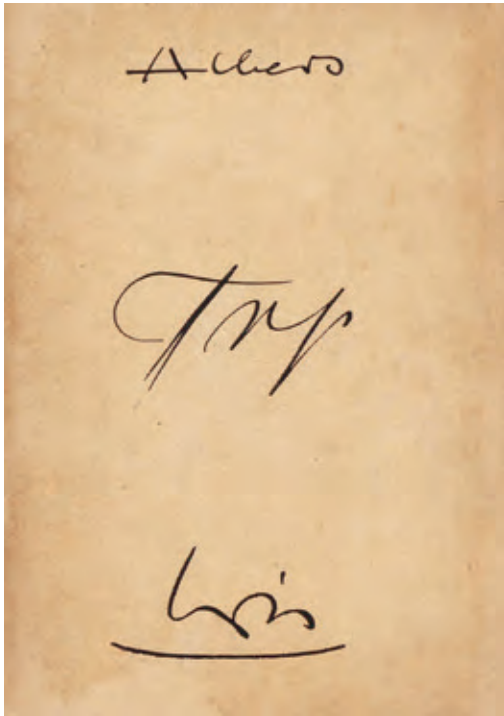
= Number 22 of a series of 25 marked "A" on "imit. bøttepapir". This text on aesthetics ('Risk and Change') was written by Asger Jørn during his hospitalization with tuberculosis in Silkeborg Sanatorium. He printed the book on the small handpress of the Sanatorium in cooperation with the institute's typographer Johs. Gregersen, thus explaining the typographical irregularities ("håndtrykt på en korrekturpresse, hvilken udførelse forklarer de mange unregelmæssigheder" [colophon]). Although the colophon states that 109 copies were printed, in reality only 20 or 30 copies were produced. Extremely rare. Provenance: the estate of Constant Anton Nieuwenhuys. **This lot is subject to 4% resale royalties ('droit de suite') over the total amount of hammerprice and buyer's premium.**

- 117 **Jørn, A. and Debord, G.-E.** Fin de Copenhague. Copenhagen, Permild & Rosengreen ("Edité par le Bauhaus imaginiste"), 1957, (36)p., profusely illustrated by Asger JORN, printed in an edition of 200 copies, orig. blindst. boards, 4to.[*]

(5.000-7.000)

- Bookblock sl. loosening. One of 2 binding threads broken; covers trifle yellowed.

= This copy SIGNED in pencil by both authors. Monod 3532; G. Berréby, Textes et documents situationnistes, 1957-1960, p.96: "La collaboration de Guy Debord à Fin de Copenhague, petit livre spontané fait en vingt-quatre heures, a été plutôt remarquée: les effets s'en sont répandus avec une étonnante vitesse, en quelques mois, parmi les spécialistes du livre d'art et de la typographie, en Amérique et en Europe. Ce rayonnement d'influence n'a pas cessé de s'enchaîner depuis". Revolutionary collaboration between the most important founders of the Situationist International. The cover, made from the printing plates of a Danish newspaper, is slightly different for each copy. The title can be understood as the end of Cobra, the movement with which Jørn had just broken. Provenance: the estate of Constant Anton Nieuwenhuys.



- 118 **Josef Albers - Hans Arp - Max Bill.** Stuttg., Galerie Herbert Herrmann, 1948, (28)p., 18 full-p. ills., orig. wr., sm. 8vo.
 - Yellowed. Wrappers loose and sl. frayed along spine; frontwr. a few tiny tears.
 = Rare catalogue of the 11th exhibition at the Galerie Herbert Herrmann. (50-70)
- 119 **[Joyce, J.J. Beach, S. (ed.).** Our exagmination round his factification for incamination of Work in progress. Paris, Shakespeare and Company, 1929, 1st ed., 1st issue, (6),194,(2)p., orig. wr.
 - Yellowed and brittle; first few lvs. w. sm. narrow stain in fore-edge margin. Wrappers yellowed and sl. browned/ soiled along margins; frontwr. lacks sm. portion from fore-edge and upper corner; backstrip browned and w. sm. damages.
 = Slocum/ Cahoon B10. Contains contributions on Joyce's *Finnegans Wake* of which episodes had appeared in *Transition*, but that eventually would be published 10 years later. Contributing authors are i.a. Samuel Beckett (his first publication), Stuart Gilbert, Eugen Jolas, Elliot Paul, Robert Sage and William Carlos Williams; also contains 'Letters of Protest' by G.V.L. Slingsy and Vladimir Dixon. "Sheets of this edition were later sold by Shakespeare and Company to both Faber & Faber, London, and New Directions, Norfolk, Connecticut, who bound them with inserted title pages. The "Letters of Protest" are reputed to have been written by Joyce himself" (Slocum/ Cahoon p.78). (100-150)



- 120 **Kandinsky, W.** *Über das Geistige in der Kunst. Insbesondere in der Malerei.* Munich, R. Piper & Co., 1912, 2nd ed., (12), 125, (5 advert)p., 8 plates, 10 woodcut vignettes and orig. wr. w. woodcut (printed in green) on frontwr. by Wassily KANDINSKY. (150-250)
 - Trifle yellowed. Upper joint sl. splitting at foot of spine. A fine copy.
 = The first edition was published in January 1912, the second in April of the same year. Roethel 82-92 and p.443, 8. Cf. The Artist and the Book 137; Bolliger VI, 394; Jentsch 6 (1st ed.).
- 121 **Kandinsky, W. and Marc, F. (ed.).** *Der blaue Reiter.* Munich, R. Piper & Co., 1912, 1st ed., (4), 140, (10 publisher's adverts)p., 4 (tipped-in) pochoir col. plates, 30 monochr. plates (partly printed on recto and verso) and 1 advert. plate, 4 lvs. w. music scores (3 fold.), num. ill. and vignettes, orig. dec. cl., 4to. (3.000-5.000)
 - The flimsy of the frontisp. sl. creased and lacks sm. corner. A remarkably fine copy, with the binding decoration only minimally rubbed.
 = Jentsch 5; Bolliger VI, 553 ("einer der wichtigsten Programmschriften des Expressionismus und der Moderne"); cf. Bollinger IV, 230f; V, 73 (all 2nd ed., 1914); for the illustrations by Kandinsky: Roethel 141 III, Anhang V, 12-14 and p.450. First edition of famous programmatic almanac, which gave its name to the artist group, printed in 1200 copies. The publication influenced perceptions of modern art like hardly any other publication of the 20th century. The woodcut used for the cover illustration was created by Wassily Kandinsky and printed in blue and black, and additionally in orange for the deluxe and cloth editions. Contains text contributions by i.a. Kandinsky, Macke, Marc and Schoenberg and illustrations by/ after i.a. Arp, Heckel, Kandinsky, Kirchner, Klee, Kubin, Marc, Nolde and Pechstein, incl. initials designed by Marc and Hans Arp. The music scores are by Arnold Schoenberg, Alban Berg and Anton von Webern.



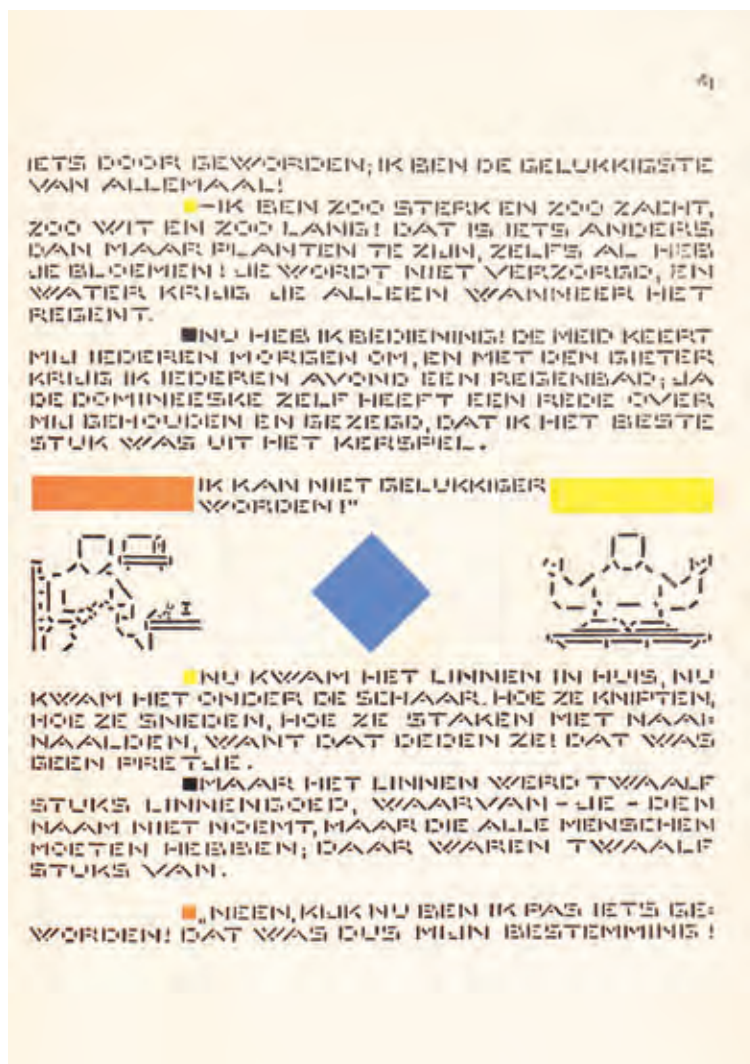
- 122 **[Kelly, E.]. Derrière le Miroir**, no.149. Ellsworth Kelly. Text D. McConathy. Paris, Maeght, 1964, 12,(8)p. (incl. wr.), 3 (1x double-p.) (col.) lithographs and orig. col. lithogr. wr. by Ellsworth KELLY, folio.
(100-150)
- Lower corner trifle bumped; spine some rubbed spots; backwr. 2 tiny tears in fore-edge margin.
- 123 **[Kirchner, E.L.]. Döblin, A.** Das Stiftsfräulein und der Tod. Berlin-Wilmersdorf, A.R. Meyer, 1913, 1st ed., (12)p., 4 woodcut ill. and orig. woodcut wr. by E.L. KIRCHNER, large 8vo.[*]
(1.000-1.500)
- Trifle foxed. Otherwise fine.
= Lyrisches Flugblatt 41. Very rare novella, the first illustrated book by E.L. Kirchner. Bolliger I, 284; Davis 1453; Dube 199-203; Jentsch 12; Lang 171; Raabe 144, no.41.



- 124 **[Klee, P.] Thrall Soby, J.** The Prints of Paul Klee. New York, C. Valentin, 1945, textbooklet ((4),XV,(8)p., 5 monochr. plates, printed in 1000 copies, orig. wr., 4to) and 40 plates (8x (partly) pochoir col.) by Paul KLEE, together loose as issued in orig. cl. portfolio, 4to.
- Portfolio sl. soiled and foxed; joints partly split.
AND 3 others on the same: THE DRAWINGS OF PAUL KLEE (ibid., idem, 1944, 72 plates in cl. portfolio, 4to. Lacks the textbooklet) and mediocre copies of R. CREVEL, Paul Klee (Paris, 1930, 4th ed., ills., orig. wr., sm. 8vo. Frontwr. loose; backstrip dam.) and W. HAUSENSTEIN, Kairuan oder eine Geschichte vom Maler Klee und von der Kunst dieses Zeitalters (Munich, 1921, (tipped-in col.) plates orig. wr. Yellowed; wr. loose and badly foxed; backstrip dam.).
(100-150)
- 125 **Konkrete Kunst.** Basel, Kunsthalle, 1944, 64,(16 advert.)p., ills., typography by Max BILL, printed in 900 copies, orig. wr. (70-90)
- Wrappers sl. (dust)soiled and sl. darkened along margins; backstrip sl. rubbed; spine-ends trifle worn.



- 126 **Lacerba**. Year 1-3. Ed. P. Papini and A. Soffici. Florence, n.publ., 1913-1915, 67 (of 69) parts, in part as issued w. continuous pagination, ills., folio. (600-800)
 - Lacks year 1, no.7 and 18; year 3 skips no.21 (as published). Yellowed, due to the quality of the paper; occas. foxed/sl. soiled; part of the issues worn on spine/ spine split/ w. loose lvs.; some inevitable fraying.
 = Rare, near complete set of this Italian literary periodical, associated with the futurist movement. Contains texts by i.a. Agnoletti, Apollinaire, Boccioni, Campigli, Carrà, Cesari, Folgore, Gerebzoza, R. de Gourmont, Max Jacob, Laforgue, Lichtenberg, Mallarmé, Marinetti, Papini, Pucci, Soffici, Tavolato and Ungaretti, and illustrations by i.a. Archipenko, Férat, Gerebzoza, Larionow, Picasso, Severini, Soffici and Zannini. Salaris, *Bibliografia* p.99; Le Fonds Paul Destribats 41; Bolliger II, 514; VI, 783 ("bedeutenden Zeitschrift des Futurismus. (...) Hervorzuheben ist die kühne futuristische Typographie").
- 127 **Lautréamont, Comte de (= I.L. Ducasse)**. Oeuvres complètes. Introd. A. Breton. Paris, GLM, 1938, XIV,(2),415,(6)p., ills. by Victor BRAUNER, Max ERNST, René MAGRITTE, André MASSON, Matta ECHAURREN, Joan MIRÓ, MAN RAY, TANGUY a.o., orig. wr.
 - Backstrip and outer margin and wr. sl. yellowed.
 = Monod 6904. Copy from the unnumb. printrun (besides 1120 numb. copies).
 AND 1 other on the same. - ADDED: **Baudelaire, C.** Oeuvres complètes. Paris, Librairie Alphonse Lemerre, 1931, (4),402,(1)p., engr. frontisp. portrait after Emile LE ROY, contemp. hmr. w. richly gilt spine, t.e.g., 12mo (backstrip sl. discol.). (60-80)



- 128 [Leck, B. van der]. Andersen, H.C. Het vlas. Dutch transl. M. Nijland-van der Meer de Walcheren. Amst., N.V. De Spieghel, n.d. (1941), (1),10,(1) lvs., "geteekend en gekleurd" (drawn and coloured) by Bart VAN DER LECK, printed in 550 numb. copies (500), orig. dec. wr., large 8vo.[*] (600-800)

- Title, final p. and inside wrappers sl./ trifle foxed. A fine copy.

= Van Kooten 174; Andel p.207; Purvis p.29; Broos/ Hefting p.65. The characters and illustrations consist entirely of dashes and points, designed by Van der Leck. Each page with several rectangles in De Stijl colours black, red, yellow and blue.



- 129 **Léger, F.** Cirque. Pref. M. Jardot. Paris, Tériade/ Edition Verve, 1950, (2),110,(2)p., 34 col. lithographs and 29 monochrome lithographs by Fernand LÉGER, printed by Mourlot in 280 numb. and signed copies, loose as issued in orig. wr., folio.[*] (8.000-10.000)

- Sl. foxed and sl. offsetting from opposite pages. Frontwr. w. small tear in upper blank margin and spine-ends sl. worn. Without the orig. chemise and slipcase.

= Saphire 44ff. The book is considered Léger's artistic legacy. "Fernand Léger made this unusual artist's book towards the end of his life. He did not use reproductions of existing works, but conceived and developed the theme and prints especially for the project. Léger created both the 83 prints - of which 34 are in color and 49 in black-and-white, and the text. His steady line, distinct areas of color and elegant penmanship lent themselves particularly well to lithography. The actual printing took place in close collaboration with the celebrated printing company Mourlot Frères of Paris. In Cirque, Léger explores the theme of the circus and rural life, drawing parallels between cyclists in the country (Léger himself) and the acrobats performing in the circus. Léger exploits spherical shapes and curves to portray both the circus and the natural world" (www.stedelijk.nl).



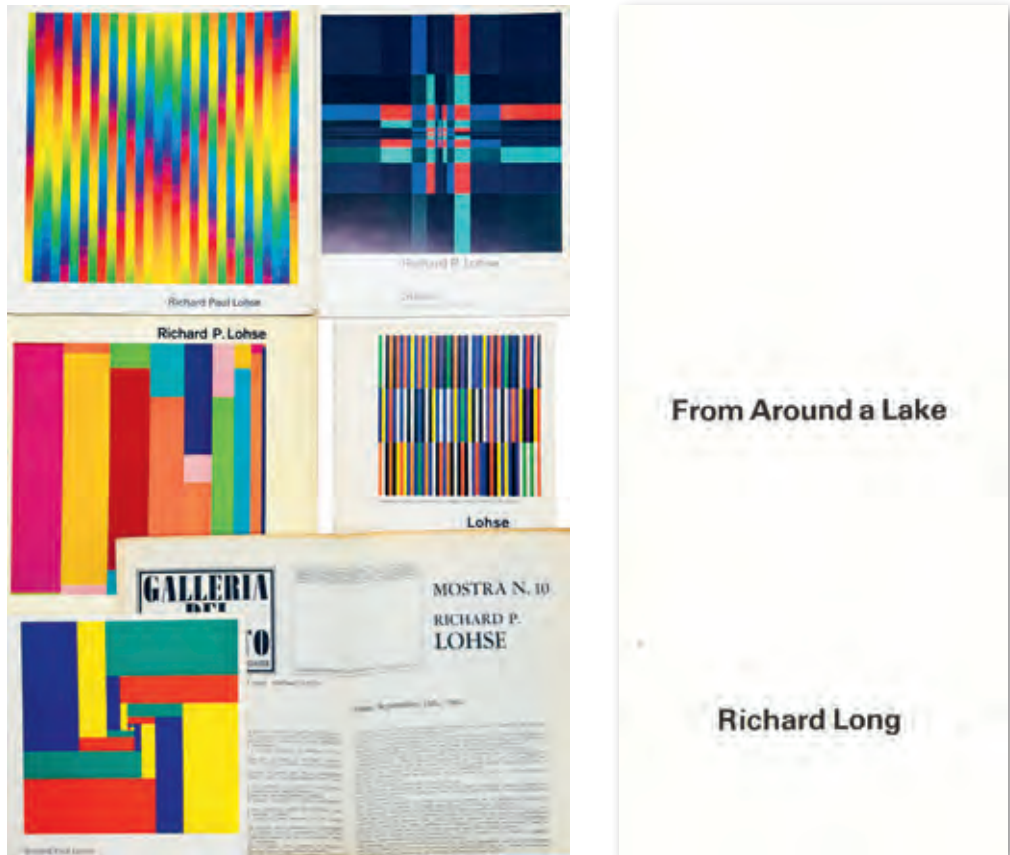
- 130 **Léger, F.** *Mes Voyages. Avec un poème d'Aragon.* Paris, Editeurs Français Réunis, 1960, 1st ed., 178,(42)p., 28 (3 double-p.) (col.) lithogr. ills. by Fernand LÉGER, printed in 291 numb. copies (250) by Mourlot, loose as issued in orig. wr., board chemise and slipcase, folio.[*]
- Occas. foxed, especially first textlvs. and frontwr. (700-900)
= Monod 7050.



- 131 **Leuppi, L.** 10 Compositionen. Zürich, Allianz-Verlag, 1943, 3 text lvs. (title-leaf, introd. by Max BILL and colophon) and 10 woodcut plates after linocuts by Leo LEUPPI, printed in 120 numb. copies (no."27" of 80), orig. wr. (250-350)
- Wr. sl. sunned/ yellowed along outer margins; otherwise fine.
- 132 **Lissitzky, El.** Plastische Gestaltung der elektro-mechanischen Schau *Sieg über die Sonne*. The "Figurinen" textleaf of the portfolio only, Hannover, Rob. Leunis & Chapman, 1923, 53,2x45,5 cm., recto only, numb. "60" in brown pencil and signed "El Lissitzky" in pencil. (2.000-3.000)
- Without the 10 col. lithographs.
= Lissitzky-Küpper col. ill. 53; El Lissitzky 1890-1941, Retrospektive p.179. Rare.



- 133 **Lissitzky, El.** Russland. Die Rekonstruktion der Architektur in der Sowjetunion. Vienna, A. Schroll & Co., 1930, 103p., 104 ill., orig. cl. w. mounted plate w. typography and photo-montage by EL LISSITZKY on frontcover, 4to. (250-350)
 - Lacks nearly the entire backstrip; joints frayed; mounted plate on frontcover dustsoiled, some scratches and a sm. hole; backcover sunned along upper margin; lower corners sl. worn.
 = Neues Bauen in der Welt I. First edition of this classic on Russian revolutionary architecture and its ideology. Lissitzky-Küppers 163; El Lissitzky 1890-1941 no. 228.
- 134 **Lissitzky, El and Arp, H.** Die Kunstismen. Les ismes de l'art. The Isms of Art. Erlenbach-Zürich etc., Eugen Rentsch, 1925, XI,(1)p. and 48p. w. ill., typography and printed paper over boards by EL LISSITZKY, orig. boards, 4to. (800-1.000)
 - Endpapers and last p. sl. foxed. Frontcover yellowed; backcover a few sm. scratches; board edges and backstrip some sl. rubbed/ worn spots. Still a fine copy.
 = Lissitzky-Küppers p.382; Motherwell, Arp on Arp 167; Bolliger I,16; Andel p.165; Global Avantgarde Switzerland 8; Tendenzen der zwanziger Jahre I/55.



- 135 **[Lohse, R.P.]. Neuburg, H. and Lohse, I.A. (ed.).** Richard P. Lohse. Teufen, Arthur Niggli, (1962), 63,(1)p., (col.) ill., orig. wr. (sl. dustsoiled), square 8vo. **Richard Paul Lohse.** Eindhoven/ The Hague, exhib. cat. Sted. van Abbemus./ Haags Gemeentemus., 1971, 69, (1)p., German text, (col.) ill., orig. wr., square 8vo, w. loosely inserted booklet w. Dutch transl. (27p.). - AND 4 others small publications on the same, i.a. exhibition catalogues of the Biennale São Paulo 1965 and of Galerie Renée Ziegler (Zürich, 1967), both w. tipped-in typescript sentiment by the artist SIGNED in pen. (60-80)
- 136 **Long, R.** From around a lake. Amst., Art & Project, 1975, 2nd ed., (20)p., full-p. col. ill., printed in 500 copies, orig. wr., narrow 8vo.
- Some vague foxed spots. = Rare.
ADDED: a dustsoiled and creased fold. invitation card for the opening of the exhibition "This way Brouwn" at Galery Orez, The Hague, 1965. - AND 1 other: VOIE SUISSE, L'ITINÉRAIRE GENEVOIS - DE MORSCHACH À BRUNNEN (Geneva, 1991, photogr. ill., printed in 5000 copies, orig. wr., obl. 8vo). (50-70)



- 137 **Long, R.** Seven views of a sculpture made for Martin and Mia Visser of Bergeijk, Holland. N.pl. (Berlin), Fernsehgalerie Gerry Shüm, 1969, (9) lvs. of which 7 are fotogr. plates, text in German and English, printed in 500 copies, orig. fotogr. wr., obl. 8vo. (250-350)

- Wrappers trifle dustsoiled/ agetoned; spine rubbed and splitting at foot.

= The rare first artist's book by Richard Long. The text reading: "Richard Long's 'sculpture for Martin and Mia Visser' was conceived for the purpose of photographic reproduction. Richard Long made a system of trenches, which was created according to special camera views. Seen from these camera views relations become evident between marks in the landscape such as stone-walls, water-falls, lanes and Long's trenches. The collectors Martin and Mia Visser acquired Richard Long's work as a photographic reproduction for publication in an edition of 500 issues. According to Richard Long's idea the photographs in hand do not have the function of a documentation: It is the 'sculpture made for Martin and Mia Visser'."



- 138 **[Lucebert]. Lucebert.** Tekeningen en gouaches. Amst., Stedelijk Museum cat. 207, 1959, (20)p., 3 lithographs (1 double-p.) and ill. by LUCEBERT, printed in 1828 copies (1800), loose as issued in orig. wr., 4to (sl. yellowed; Slagter 64). **Lucebert.** Amst./ London, Galerie Espace/ Marlborough Fine Art, n.d. (1962), (12)p. (incl. wr.), ill., orig. wr. - AND 2 other small exhibitions catalogues on the same (both wr. partly yellowed): 1959 (Amst., Sted. Mus. cat. 459) and 1974 (travelling exhib. on occasion of the artist's 50th anniversary). (50-70)
- 139 **I manifesti del futurismo.** Lanciati da Marinetti - Boccioni - Carra - Russolo - Balla - Severini - Pratella - Mme. De Saint-Point - Apollinaire - Palazzeschi. Prima serie. Florence, Edizioni di "Lacerba", 1914, 1st thous., 182,(2)p., orig. wr. w. lettering in green. (100-150)
- Yellowed, but fine.
= Salaris *Bibliografia* p.74. First collected edition of a series with the most important Futurist manifestos, published in various sources between 1909 and 1913.



- 140 **Marc, F.** Briefe, Aufzeichnungen und Aphorismen. Berlin, P. Cassirer, 1920, 1st ed., 2 vols., text vol.: 144,(3)p., 5 col. plates (1 double-p.), plate-vol.: (5) (text)p., 35 monochr. plates.
 - Text vol. w. occas. pencil markings and a few annotations in blank margins. Backstrips discol. (250-350)
 = One of 320 numb. copies of the 'Vorzugsausgabe' (this copy no."33"), printed on laid paper and bound in giltlettered full peau-de-suede, t.e.g., in orig. (sl. browned) board slipcase.
- 141 **Marinetti, F.T.** Les mots en liberté futuristes. Milan, Edizioni Futuriste de "Poesia", 1919, 107,(5),(2 publ. cat.)p., 4 fold. plates, orig. wr. printed in black and red. (600-800)
 - Yellowed throughout as usual. Backstrip lacking portions at end; bookblock broken, backwr. loose w. sellotape stains from former repair in inner margin of backwr. and last page.
 = Salaris *Bibliografia* p.48; Bolliger I, 269. Contains several important manifestos/ essays concerning the liberation of the word, illustrated w. a large number of typographical examples (in the text), incl. the fold. plates "Bataille à 9 étages du Mont Altissimo", "Après la Marne, Joffre visita le front en auto", "Le soir, couchée dans son lit, Elle relisait la lettre de son artilleur au front" and "Une assemblée tumultueuse (Sensibilité numérique)".



- 142 **Mendelsohn, E.** Amerika. Bilderbuch eines Architekten. Berlin, R. Mosse, 1928, 6th rev. enl. ed., 222,(5)p., 100 fotogr. plates by Erich MENDELSON, with accomp. text, orig. wr., folio.
- Covers some sl. foxing; backstrip worn and loosening at spine-ends. (70-90)
- 143 **Mendelsohn, E.** Russland, Europa, Amerika. Ein architektonischer Querschnitt. Berlin, R. Mosse, 1929, 1st-5th ed., 214,(9)p., 100 full-p. fotogr. ill., orig. clothbacked boards, 4to.
(100-150)
- Endpapers foxed. Backstrip sl. sunned; foot of spine trifle worn; backcover partly sl. yellowed. Good/ fine copy.



- 144 [Mendelsohn, E.]. **Erich Mendelsohn. Das Gesamtschaffen des Architekten. Skizzen, Entwürfe, Bauten.** Berlin, R. Mosse, 1930, 1st-5th ed., 251,(1)p., num. (photogr.) ills., orig. cl., large 8vo.
- Endpapers and first and final leaf foxed. Binding foxed. (40-60)
- 145 **Minotaure.** Revue artistique et littéraire. No.1, 7, 10, 11 and 12/13. Paris, A. Skira, 1933-1939, 6 parts in 5 vols., (tipped-in col.) plates, ills., orig. (lithogr.) wr. by Pablo PICASSO, Joan MIRÓ, René MAGRITTE, Max ERNST and André MASSON, folio. (250-350)
- Lacks 1 tipped-in plate. All vols. spine dam. and wrappers and/ or bookblock loose(ning); frontwr. of no.10 lacks lower corner.
= No.12/13 contains a special section on Mexico by André Breton, with wrappers designed by Diego RIVERA. Bolliger II, 527: "Die (...) Zeitschrift, die mit 'La Révolution surréaliste' and 'Le Surréalisme au Service de la Révolution' das grosse Dreigestirn der surrealistischen Zeitschriften bildet. (...) 'Le Minotaure' (...) zeigt die Bewegung in ihrer neuen Phase: der Surrealismus ist zu einer Bewegung geworden, dessen künstlerische Lehren allgemeine Anerkennung gefunden haben und die ungeheure Anziehung auf die dichterischen und künstlerischen Kräfte ausüben. Minotaure wird die luxuriöseste, vielseitigste Zeitschrift und die mit der breiteste Wirkung. An der Spitze stehen Albert Skira und Tériade (...). Von Anfang an stehen die Surrealisten in engem Kontakt mit der Zeitschrift [und] legen die Herausgeber grösstes Gewicht auf die äussere Gestaltung. Die farbigen Umschläge, von suggestiver plakathafter Wirkung, werden von den bedeutendsten Künstlern geschaffen."



- 146 **[Miró, J.J. Leiris, M.]** The Prints of Joan Miro. Engl. transl. W. Pach. New York, C. Valentin, 1947, textbooklet ((4),16,(6)p., 5 monochr. plate and 1 ill., printed in 1500 copies, orig. wr., 4to) and 2 pochoir col. plates and 40 monochr. plates by Joan MIRÓ, together loose as issued in orig. cl. portfolio, 4to.
 - Portfolio sl. soiled and backstrip discol./ yellowed.
 AND 3 others on the same: **DERRIÈRE LE MIROIR** no.14/15 (Paris, 1948, ills., folio. Yellowed; partly split on folds, w. 2 repairs w. tape); **JOAN MIRÓ** (exhib. cat. Brussels/ Amst., 1956, ills. (1 col.), orig. (soiled) wr.) and **A. VERDET, Joan Miró** (Nice, 1957, (col.) ills., orig. wr. loose(ning)). (250-350)
- 147 **Moholy-Nagy, L.** 60 Fotos. 60 photos. 60 photographies. Ed. F. Roh. Berlin, Klinkhardt & Biermann, (1930), 1st ed., 11,(5)textp., German/ English/ French text, 60 full-p. fotogr. ills. by L. MOHOLY-NAGY, orig. wr. des. by Jan TSCHICHOLD, large 8vo. (100-150)
 - Verso wr. and first and final page sl. foxed/ dustsoiled. Backstrip worn and sl. dam. at spine-ends. Wrappers soiled; upper corner of frontwr. w. 2 folds (1x strengthened on verso).
 = Incl. some nice photo-montages. Fototek 1. Rössler p.169; Bolliger VI, 307.



- 148 **Noiret, J.** *L'Aventure devorante*. (Brussels), Editions Cobra, 1950, 1st ed., 41,(3)p., 3 plates by Pol BURY, printed in 300 numb. copies (280), orig. wr., sm. 8vo.[*] (40-60)
- Some foxing. Wr. sl. dustsoiled and foxed along edges.
- 149 **Ontbijt op bed**. No.5 and 6. Maastr., n.publ., 1966, 2 vols., no pagination, ills., printed on various col. and shaped paper, orig. wr.
= Rare Maastricht provo-periodical, assembled and designed by members of "Luuks Groep", i.a. Ger Brouwer, Hans Mol and Kees Graaf.
AND 3 issues of PROVO: no.7, 9 and 13 (Amst., 1966-1967, various sizes. No.13 first leaf sl. dam.). (50-70)



- 150 **Het Overzicht**. No.13. Ed. F. Berckelaers (= M. Seuphor) and J. Peeters. Antw., Het Overzicht, 1922, 20p., (full-p.) ills., scores, orig. wr. by Jozef PEETERS, folio. (600-800)
 - Sl. yellowed and some sl. occas. marginal foxing/ dustsoiling; last leaf dam. in upper blank margin. Wrappers w. inevitable sl. wear and fraying; spine-ends split. Frontwr. and first page w. (vague) stamp "Eksemplaar ter resensie".
 = Odd issue of this modernist Flemish periodical. From no.13 on, when Jozef Peeters replaced Geert Pynenburg as editor, the wrappers have striking modernist designs. The illustrations in this number i.a. comprise orig. linocuts by Jozef PEETERS and Karel MAES, and ills. after V. Huszár, Baldessari, F. Cangiullo and L. Russolo. Andel p.210-211; cf. Bolliger II, 112; Le Fonds Paul Destribats 164.
- 151 **Palazzeschi, A.** *Poemi*. A cura di Cesare Blanc. Florence, the author (Stab. Tipografico Aldino diretto da L. Franceschini), 1909, 1st ed., (4),148p., printed in black and red on heavy paper, orig. wr. w. illustration by the author, 4to.
 - Wappers yellowed and sl. soiled/ foxed; frontwr. a few ink specks in lower blank margin and sm. waterstain.
 = With AUTOGRAPH SIGNED DEDICATION "a P.N. Van Eyck, Aldo Palazzeschi, Firenze 20 Dicembre 1915". The work was printed in only 250 copies at the author's expense, under the fictitious care of "Cesare Blanc" which was the name of his cat. "In *Poemi* he went against both symbolism and traditional views of the poet's public or moral role, by presenting himself as a circus performer and making personal suffering a matter of humour. When Marinetti was sent this volume, he warmly welcomed Palazzeschi into Futurism. For a few years Palazzeschi found Futurism's iconoclasm and solidarity congenial, although he never adopted its political ideology, machine aesthetics, or most radical literary techniques. (...) Palazzeschi helped establish the fruitful alliance between Futurism and the *Lacerba* group in 1913, which in turn brought him into closer contact with the Parisian avant-garde. However, he broke with Marinetti in April 1914 and associated himself with Papini and Soffici, the editors of *Lacerba*, when they ended the alliance in 1915, claiming polemically that, with their ironic approach to literature, they were the true Futurists." (Wikipedia).
 ADDED: 2 AUTOGRAPH LETTERS SIGNED "Aldo Palazzeschi" to the same ("Mio caro Signore"), dated resp. 18 and 21 December 1915 (both pen and ink, 1 leaf, recto only, both w. filing holes). (800-1.000)
 = In the first letter he writes that he will collect some of his older works to give them to Van Eyck and in the second letter he apologizes that he couldn't find everything and sends his regrets for not being able to meet Van Eyck before his departure. "(...) Le manderò tutto quello che mi sarà possibile racimolare delle mie più vecchie cose. In ogni modo "L'Incendiario" è il sunto, cronologicamente distribuito, della mia piccola opera di poeta (...); "(...) Eccole tutto quello che è potuto trovare di me ch'Ella non abbia; il resto m'è impossibile avere. E questo non per amore[?] all' opera mia carto[?], ma per accontentare il Suo desiderio (...). Buon viaggio, ricordi[?] di me. Le stringo forte forte la mano (...)"'. Dutch author P.N. van Eyck (1887-1954) highly admired the work of Aldo Palazzeschi (1885-1974, real name Aldo Giurlani) and named his son Aldo van Eyck after him.



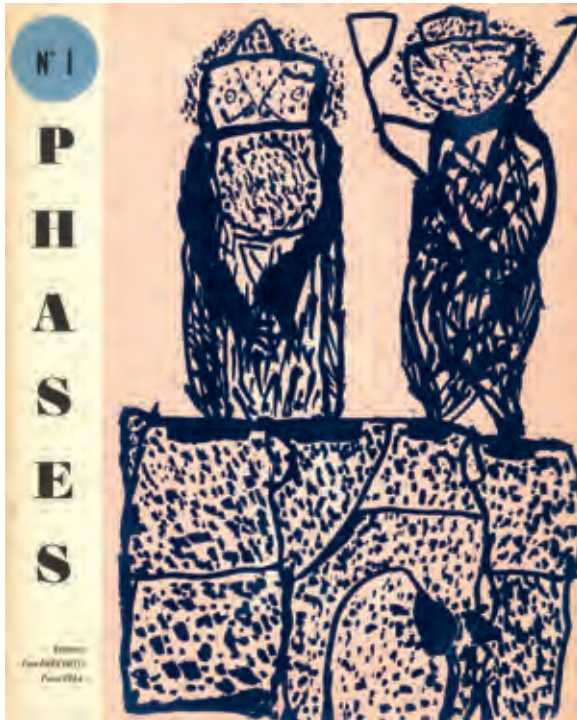
- 152 **Paris 1928. Paris 1929.** Ed. A. Roche. Paris, Librairie des Art décoratifs/ A. Calavas, (1928/1929), 2 vols., (8); (6) texp, 56 (of 65)/ 65 (pochoir col.) plates, printed by A. Calavas after i.a. Alexandra EXTER, Jean CARLU, CASSANDRE, Sonia DELAUNAY, Serge GLADKY and MAN RAY, loose as issued in 2 orig. unif. hcl. portfolios, folio.[*] (600-800)
- First vol. lacks 9 plates. All plates w. blue pencil number in outer corner. Pochoir by F. LEGER w. oblique fold. Portfolios soiled and worn along extremities (joints splitting).
 - = The portfolios show a broad range of decorative and graphic arts for the years 1928 and 1929. As the editor Antoine Roche notes in the introduction, Paris is not just the name of a city, it is also the name of a state which exemplifies Modern civilization and, most especially, the best of graphic art that one sees daily. For this two portfolios, Roche selected works that define this "New Decorative Style."



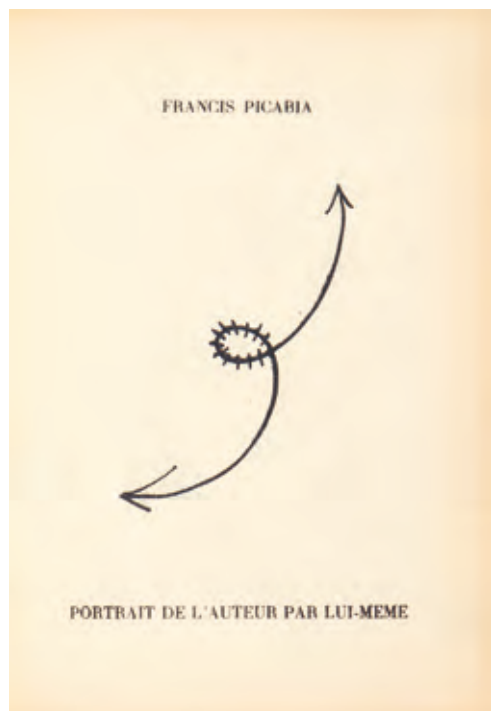
- 153 **Pedersen, C.-H.** *Drømmedigte*. Copenhagen, Helhestens Forlag, 1945, 1st ed., 63p., num. lithogr. ill. by Carl-Henning PEDERSEN, printed in 300 num. and monogrammed copies, orig. lithogr. boards w. mounted lithogr. title-piece. (200-300)
 - Yellowed; 3 lvs. w. repaired tear in blank margin. Top of spine sl. dam. A good copy.
 = With AUTOGRAPH SIGNED DEDICATION in red pencil on first free endpaper: "Til Van Eyck (...) Carl-Henning 1949".
- 154 **Pedersen, C.-H.** *Eventyrets malerier*. Copenhagen, n.publ., 1950, (20)p., ill., orig. woodcut wr. by Carl-Henning PEDERSEN, large 8vo.
 - Some vague foxing; spine sl. sunned. = *Høstudstillingen* 1950.
Høstudstillingen 1945/ 1946. Copenhagen, n. publ., 1945-1946, 2 vols., (56); 40p., ill., orig. (not unif.) wr. designed by Uno WALLMAN and Henry HEERUP. (80-100)
 - Both vols. wr. foxed/ soiled (1945 sl. stained); 1946 w. sm. perforation hole in left upper blank corner.



- 155 **Péret, B.** *Le déshonneur des poètes*. Mexico, Poésie et Révolution (= Paris, A. Gheerbrant), 1945, 1st ed., (26)p., printed in 1020 copies (1000), orig. wr. (30-50)
 - Yellowed. Wrappers sl. (dust)soiled; backwr. a few sm. stains; spine-ends worn.
 = This text, "édité aus dépens des amis de l'auteur" (colophon) was written in Mexico and is a response to *L'Honneur des poètes* (1944), an anthology of resistance poetry published by Éditions de Minuit. Péret accuses the authors featured in it, notably Aragon and Éluard, of straying into propaganda poetry. Ultimately, the honor of these "poets" consists of ceasing to be poets and becoming publicity agents. This is Alain Gheerbrant's first publication before the creation of "Éditions K".
- 156 **Le petit Cobra. Bulletin d'informations artistiques**. No.3 and 4. Brussels, Éditions Cobra, 1950, 2 vols., (16); (12)p., ill., orig. wr. by Pierre ALECHINSKY (no.3) and George COLLIGNON (no.4).).
 = Two of 4 issues published (Slagter p.21). Contains i.a. a large number of contributions by Christian Dotremont, incl. "L'Art contre la Guerre" and in no.4 a special section on Max Ernst. The frontwr. of no.3 SIGNED in pencil by Pierre ALECHINSKY.
Dotremont, C. *L'Arbre et l'arme. A propos d'une exposition Tajiri-Alechinsky*. Paris, Édition "Phases", 1953, (4)p. (marked (a)-d), ill., selfwrapper. - AND 1 other by the same: *La pierre et l'oreiller* (Paris, 1955, 5th ed., orig. wr. Yellowed). (100-150)



- 157 **Phases. Cahiers internationaux de recherches littéraires et plastiques.** No.1. Ed. E. Jaguer. Paris, Paul Facchetti, 1954, 32p., 2 loosely inserted (col.) plates by Karl-Otto GÖTZ and Willi BAUMEISTER, ill. by i.a. Corneille, C.-H. Pedersen, J. Pollock, P. Soulage and Tajiri, orig. wr., 4to.
- Wrappers sl. yellowed and foxed. = Les Fonds Paul Destribats 590.
- Phases.** Introd. E. Jaguer. Amst., Stedelijk Museum, cat. 172, 1957, (36)p., ill., orig. wr., 4to.
- Sl. yellowed. Wrappers foxed and partly yellowed/ duststained. (40-60)
= Contains texts by i.a. P. Alechinsky and C. Dotremont and ill. by Corneille, P. Alechinsky, B. Childs, C. Bryen and W. Lam.
- 158 **Picabia, F. Poèmes et dessins de la fille née sans mère.** 18 Dessins. 51 Poèmes. Lausanne, Imprimeries Réunies S.A., 1918, 1st ed., 74,(4)p., ill. by the author, orig. wr. (400-600)
- Edges sl. foxed, occas. extending into blank margins; sl. yellowed; first and last blank page partly discol. Wrappers partly yellowed; backstrip sl. worn at the top and w. sm. mounted typescript ticket.
= Monod 9073; Bolliger IV, 278.



- 159 **Picabia, F.** Unique eunuque. Avec un portrait de l'auteur par lui-même et une préface par Tristan Tzara. Paris, Au Sans Pareil, 1920, 38,(1)p., 2 ill., printed in 1025 numb. copies (no."0857" of 1000), orig. wr. (300-500)
- Yellowed, but fine.
= "Collection Dada". Bolliger I, 57; II, 60; Motherwell p.366; Harwood 62; Peterson p.62.
- 160 **Picabia, F.** Unique eunuque. Avec un portrait de l'auteur par lui-même et une préface par Tristan Tzara. The same work, same edition (no. "111" of 1000), orig. wr.[*] (300-500)
- Yellowed. Edges of wr. trifle discoloured. Otherwise fine.



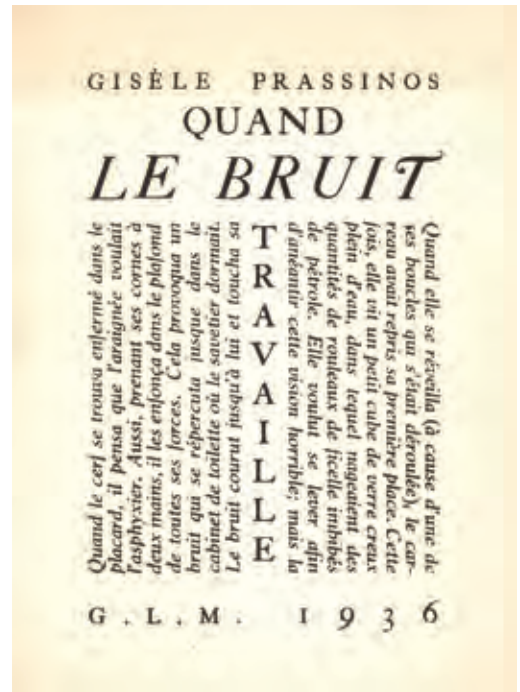
- 161 **[Picasso, P.]. Dodici opere di Picasso.** Florence, Libreria della Voce, 1914, letterpress title and title-p., 12 fotogr. plates, orig. wr., large 8vo.
 - Wrappers foxed; spine rubbed and chipped at ends. = Rare, early publication on Picasso.
- Raynal, M.** Picasso. Munich, Delphin-Verlag, 1921, 1st ed., 139,(9)p., plates/ ills., orig. pict. boards, large 8vo. (60-80)
 - Lacks final free endpaper; yellowed and occas. foxed. Spine-ends and corner sl. worn.
- 162 **Plastique. No.1 ("Malewitsch in Memoriam").** Ed. S. Taeuber-Arp. Meudon, S.H. Arp, 1937, 24p., ills. by i.a. Kasimir MALEVICH, EL LISSITZKY, Theo VAN DOESBURG, Hans ARP and Raoul HAUSMANN, orig. wr., frontwr. w. cut-out section. (400-600)
 - Wrappers soiled/ badly foxed.
 = Le Fonds Paul Destribats 389; Bolliger III, 207 ("Bedeutende avantgardistische Zeitschrift (...)"). Contains contributions by K. Malewitsch ("Suprematismus"), H. Wescher ("Hommage à Malevich" and "Malewitsch in memoriam"), G.L.K. Morris ("On the abstract tradition") and S. Giedion ("Brauchen wir noch Künstler?").



- 163 **Pour Jorn.** Silkeborg, Asger Jorn Foundation, 1976, 14 col. lithographs by Pierre ALECHINSKY, Karel APPEL, Enrico BAJ, CONSTANT, CORNEILLE, Christian DOTREMONT, Wilfredo LAM, Roberto MATTA, Henri MICHAUX, Antonio SAURA, Walasse TING, Bram VAN VELDE, Piere WEMAËRE, Maurice WYCKAERT and Asger JORN, all $\pm 70 \times 52$ cm. (or vice versa), signed and numb. "VIII/XX" in pencil (1x in red crayon), 1x titled in pencil, letterpress title, textleaf, contents and colophon, offset leaf showing the woodcut process in 8 ills., printed in 120 copies (20), loose as issued in orig. cl. portfolio, large folio.[*]

- Fine.

= One of 20 Roman numb. copies. Rarely seen on the market. Provenance: the estate of Constant Anton Nieuwenhuys. This lot is subject to 4% resale royalties ('droit de suite') over the total amount of hammerprice and buyer's premium.



- 164 **Prassinos, G.** Facilité crépusculaire. Paris, René Debresse, 1937, 1st ed., 14,(2)p. (incl. wr.), orig. wr.
 - Trifle yellowed. = Cahiers des poètes 17. One of 15 Roman numb. copies on papier de Hollande (this copy no."II").
Idem. Sondue. Ibid., G.L.M., 1939, 1st ed., (36)p., printed in 315 numb. copies (no."262" of 300), orig. wr.
 = Series "Biens nouveaux".
Lévis-Mano, G. Troisième cahier de habitude de la poésie. Ibid., G.L.M., 1937, (16)p. (incl. wr.), sm. 8vo.
 - Wrappers sl. soiled.
 = With AUTOGRAPH SIGNED DEDICATION: "à A. Van Eck [sic], ces pages d'un temps indiscipliné. Guy Lévis-Mano".
 AND 2 others: A. SALMON, Le manuscrit trouvé dans un chapeau (ibid., 1924, orig. wr., sm. 8vo Yellowed) and P. SOUPAULT, Poésies complètes 1917-1937 (ibid., 1937, printed in 1270 numb. copies (no."526" of 1200), orig. wr.). (100-150)
- 165 **Prassinos, G.** Quand le bruit travaille. (Paris), G.L.M., 1936, (31)p., mounted frontisp. plate by Hans BELLMER, printed in 205 numb. copies (no."38" of 170), orig. wr., sm. 8vo. (150-250)
 - Wrappers partly sl. yellowed. = Not in Monod.



- 166 **Reflex.** Orgaan van de experimentele groep in Holland. No. 1 and 2. (Amst., Experimentele groep, 1948/ 1949), 2 vols., (8); (16)p. (incl. wr.), 8 lithographs by Karel APPEL, Eugène BRANDS, CONSTANT, CORNEILLE (2x), Jan NIEUWENHUYES, Anton ROOSKENS and Theo WOLVECAMP, orig. lithogr. wr. by CORNEILLE and Jacques DOUCET, 4to. (300-500)
- Both issues yellowed (as usual). Last leaf of no.1 w. 1 large and 2 smaller tears "repaired" w. sellotape..
= All published. Slagter p.33/34 and passim.
- 167 **Reflex.** Orgaan van de experimentele groep in Holland. No. 2. (Amst., Experimentele groep, 1949), (16)p. (incl. wr.), 4 lithographs by Eugène BRANDS, CORNEILLE, Anton ROOSKENS and Theo WOLVECAMP, orig. lithogr. wr. by Jacques DOUCET, 4to. (150-250)
- Yellowed (as usual). = Slagter p.33/34 and passim.



- 168 **Renner, P.** Mechanisierte grafik. Berlin, H. Reckendorf, 1930, 205,(3)p., 40 plates, ill., typography and orig. cl. w.dustwr. by P. RENNER.[*] (100-150)
- Dustwr. w. a few defects at top of spine and outer corners, but otherwise fine.
= Early publication entirely set in the famous typeface Futura, designed by Paul Renner. With the rare dustwrapper.
- 169 **Richter, H.** Filmgegner von Heute - Filmfreunde von Morgen. Berlin, H. Reckendorf, 1929, 1st ed., 125,(3)p., ill., orig. cl., 4to. (50-70)
- Endpapers, title and last leaf sl. foxed. Covers trifle soiled along margins.
= First edition of one of the first publications on avantgarde film, with many stills from experimental films from the 1920's, i.a. by S. EISENSTEIN, MAN RAY, V. EGGELING, F. LEGER and M. DUCHAMP.



- 170 **Rooskens, A.** Galerie le Canard exposeert werk van Anton Rooskens van 23 februari tot 15 maart 1952. Linocut, printed in black and yellow, w. letterpress text in black, 35,8x23,8 cm.
- Sl. yellowed; formerly folded to be sent (verso w. ticket addressed to Aldo van Eyck). (70-90)
- 171 **[Rooskens, A.] Anton Rooskens 1949 cobra 1951.** Rott., Galerie Delta, 1963, (20)p., ill., facs. texts by P. OUBORG and CONSTANT, printed in 300 numb. copies signed by the artist (this copy no."203"), w. loosely inserted original lithograph by Anton ROOSKENS, (20,8x21 cm., monogrammed and "1948" in pen and ink), orig. wr., square 8vo.
- Sl. foxed (lithograph fine). = With autogr. sentiment on title: "een voorspoedig 1964!"
AND 2 New Year's wishes (1 fold.) by the same, both w. the illustration monogrammed and dated ("52" and "53") in pencil, and a fold. invitation card w. a linocut by the same. (100-150)



- 172 **Roth, D.** Enlargements from 'Daily Mirror Book'. Hilv., Steendrukkerij de Jong, n.d. (1965), (4)textp., 60 printed leaves by Dieter ROTH, printed in 1000 copies, loose as issued, in plain limp board portfolio, square 4to. (60-80)
 - Yellowed as usual. Portfolio dam. on edges.
 = Dobke B8 and p. 159. Legendary issue of Kwadraatblad, a Dutch journal for graphic design, visual art, literature, architecture and music, published by Pieter Brattinga.
- 173 **Roth, D.** (Landscape view). Composition of dried chocolate and acrylic on recto of a col. offset picture postcard, originally showing "Sunset over the Thames and H.M.S. Discovery London" (printed title on verso), 1968, 15x10,3 cm., verso w. short AUTOGRAPH LETTER MONOGRAMMED to Aldo van Eyck, black fineliner, heading w. the artist's autograph address "Diter Rot, 72, Stanhope Mews East London S.W.7", dated "febr. 68". (1.000-1.500)
 = "By the end of the 1960s Roth was producing diverse objects integrating food substances, in particular chocolate. Apart from the odour emanating from these pieces, which in many cases added significantly to the work, the unpredictable nature of these materials appealed to him." (D. Dobke, *Dieter Roth - Unique Pieces*, p.204. The short letter reads: "dear mr VAN EYCK, do you remember me, but i am in LONDON now? have you got a copy of these little pictures you took in reykjavik last spring? can you spare one of them to give to me? i will be here until the middle of april. how was your stay in U.S.A? how is architecture in holland? good wishes to you + your wife! yours D.R.")



174 **Salon Dada. Exposition internationale.** Paris, Galerie Montaigne, (1921), (16)p. (incl. wr.), tipped-in ill. of works by Hans ARP, Georges RIBEMONT-DESSAIGNES, Max ERNST and Marcel DUCHAMP, printed in 600 numb. copies, frontwr. designed by Tristan TZARA, 4to.

- Yellowed and sl. brittle; loose w. wrappers frayed/ chipped along spine.

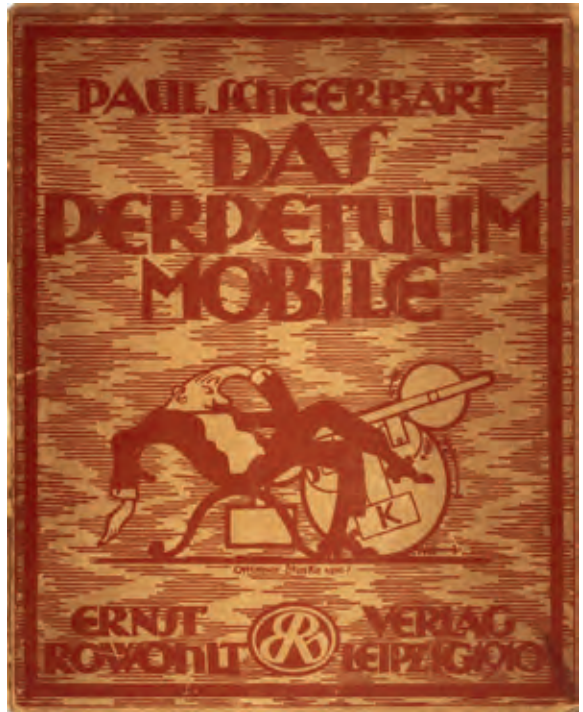
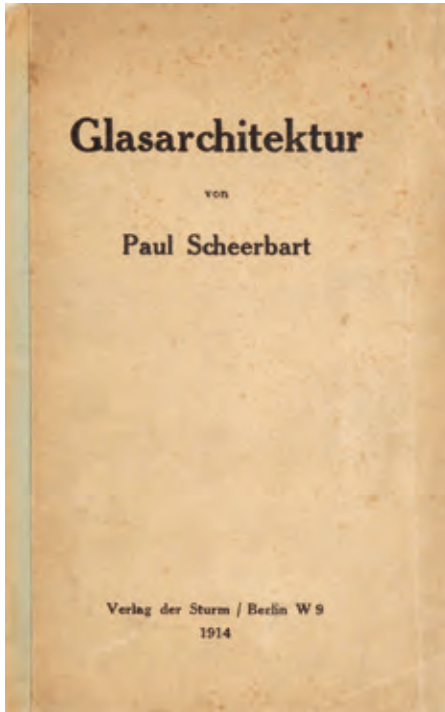
= Bolliger II, 95 and III, 28 ("Der seltene Katalog dieser wichtigen internationalen Dada-Ausstellung"). With SIGNED DEDICATION by Tristan TZARA on the page w. his contribution "L'Art et la chasse": "à Hannie et Aldo van Eyck, Pour le 30eme anniversaire de Dada avec le souvenir amical de Tristan Tzara. Sur les lieux du crime Zurich févr. 46 [sm. drawing of a flower]". The catalogue also contains texts by i.a. P. Soupault, P. Eluard, H. Arp, Man Ray, P. Péret and L. Aragon.

WITH loosely inserted (on diff. paper) the program leaflet for the "Soirée Dada" at the Galerie Montaigne, 10 Juni 1921, printed on recto only, 4to. (3.000-5.000)

= Bolliger II, 96. On that occasion the play *Le coeur à gaz* by Tristan Tzara was performed, featuring P. Soupault, G. Ribemont-Dessaignes, T. Fraenkel, L. Aragon, B. Péret, T. Tzara and V. Parnak.



- 175 **Sartre, J.-P.** Visages précédé de Portraits Officiels. (Paris), P. Seghers, 1948, 41,(5)p., 4 etchings by WOLS (= A.O.W. Schulze), printed in 925 numb. copies (900), orig. wr., sm. 8vo.[*]
- Bookblock loose. Frontwr. partly trifle discol. (400-600)
= Monod 10172.



- 176 **Scheerbarth, P.** Glasarchitektur. Berlin, Der Sturm, 1914, 1st ed., 125,(3)p., orig. wr.
 - Yellowed and (occas.) sl. foxed (incl. wr.). Sl. dogeared; frontwr. and title-leaf w. fold along fore-edge margin; backstrip pasted over w. paper w. typescript title.
 = Bollinger I, 235: "Phantastische Abhandlungen des Dichters über die Verwendungsmöglichkeiten von Glas in der Architektur"; Raabe/ Hannich-Bode 27 ("Seine utopisch-phantastischen Werke, seine Ideen über Glasarchitektur und Luftmilitarismus fanden lebhaftes Echo" (p.405)).
 AND 1 other by the same: Katerpoesie (Berlin, n.d., 2nd-4th ed., orig. boards. Yellowed; binding foxed; spine-ends sl. dam.). (100-150)
- 177 **Scheerbarth, P.** Das Perpetuum Mobile. Die Geschichte einer Erfindung. Leipzig, Ernst Rowohlt, 1910, 1st ed., 44,(4 publ. advert.)p., 1 large fold. plate, orig. dec. boards by Ottomar STARKE.
 - Sm. owner's stamp on first free endpaper; yellowed; fold. plate sl. creased in right blank margin and sm. tear at end of one fold. Binding badly browned and trifle rubbed; lacks backstrip; corners worn.
 = Bolliger VI, 258; Raabe/ Hannich-Bode 22. (60-80)



- 178 **Schuitema, P.** Syst-o-color. Vier-kleurensysteem. Pref. N. Luning Prak. The Hague, Mouton & Co., (1965), 2 vols., (12) textp., 296 plates w. 100 col. squares each, orig. unif. giltlettered screw-bound artif. leather, folio, orig. board boxes pres.[*] (400-600)
- Both volumes fine. Boxes waterstained and soiled; (sl.) worn along edges.
= Rare. From the library of the daughter of Paul Schuitema with her owner's entry on one of the boxes. Monumental publication, probably printed in a very small number of copies. "Het Syst-o-color systeem is in de eerste plaats gebouwd op visueel regelmatig oplopende kleurtoonwaarden, die in de druktechniek relatief eenvoudig te bereiken zijn. (...) Door systematische rangschikking van kleuren en toonwaarden in combinaties, waaruit de invloed van de ene kleur op de andere duidelijk waarneembaar is, is het mogelijk op efficiënte wijze te bereiken wat de ontwerper zich heeft voorgesteld als eindresultaat van zijn creatie, nl. de kleur die in reproductie het door hem gewenste effect heeft. (...) Syst-o-color (...) biedt de ontwerper de gelegenheid keuze te maken uit kleuren en kleurcombinaties, die ook reëel technisch te verwezenlijken zijn. Ter bereiking van dit doel bevat Syst-o-color 10.000 kleurentonen in steeds wisselende combinaties, door de auteur op systematische wijze opgebouwd." (from the introduction).



- 179 **Schuitema, P.** *Waar Nederland trotsch op is. Hoe we tegen het water vochten en wat we er mee deden.* Vol. 1. Leyden, A.W. Sijthoff, 1940, (4)textp., (col.) fotogr. plates by i.a. Paul SCHUIITEMA, Cas OORTHUYNS, Eva BESNYÖ, Emmy ANDRIESSE and Piet ZWART, orig. clothbacked photomontage boards by Paul SCHUIITEMA, 4to.
- A few rubbed spots along margin of covers. Otherwise fine. = All published. Maan, p.115.
Nederland bouwt betonwegen. Amst., ENCI-CEMY N.V., (1938), 80p., fold. map, num. (photogr.) ills., typography and photomontage wr. by Paul SCHUIITEMA, orig. ringbinder, 4to.[*]
- Parts of the plastic ringbinder split but still in working order; a few rubbed spots along extremities. (60-80)
= Maan p.115.
- 180 **[Schuitema, P.]. Balans. Algemeen jaarboek der Nederlandsche kunsten 1930-31.** Ed. D.A.M. Binnendijk, M. ter Braak a.o. Maastr., Leiter-Nypels, n.d. (1931), 1st ed., 160p., ills., orig. boards w. dustwr. by Paul SCHUIITEMA, 4to.
- Dustwr. strengthened/ repaired w. tape on verso along edges, incl. closed tears in spine; chafed spot in front.
= Purvis, col. plate between p.122 and 123; Van Laar 102; Maan p.71.
Idem. *Wat jij bij de hand wilt hebben.* (Gron./ Batavia, J.B. Wolters), n.d. (±1930), 16x28,2 cm. (unfolded), typography and photomontages by Paul SCHUIITEMA.
= Fine advertising leaflet for Wolters' dictionaries. One of the photographs shows Schuitema as teacher in front of a class-room. Maan '06, p.65. With 2 duplicates.
AND a picture postcard with the famous offset photomontage self portrait, w. small note and signed by the widow of Schuitema.[*] (100-150)



- 181 **[Schuitema, P.]. Cement en beton.** No.1-10. Amst., Verkoopassociatie Enci-Cemij N.V., (1937-1951), 10 vols., 1st eds., ills., orig. unif. (photo-montage) wr./ orig. clothbacked pict. boards (vol. 10) by Paul SCHUITEMA.[*] (150-200)
 - No.2. spine splitting; spines sl. sunned; no.1. wr. sl. duststained and sl. nibbled by silverfish. Good to fine set.
 = Complete set. Purvis, Dutch Graphic Design, p.84-86: "Preceding Zwart, Schuitema pioneered the photograph as an important design element. Through the combination of photographs and type, he reduced the entire design to presenting essential information clearly, legibly, and quickly. This contrasted with conventional advertising, which was distinguished by a want of meaningful facts and nebulous design utilizing arbitrary, eye-catching gimmicks, decorative material, and banal illustrations."
- 182 **[Schuitema, P.]. Stroman, B. Stad.** Rott., W.L. & J. Brusse, 1932, 1st ed., 136p., typography and orig. photomontage wr. by Paul SCHUITEMA.[*] (40-60)
 - Joints splitting at spine-ends; backwrapper sl. scratched.
 = Brusse p.46 and no.759; Maan '06, p.67; Purvis, col. plate between p.122/ 123; Maan/ Van der Ree, p.54 and p.17: "Het stofomslag en de typografie voor Ben Stromans roman 'Stad' (1933) [sic] staat aan het eind van Schuitema's meest karakteristieke typografische periode".



- 183 **Schwitters, K.** Anna Blume. Dichtungen. Hannover, P. Steegemann, 1922, 11.-13. Tausend, 82,(6)p., orig. wr. (40-60)
 - Yellowed. Frontwr. a few sm. specks; joints splitting at spine-ends; foot of spine chipped. Good copy.
 = Usually considered to be the 2nd, revised and enlarged edition (11th-13th thousand) of Schwitters' first work, in fact however the 3rd edition, but the 6th-10th thousand from 1919 was, strictly speaking, only a title-edition of the first edition from the same year, published as vol. 39/40 in the series *Die Silbergäule*. Schmalenbach, p.41: "In 1919 there appeared, in Steegemann's series *Die Silbergäule*, the book that suddenly made Schwitters known in avant-garde circles everywhere, and even to a wider public: the collection of poems and prose pieces entitled *Anna Blume*. In particular the poem "An Anna Blume," beginning with the words "O du, Geliebte meiner siebenundzwanzig Sinne, ich / liebe dir! - Du deiner dich dir, du mir. / - Wir?", " was soon on everyone's lips."
- 184 **Schwitters, K.** Elementar. Die Blume Anna. Die neue Anna Blume. Eine Gedichtsammlung aus den jahren 19180-1922. Einbecker Politurausgabe von Kurt Merz Schwitters. Berlin, Der Sturm, n.d. (1922), 32p., orig. wr. (200-300)
 - Yellowed, more severely along margins (incl. wr.). Spine pasted over w. paper.
 = Rattemeyer/ Helms p.15; Schmalenbach p.42, 208f, 178 and 225; Bolliger I, 60; II, 64; III, 107; Tendenzen der zwanziger Jahre 3/273.



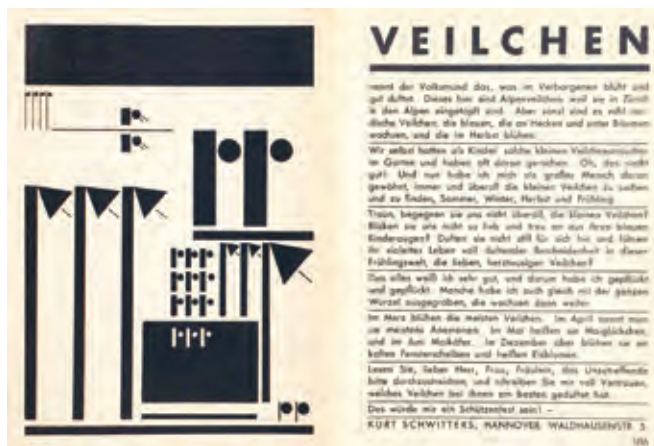
- 185 **Schwitters, K.** Die Kathedrale. 8 Merz-Lithos. Hannover, Paul Steegemann, 1920, (8)lvs., of which 7 with an original lithograph by Kurt SCHWITTERS on recto (verso blank), original lithogr. frontwrapper by Kurt SCHWITTERS, w. the orig. lithogr. seal attached to front- and backwr.
 - The lithogr. seal trifle foxed/ soiled and (obviously) opened, neatly torn on fold. A fine copy. (3.000-5.000)
 = Die Silbergäule 41/42. With the lithogr. seal reading "[frontwr.:] Vorsicht: Anti-dada Aus sanitären Gründen zugeklebt / [backwr.:] Man weise aufgebrochene Exemplare zurück. K.S. Merz. 1920". Schmalenbach p.6, 80 and 84; Bolliger I, 61 ("Die 8 Or.-Lithographien gehören zu den frühesten Merz-Arbeiten des Künstlers. Von grösster Seltenheit"), II, 65, III, 105 and VI, 116; Raabe 163; The Artist and the Book 278; Tendenzen der Zwanziger Jahre 3/268. "The booklet *Die Kathedrale* with eight lithographs by Schwitters was published in Paul Steegemann's *Silbergäule* series in 1920. The prints differ greatly from one another. Some are drawn in free rhythms on a light ground and present once more the motif of pseudo-functional machinery or show Dadaistically combined elements from the drawings (...). Others are compact and flat-looking "abstract" forms - rectangular or oval. (...) The *Kathedrale* graphics are doubtless the finest, most original works produced by Schwitters at this time, and they deserve a place of honor in the history of modern graphics" (Schmalenbach p.80).
- 186 **Schwitters, K. (ed.).** Merz 1. Holland Dada. Hannover, K. Schwitters, 1923, 16p., ills., printed on yellowish paper, orig. wr. (2.000-3.000)
 - Owner's entry "V. Eyck" in pencil on verso frontwr. Spine splitting at ends; wr. sl. yellowed along extremities; frontwr. w. tiny waterstain in lower blank margin. Good/ fine copy.
 = Rattenmeyer/ Helms 1; Schmalenbach p.50 and 53; Kurt Schwitters in Nederland p.24; Bolliger I, 418; II, 519; IV, 376-377; Schwarz 91; Tendenzen der Zwanziger Jahre 3/278; Global Avantgarde *Germany* 40; Le Fonds Paul Destribats 204. Contains contributions by i.a. K. Schwitters (i.a. a justification for the Merz movement, an essay "Dada complet" and "Aan Anna Bloeme", translation Th. van Doesburg), V. Huszar (on his Tanzpuppe, w. ill.) and T. van Doesburg (an essay on dadaism); and ills. by K. Schwitters, H. Höch and F. Picabia. Rare.



- 187 **Schwitters, K. (ed.).** Merz 2. Nummer i. Hannover, Merzverlag, 1923, p.17-32, ills., printed on greenish paper, orig. wr. (2.000-3.000)
 - Owner's entry "v. Eyck" in pencil on first page. Spine splitting at ends; wr. sl. yellowed along extremities. Good/ fine copy.
 = Rattemeyer/ Helms 2; Schmalenbach p.53 and 127; Bolliger II, 520; VI, 789; Schwarz 91; Tendenzen der Zwanziger Jahre 3/279; Le Fonds Paul Destribats 204. Contains contributions by i.a. K. Schwitters, Th. van Doesburg, I.K. Bonset and H. Arp. Rare.
- 188 **Schwitters, K. (ed.).** Merz 4. Banalitäten. Hannover, Merzverlag, 1923, p.33-48, ills., printed on pink paper, orig. wr. (2.000-3.000)
 - Corners sl. rounded; tiny dent in fore-edge margin throughout. Wr. sl. yellowed along margins; frontwr. w. ink specks in upper blank margin; spine partly split. Good copy.
 = Rattemeyer/ Helms 7; Schmalenbach p.53; Bolliger I, 419; II, 521; VI, 790; Schwarz 91; Le Fonds Paul Destribats 204. Contains contributions and ill. by i.a. P. Soupault, K. Schwitters, T. Tzara, R. Hausmann, Th. van Doesburg, E. Malespine and H. Arp. Rare.



- 189 **Schwitters, K. (ed.).** Merz 6. Imitatoren watch step!/ Arp 1. Prapoganda und Arp. Hannover/ Zürich, Merzverlag/ Arpverlag, 1923, p.49-56 (Arp) and 57-64 (Merz), ills., printed on yellowish paper, orig. wr. (2.000-3.000)
 - Some sl. occas. foxing. Wrappers loose and sl. yellowed along margins; backwr. some sm. stains along spine.
 = Rattemeyer/ Helms 9; Schmalenbach p.53; Bolliger I, 420; II, 522; VI, 791; Schwarz 91; Tendenzen der zwanziger Jahre 3/281; Le Fonds Paul Destribats 204. "Die Freundschaft von Schwitters mit Arp hat schon in 'Merz 5' ihren Niederschlag gefunden. 'Merz 6' ist zur Hälfte eine Arp-Nummer mit einem Beitrag über Arp von Tzara und Texten von Arp. In diesem Heft werden auch die Konstruktivisten berücksichtigt: Es enthält einen Aufsatz Mondrians über den Neoplastizismus, Abb. von Lissitzkys 'Proun (Stadt)', Tatlins 'Dritte Internationale', Huszars und Lissitzkys 'Heliokonstruktion 125 Volt' und einen wichtigen Text von Schwitters über die Merzkunst, über Stil und Imitation (...)" (Rattemeyer/ Helms).
- 190 **Schwitters, K. (ed.).** Merz 7. Hannover, Merzverlag, 1924, p.65-72 (incl. wr.), ills., printed on orange-tinted paper, orig. wr., folio. (800-1.000)
 - Wrappers loose and foxed/ soiled; sharp horizontal middle fold throughout; frontwr. broken on fold, other lvs. splitting at ends; all lvs. frayed and chipped, wrs. lacking portions, occas. touching/ w. loss of letters/ text. Sold w.a.f.
 = Frontwr. w. ms. "Probeheft". Rattemeyer/ Helms 16; Schmalenbach p.53; Bolliger II, 523; Schwarz 91; Tendenzen der zwanziger Jahre 3/282; Le Fonds Paul Destribats 204. Contains contributions and ills. by i.a. K. Schwitters, T. Tzara, El Lissitzky, H. Höch and H. Arp. Rare.



- 191 **Schwitters, K.** Merz 21. Erstes Veilchen-Heft. Eine kleine Sammlung van Merz-Dichtungen aller Art. Hannover, Merz-Verlag, 1931, 12 lvs. (numb. 106-117), printed on one side only, 2 ills. (1 typogr. composition and 1 collage), orig. wr. printed in black and red, all des. by Kurt SCHWITTERS, obl. 4to. (2.500-3.500)
 - Wrappers sl. yellowed and some sl. wear along margins (w. a few tiny tears); frontwr. w. 2 very vague waterstains in blank fore-edge margin; spine partly splitting. A good copy.
 = Rattenmeyer/ Helms p.23 (full-p. ill.) and no.57; Le Fonds Paul Destribats 204; Schmalenbach p.187; Bolliger III, 191 and 193; IV, 380; Tendenzen der zwanziger Jahre 3/282a. Contains i.a. the highly important programmatic text "Ich und meine Ziele".
- 192 **Schwitters, K.** Merz 21. Erstes Veilchen-Heft. Eine kleine Sammlung van Merz-Dichtungen aller Art. The same work, same edition.[*] (1.500-2.500)
 - Vertical middle fold throughout. Frontwr. sl. yellowed and browned along (worn and partly splitting) middle fold (first 2 lvs. also yellowed along middle fold).



- 193 **Schwitters, K.** Die Scheuche. Hannover, Apossv Verlag, 1925, (12)p., printed in various colours, typography by Kurt SCHWITTERS, Käte STEINITZ and Theo VAN DOESBURG, orig. stiff paper wr., obl. 4to. (2.500-3.500)
 - Yellowed as usual. Wrappers trifle dustsoiled; very vague waterstain in upper right corner frontwr.; top of spine split over 2 cm. A fine copy
 = Rattemeyer/ Helms no.27b (variant w. "links auf dem Titelblatt in eigenwilliger Satzanordnung Typo-Vermerk, Verlagsname und -ort anders wiedergegeben"; also cf. Rattemeyer/ Helms 30. Also 300 copies with "Märchen" on the frontwr. replaced by "Merz 14/15" were published); Schmalenbach p.179; Hoek 749; Schwarz 91; Futurisms in the World p.533ff; Lang p.126ff; Bolliger II, 71: "Neue Wege gehende Gestaltung eines Kinderbuches. Von Schwitters, Steinitz und Van Doesburg mit rein typografischen Mitteln illustriertes Märchen. Sehr reizvoll, besonders für "grosse Kinder" und sehr selten".
- 194 **Schwitters, K.** Die Scheuche. The same work, same edition.[*] (2.000-3.000)
 - Yellowed as usual; blue on wrs. sl. faded; corners and spine-ends trifle worn; backwr. w. traces of sm. ticket in upper blank corner. A fine copy.



- 195 **Schwob, R.** Chagall et l'ame juive. Paris, Roberto A. Corrêa, 1931, 135,(9)p., 16 plates, printed in 565 numb. copies (15), orig. wr.

- Some sl. foxing. Wrappers yellowed and sl. foxed; backstrip and frontwr. sm. dam. at top of spine.

= One of 15 Roman numb. copies H.C. printed on Hollande (this copy no."XIV").

Bazaine, J. Fernand Léger. Peintures antérieures à 1940. Paris, Louis Carré, 1945, 50,(2)p., col. frontisp., monochr. (full-p.) ills., printed in 950 numb. copies, orig. plain wr. w. pict. dustwr. by Fernand LÉGER, 4to.

- Partly foxed. Wrappers yellowed; frontwr. loose; dustwr. worn/ frayed and dam. at spine-ends.

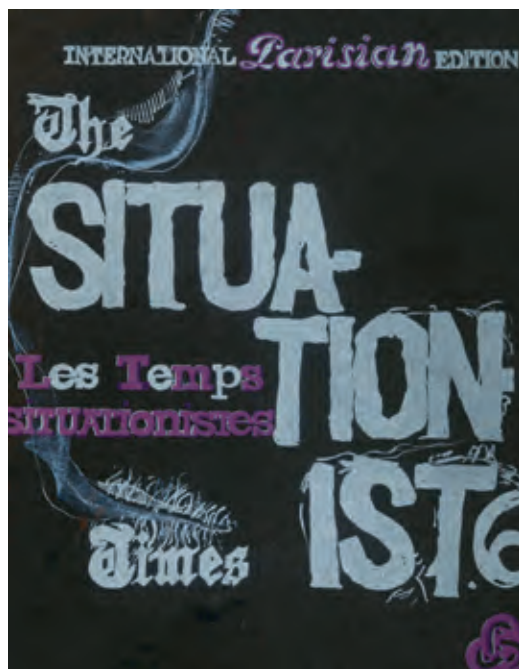
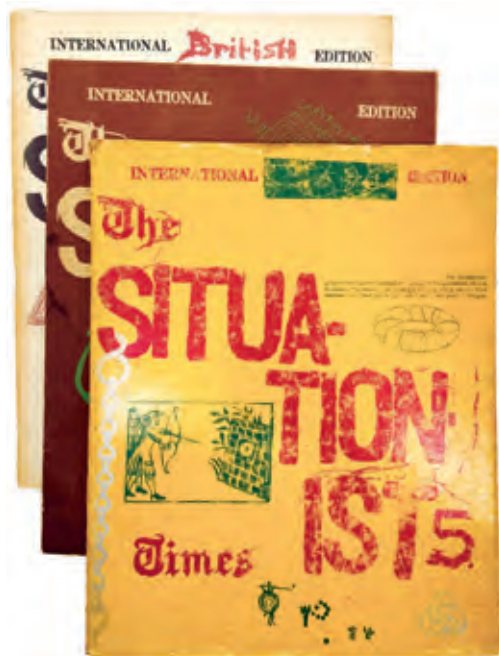
AND 2 works by/ on Wassily KANDINSKY publ. by (Galerie) René Drouin, Paris: Regard sur la passée, transl. G. Buffet-Picabia (1946, plates, printed in 700 numb. copies, orig. wr., 4to. Yellowed; top of spine dam.) and Kandinsky, gouaches - aquarelles - dessins (1947, plates/ ills., printed in a lim. numb. ed., loose as issued in orig wr., 4to. Yellowed; wrappers badly dam.). (80-100)

- 196 **Shochikuza News.** Osaka, Shochikuza, 1929/ 1930, 2 issues, (8); (8)p. (incl. wr.), ills., orig. unif. wr.[*] (70-90)

= Programme booklets of the Shochikuza Theatre in Osaka. Cf. Global Avantgarde Japan 3 and 4 (other issues).



- 197 **[Situationists]. Debord, G.-E.** Mémoires. Copenhagen, L'internationale Situationniste, 1959, no pagination, num. (double-p.) col. ill. by A. JORN, orig. wr. w. stiff heavy-grade sandpaper dustwr., 4to.[*]
(1.000-1.500)
- Small portion of sandpaper loose on fold of outer margin; nevertheless fine.
= The book is most famous for its sandpaper dustwrapper. Debord and Jorn wanted to use a material that would give away whether or not the reader held the book in his hands by leaving scratches. Provenance: the estate of Constant Anton Nieuwenhuys. With a light brown envelope with in ms. on front: "Asger Jorn. Guy Debord - Mémoires" in Constant's hand, "L'Anti Légende du Siècle" in unidentified hand and "Pour constant, qui s'y retrouvera. Jean-Clarence [Lambert]" (all in pen and black or blue ink).
- 198 **[Situationists]. Debord, G.-E.** Rapport sur la construction des situations et sur les conditions de l'organisation et de l'action de la tendance situationniste internationale. N.pl., the author, n.d. (1957), 1st ed., 20p., orig. red. wr.[*]
(300-500)
- Fine.
= Very rare founding text of the Situationist International. "(...) ne saurait être en aucun cas mis en vente." Provenance: the estate of Constant Anton Nieuwenhuys.



- 199 **[Situationists]. The Situationist Times.** No. 3-5. Ed. J. de Jong. Paris etc., Jacqueline de Jong, 1963-1964, 3 vols., num. plates/ ills., printed in 1000/ 2000/ 1600 copies, orig. (not unif.) wr., 4to.
 - No.3 sl. foxed at the beginning and end; wr. yellowed along margins. No.5 wr. trifle frayed.
 = All vols. from the "International (no. 3 "International British") edition". (150-250)
- 200 **[Situationists]. Les Temps Situationnistes.** No. 6. (Édition alphabétique de luxe). Paris, J. de Jong, 1967, "Edition Parisienne", 32 orig. (col.) lithographs, printed in 2500 copies (2000), orig. col. lithogr. wr. by U. TROTZIG, 4to.[*]
 - Contents loose (as often). (50-70)
 = Paris edition of the *Situationist Times*. Lithographs by i.a. P. Alechinsky, L. Castro, J. de Jong, A. Jorn, P. Klasen, W. Lam, R. Matta, A. Saura, A. Seguí and Topor.



- 201 **"SKK Internationale tentoonstelling socialistische kunst heden"**. Lithogr. poster, printed in red and black, 1930, 71,8x47,2, doubled with Japanese and tipped onto board.[*] (300-500)
 - Sm. holes in former folds.
 = In 1930 the SKK (Socialistische Kunstenaars Kring) organized an international exhibition of socialist art in the Stedelijk museum in Amsterdam. Members were i.a. Peter Alma and Gerd Arntz. With a font in the style of Futura Black (designed by Paul Renner in 1929) and partly based on the experimental type font design by Joseph Albers (designed between 1927-1931).
- 202 **Socialistische Kunst - Heden**. Amst., Stedelijk Museum, 1930, (48)p., num. ills., orig. wr. printed in red and black, sm. 4to.[*] (100-150)
 - Frontwrapper trifle foxed.
 = Catalogue of the large exhibition organized by the Socialistische Kunstenaarskring (SKK).



- 203 **Soffici, A.** BİFŞZF+18. Simultaneità e Chimismi lirici. Florence, Vallecchi Editori, 1919 (= 1920?), new enl. ed., 110,(10)p., frontisp. portr., anonymous typography, orig. wr. (100-150)
 - Yellowed; bookblock loosening. Backstrip browned, sl. rubbed and chipped at ends.
 = Salaris *Bibliografia* p.67, dating this edition 1919, although the list of publ. works by the author opposite the title is dating it 1920. The first edition was published in 1915. Bolliger IV, 25 ("Hervorragende futuristische Typographie!"); VI, 331.
- 204 **Soffici, A.** Cubismo e futurismo. Florence, Libreria della Voce, 1914, 2nd ed., 78,(1)p., 32 plates, orig. wr., 4to. (150-250)
 - Textpages yellowed. Wrapper sl. dustsoiled and partly yellowed; backwr. lacks sm. blank portion of upper corner along spine; backstrip sl. dam. and lacks 3 cm. at top.
 = Salaris *Bibliografia* p.67 (1st ed., 1914). Rare.



- 205 **Soffici, A.** Primi principi di una estetica futurista. Florence, Vallecchi Editori, 1920, 1st ed., 96p., orig. wr. (40-60)
- Yellowed. Backstrip sl. browned, trifle rubbed and sl. worn at spine-ends. A good copy
= Salaris, *Bibliografia* p.67; Bolliger IV, 25; VI, 331 ("Wichtige theoretische Schrift zum Futurismus").
- 206 **Soupault, P.** Westwego. Poème 1917-1922. Paris, Librairie Six, 1922, 1st ed., (25)p., 2 full-p. ills., printed in 318 numb. copies (15), orig. wr., large 8vo. (400-600)
- First and last blank yellowed. Wrappers trifle dustsoiled and partly sl. discol.; frontwr. w. tiny repaired tear in fore-edge margin and lower corner some vague folds; upper joint splitting at spine-ends.
= One of 15 Roman numb. copies on Hollande Van Gelder (this copy no."XII"). Bolliger II, 74: "Bedeutende Dichtung aus der Zeit der engen Freundschaft mit Breton und Aragon. (...) Interessante typographische Gestaltung. Die Dichtung wird eingeleitet und abgeschlossen von der ganzseitig abgebildeten schwarz eingefärbten Handfläche des Dichters."



- 207 **De Stijl - Le Style - Der Stil - The Stile.** Le seul organe d'une nouvelle conscience plastique et poétique fondé en 1917 en Hollande. Original address wrap-around band, (1926), 15,7x36,9 cm., printed in black and red on recto only, typography by Theo VAN DOESBURG.[*]
 - Trifle yellowed as usual. Otherwise fine. (200-300)
 = Hoek 659b3; Purvis/ De Jong p.79.
- 208 **De Stijl. Briefkaart.** Orig. postcard w. printed letterhead etc. des. by Theo VAN DOESBURG, 9,2x14,2 cm., recto printed in black and red, verso blank.[*]
 - Fine, unused. (700-900)
 = Global Avantgarde *Netherlands* 3; cf. Hoek 659f2, dating 1921: "Er is een gewijzigde versie van de briefkaart (...) waarbij de vermelde plaatsnamen gewijzigd zijn en Van Doesburgs adres in Clamart, Parijs is toegevoegd (...)" [this version].
- 209 **De Stijl. Maandblad gewijd aan de moderne beeldende vakken en kultuur.** Ed. Th. van Doesburg. Year 3, no.10. Leyden, (De Stijl), 1920, p.81-88, 1 loosely inserted col. plate and vignette on frontwr. des. by Vilmos HUSZÁR, orig. wr., large 8vo.
 - Wrappers yellowed/ discol.; spine splitting at ends. With tipped in leaf w. ms. annot. (by Aldo van Eyck): "Dit tydscrift wil zyn het begin van een nieuw schoonheidsbewustzijn. En dat zal lukken".
 = Cf. Global Avantgarde *Netherlands* 1 (other issue); Hoek 559d; Schwarz 149; cf. Bolliger III, 222, IV, 395 and VI, 817. Odd issue of one of the most important and influential modernist periodicals of the 20th century. Contains i.a. contributions by Piet Mondriaan, "Natuurlijke en abstracte realiteit" and I.K. Bonset, "Het andere gezicht". With loosely inserted a plate for year 3, no.11.
WITH: De Stijl. Maandblad gewijd aan de moderne beeldende vakken en kultuur. Ed. Th. van Doesburg. Year 2. Ibid, idem, 1918-1919, 12 issues in 1 vol., (2 index), 144p., 21 plates, ill., plain cl. w. paper letterpiece on spine, large 8vo. (100-150)
 - Some foxing; backstrip sunned. Without the orig. wr.
 = Contains contributions by i.a. Theo van Doesburg, Vilmos Huszár, Antony Kok, Piet Mondriaan, J.J.P. Oud and Gino Severini.



- 210 **De Stijl. Maandblad voor nieuwe kunst, wetenschap en cultuur.** Ed. Th. van Doesburg. Year 4, no.4; year 5, no.9; year 6, no.6/7, 9, 10/11, 12; year 7, no.73/74, 75/76, 77 and 78. Leyden, (De Stijl), 1921-1927, 14 issues in 10 vols., 3 plates (printed on recto and verso), 6 tipped-in ill., num. ill., orig. unif. wr. designed by Theo VAN DOESBURG, (variously sized) obl. 4to. (700-900)
- Yellowed and occas. sl. foxed/ soiled (incl. wr.); 5 vols. w. vertical middle fold. A few spine-ends splitting; 1 vol. wr. loose; 1 vol. wr. some vague waterstains.
= Hoek 659a; Schwarz 149; cf. Bolliger III, 222, IV, 395 and VI, 817. Contains contributions by i.a. I.K. Bonset. Theo van Doesburg, Piet Mondriaan, Friedrich Kiesler, Hans Arp, Cornelis van Eesteren, Gerrit Rietveld and Kur Schwitters.



- 211 **De Stijl. Maandblad voor nieuwe kunst, wetenschap en cultuur.** Dernier numéro, Van Doesburg 1917-1931. Meudon, (De Stijl), 1932, 64p. (numb. in columns), ill., orig. wr., obl. 4to. (800-1.000)

- Wrappers yellowed and soiled/ sl. stained.

= The very rare commemorative issue for Theo van Doesburg, edited by "Mme Pétro [= Nelly] van Doesburg". Hoek p.761; Schwarz 149; Bolliger III, 222 and VI, 817. Contributions by i.a. Theo van Doesburg, César Domela, Anthony Kok, Piet Mondriaan, J.J.P. Oud and Kurt Schwitters.



- 212 **De Stijl. Orgaan der nieuwe beelding.** Orig. envelope w. printed letterhead etc. des. by Theo VAN DOESBURG, 12,5x15,5 cm., recto printed in black and red, verso blank.[*] (700-900)
 - Sl. yellowed. Otherwise fine and unused.
 = Global Avantgarde *Netherlands* 4; Hoek 659g2, dating 1924/1925.
- 213 **[De Stijl]. Valori Plastici -- De Stijl. Bestelkaart voor boekwerken.** Fold. subscription card, (1919), 10,5x26 cm. (unfold.), printed on recto and verso on greenish paper. (200-300)
 - Trifle yellowed along margins; vague vertical fold in one half.
 = Printed on the same paper as the wrappers of the first years of the periodical *De Stijl*, mentioning that the first issue is almost sold out, and containing a programmatic text, most probably by Theo VAN DOESBURG, signed "De redacties", on the relation between *Valori Plastici* and *De Stijl*. "Te Rome werd in November 1918 een tijdschrift voor nieuwe kunst "Valori Plastici" opgericht, onder redactie van Mario Broglio en met medewerking van de belangrijkste Europeesche moderne kunstenaars. (...) Verwantschap, zoowel artistiek als cultureel, tusschen het streven van "Valori Plastici" en dat van het Hollandsche kunsttijdschrift "De Stijl" deed tusschen beide bladen een samenwerking tot stand komen, welke zal bestaan in een uitwisseling van denkbeelden en reproducties naar werken der wederzijdsche medewerkers. Tijdschriften van zuivere schepping, van op onderzoek berustende getuigenissen, zullen "Valori Plastici" en "De Stijl" een voldoende documentatie zijn van alle werken en denkbeelden, die kunnen medewerken tot het ontstaan van bewustheid en stijl in de kunsten, met de bedoeling het gebied van de idee de overhand te doen krijgen op alle aanslagen van materialisme, willekeur en mode. Daarvoor hebben wij den steun nodig van hen, die vertrouwen hebben in een nieuwe kunst en een nieuwe cultuur." Not in Hoek; cf. Theo van Doesburg, "Valori Plastici" (*De Stijl*, year 2, no.6, p.61-62).



- 214 **[De Stijl]. Rinsema, E.** Verzamelde volzinnen. Leyden, De Stijl, 1920, (32)p., typography and orig. wr. by Theo VAN DOESBURG. (400-600)
 - A few very vague foxed spots. Wrappers yellowed as usual; otherwise fine.
 = First publication (of 2) of "De Stijl-Editie". Extremely rare collection of 117 aphorisms, published in a very small edition.
 Hoek 649. With owner's entry "A. van Eyck" in pencil on verso frontwr.
- 215 **Sturm Bilderbücher.** Vol. I. Marc Chagall; II. Alexander Archipenko; III. Paul Klee; IV. Kurt Schwitters. Berlin, Der Sturm, 1919-1921, 1st ed., 4 parts in 1 vol., 18,1; 18,(1); 24,(2); 32p., num. (full-p.) ills., sl. later hcl., orig. wr. pres., 4to.[*] (1.500-2.500)
 - Sm. typ-ex stain on halftitle of vol. I and III.; 2 sm. tears in lower margin of p.3/4 of vol. II. Wrappers partly sl. yellowed and 1x (vol. III) sl. foxed. Otherwise fine copies.
 = Three more vols. were published. Rare. Bolliger IV, 54.



- 216 **Der Sturm. Halbmonatsschrift für Kultur und die Künste.** Year 5, no.3 and 4. Ed. H. Walden. Berlin, Der Sturm, 1914, 2 vols., 17-24; 25-32p. (selfwr.), orig. woodcut by Otakar KUBIN and 2 orig. linocuts by Vlatislav HOFMAN, folio. (80-100)
 - Frontp. of both issues w. (vague) stamp "Probenummer frei". Both w. horizontal middle fold, sl. splitting at ends; some sl. foxing.
 = Raabe 1: "'Der Sturm' wird für die europäische Avantgarde in der bildenden Kunst das einflussreichste und wichtigste Organ. Die Maler des Futurismus, Expressionismus, Kubismus, Konstruktivismus finden in Herwarth Walden und dem 'Sturm' Förderung und Unterstützung"; Le Fonds Paul Destribats 33.
- 217 **Der Sturm. Halbmonatsschrift für Kultur und die Künste.** Year 4, no.166/167. Ed. H. Walden. Berlin, Der Sturm, 1913, 49-56p. (selfwr.), linocut ill. on frontp. by Wilhelm MORGNER, 1 full-p. woodcut ill. by Curt STOERMER, folio.
 - Frontp. w. stamp "Probenummer frei"; horizontal middle fold, sl. splitting at ends; some sl. foxing.
 = Raabe 1: "'Der Sturm' wird für die europäische Avantgarde in der bildenden Kunst das einflussreichste und wichtigste Organ. Die Maler des Futurismus, Expressionismus, Kubismus, Konstruktivismus finden in Herwarth Walden und dem 'Sturm' Förderung und Unterstützung"; Le Fonds Paul Destribats 33.
 WITH: **Der Sturm. Monatschrift.** Year 17, no.4. Ed. H. Walden. Ibid., idem, 1926, (4),49-64, (4)p. (incl. wr.), ills., ill. on frontwr. ("Fox-Trott") by Iwan PUNI, 4to. (80-100)
 - Soiled. Wrappers yellowed and loose. = Tanz und Plastik Sonderheft.



- 218 **Der Sturm. Halbmonatsschrift für Kultur und die Künste.** Year 6, no.3/4. Ed. H. Walden. Berlin, Der Sturm, 1915, 13-24p., 3 orig. woodcuts by I. GRÜNEWALD (2x) and F. MÜLLER, orig. wr., folio.
 - Folded throughout; nevertheless fine.
 = Raabe 1: "Der Sturm' wird für die europäische Avantgarde in der bildenden Kunst das einflußreichste und wichtigste Organ. Die Maler des Futurismus, Expressionismus, Kubismus, Konstruktivismus finden in Herwarth Walden und dem 'Sturm' Förderung und Unterstützung"; Sohn 54202 (on the woodcut by F. Müller).
 AND 1 other issue of Der Sturm, year 10, no.11 (w. 2 linocuts by S. KUBICKI. Damaged).[*]
 (120-150)
- 219 **[Taeuber-Arp, S.]. Schmidt, G. (ed.).** Sophie Taeuber-Arp. Basel, Holbein-verlag, 1948, 152p., (col.) ill., orig. boards, sm. folio.
 - First 30p. some foxing. Backstrip dam. and covered w. tape; joint split.
 = Contains an oeuvre catalogue.
 AND 2 small exhibition catalogues on Hans ARP (New York, Buchholz Gallery, 1949) and Hans ARP / Sophie TAEUBER-ARP (Paris, Galerie Denise René, 1950).
 (70-90)



- 220 **Tajiri, S.** Pin-ups. Baarlo, X Press, 1968, facs. contents leaf, 1 offset plate (signed and "25/250" in pencil), 3 index lvs., 11 photogr. plates, 1 text- and 1 colophon-leaf, printed in 250 numb. and signed copies, loose as issued in orig. printed numb. and signed envelope, obl. 4to.
 - The envelope soiled and partly yellowed.
 = The facs. contents leaf w. AUTOGRAPH SIGNED DEDICATION: "Aldo van Eyck, with best wishes, Shinkichi".
- 221 **Tajiri, S.** Tajiri by Tajiri, a brief account of events from 1923. N.pl., n.publ., (1969), ills., fold. pop-up leporello, selfwrapper.
 - Covers trifle spotted.
 = Very rare, early publication by Shinkichi Tajiri, published on occasion of an exhibition at the Raadhuis, Heerlen.



- 222 **[Tajiri, S.]. International exhibition of S-F.** Venlo, Kultuur Centrum 1967, (16)p. (incl. wr.), fotogr. ill., 4to.
 = Catalogue of an exhibition organized under supervision of Tajiri, with contributions by various (international) artists. With SIGNED DEDICATION by Tajiri: "For Hanni [sic] and Aldo, Best, Shinkichi".
Tajiri. Arnhem, Galerie 20, 1964, (20)p., ill., printed in 1000 copies, orig. wr.
 = The 9th volume of a series monographs on contemporary artists publ. by Galerie 20.
 AND 3 small exhibition catalogues on the same: 1959 (Hilversum, Steendrukkerij De Jong & Co. Backwr. soiled), 1963 (London, Hamilton Galleries) and 1967 (Amst., Sted. Mus. cat.415). (60-80)
- 223 **[Tajiri, S.]. Ronin.** Werk van Shinkichi Tajiri. Ed. N. Kemmerling. Venlo, Mus. van Bommel van Dam, 2000, 64p., col. ill., printed in 500 copies, orig. felt over boards. (40-60)
 = With ms. SIGNED DEDICATION by the artist: "for Hannie. Love, Shinkichi".



- 224 [Tajiri, S.]. **Tajiri. Drawings & Sculpture 1954-1964.** Copenhagen, American Art Gallery, 1964, (4)p., ill., loose in orig. wr., square 8vo.

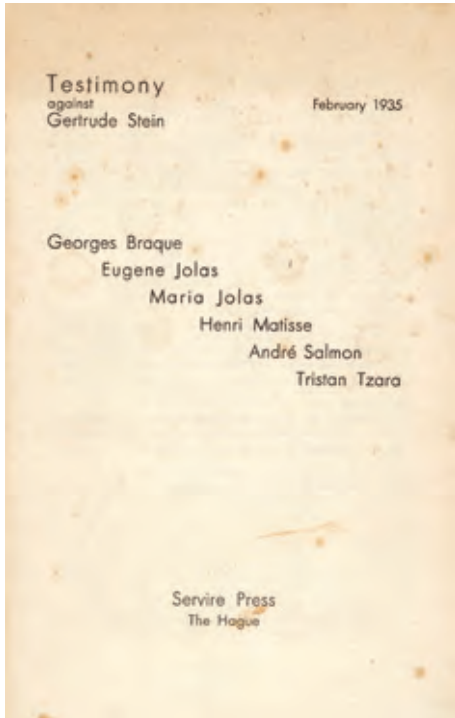
- Wrappers foxed.

= With AUTOGRAPH SIGNED DEDICATION by the artist: "It's been giggles but we look forward to getting back to Baarlo and our real work - Best wishes to you and Hanni [sic] - Love Shinkichi / Ferdi".

Tajiri sculptures. Amst., Sted. Mus. cat.232, 1960, (8), 16p., ill., orig. stiff paper wr., 4to.

= Catalogue of the exhibition which was designed by Aldo van Eyck.

AND 3 small exhibition catalogues on the same: 1963 (Tokyo, Tokyo Gallery. Foxed), 1967 (Amst., Sted. Mus. cat.415) and an undated cat. for an exhib. together with Hope Manchester (n.pl.). (80-100)



- 225 **Testimony against Gertrude Stein.** The Hague, Servire Press, February 1935, 16p., self-wrapper.

- Some sl. foxing (first and last page more heavily and partly yellowed).

= Transition Pamphlet no.1, published as a supplement to *Transition* no.23. Contains short texts by Georges Braque, Eugene Jolas, Maria Jolas, Henri Matisse, Andre Salmon and Tristan Tzara, contesting the way they are portrayed in Gertude Stein's *The Autobiography of Alice B. Toklas*.

ADDED: **Giedion-Welcker, C. (ed.).** In Memoriam James Joyce. Zürich, Fretz & Wasmuth Verlag, 1941, 1st ed., 55p., 2 plates, 2 facs. ills., orig. wr. (30-50)

- Yellowed. Wrappers partly yellowed; frontwr. some sm. (water)stains; backstrip darkened and rubbed.

- 226 **[Tinguely, J.]. Forum - orgaan van het genootschap Architectura et Amicitia.** Year XXIV, no.2. Ed. A. Beeke, G. Bekaert a.o. Amst., Genootschap Architectura et Amicitia, 1973, large fold. stiff paper leaf (60x93 cm. unfold.) w. loosely inserted fold. textleaf and 72 loosely inserted (photogr.) plates, facs. documents, broadsheets etc. on 70 lvs., various sizes and various kinds of paper. (60-80)

- The folded "wrapper" sl. darkened/ dustsoiled on one fold. A few inserts yellowed and occas. w. sm. marginal tear or fold.

= Rare complete issue of this special issue devoted to the activities of Jean Tinguely "that deals more than the rest with the most direct and active engagement of the public. Comparable work by Niki de Saint Phalle and other friends is also mentioned" (introd.).



- 227 **Transition** (no.4, 6) / (...) **An International Quarterly for Creative Experiment** (no.18) / (...) **An International Workshop for Orphic Creation** (no.21, 22) / (...) **An Intercontinental Workshop for Vertigralist Transmutation** (no. 23) / (...) **A Quarterly Review** (no.25). Ed. E. Jolas. Paris/ The Hague/ New York, Shakespeare and Co./ The Servire Press/ Transition, 1927-1936, 7 vols., plates, ills., orig. wr., i.a. by Kurt SCHWITTERS (no.18), Hans ARP (no.21), Sophie TAEUBER-ARP (no.22), Juan MIRÓ (no.25), various 8vo sizes. (200-300)
 - All yellowed. Wrappers (sl.) dustsoiled and occas. worn; the first 3 issues wr. (sl.) frayed (no.18 badly frayed); a few spine-ends (sl.) dam.
 = Important and influential magazine, of which 25 issues were published between 1927-1938, featuring almost every avantgarde writer of the period, i.a. various episodes of James Joyce's "Work In Progress", which later would become *Finnegans Wake*. No.18 and 23 w. the orig. (sl. frayed and dustsoiled) leaflet advertising the contents of the issue loosely inserted. Le Fonds Paul Destribats 267.



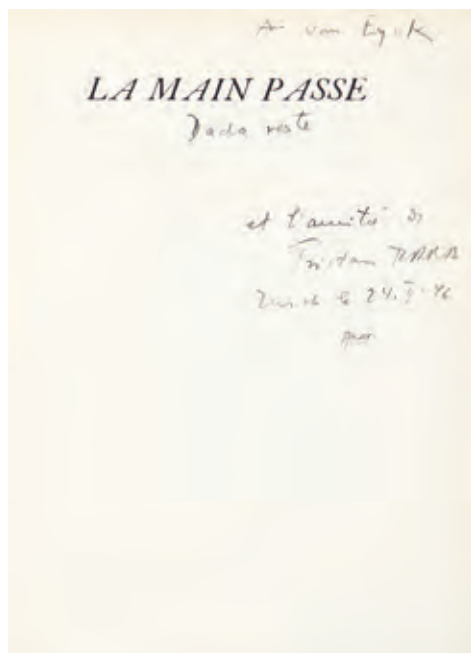
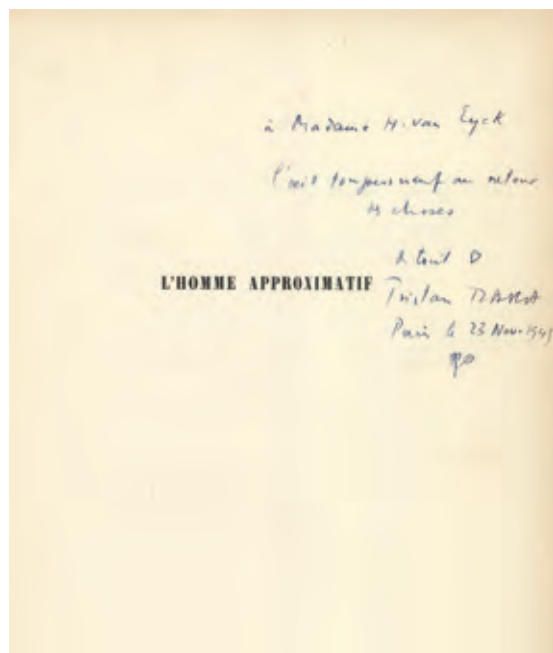
- 228 **Tzara, T.** *Cinéma calendrier du coeur abstrait/ Maisons*. Paris, Au Sans Pareil, 1920, (40)p., 19 woodcut plates by Hans ARP, printed in 150 numb. copies on heavy handmade Nuremburg paper with the watermark "Giorgio Adamo Beckh in Norimberga" (this copy no."93"), signed by the author and artist, orig. plain boards, 4to. (6.000-8.000)

- Some foxing (incl. binding). Upper joint broken and (sl. dam.) backstrip partly loosening.

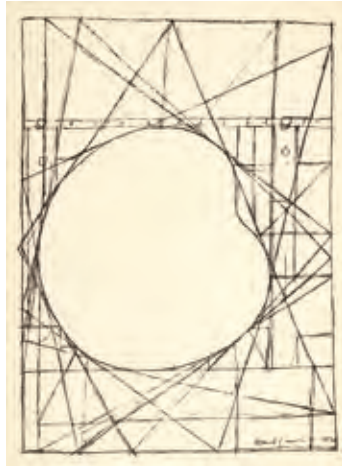
= Collection Dada. The title-part of the orig. wrap-around slip tipped-onto the first free endpaper. With AUTOGRAPH SIGNED DEDICATION by Hans Arp: "A mon cher ami Van Eyck, Paris 6/11/45, Jean Arp". Monod 10792; Bolliger II, 41 ("Typographie und Illustration ergeben eine seltene Einheit. Ein zu wenig beachtetes Buch, das verdient, zu den besten der illustrierten Werke unseres Jahrhunderts gezählt zu werden"); III, 74;



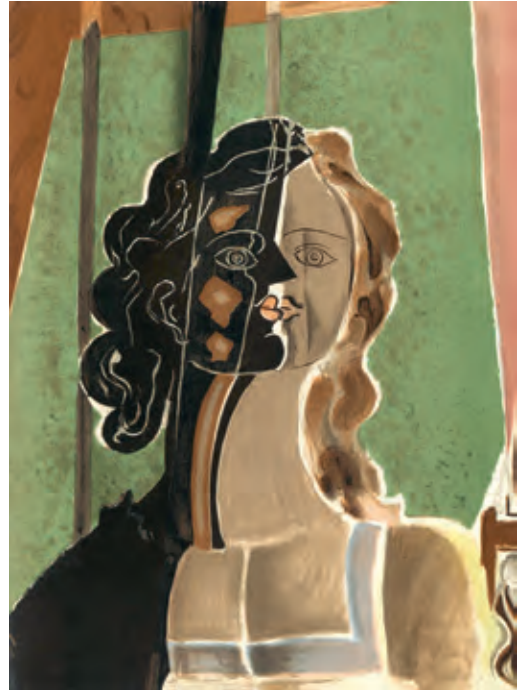
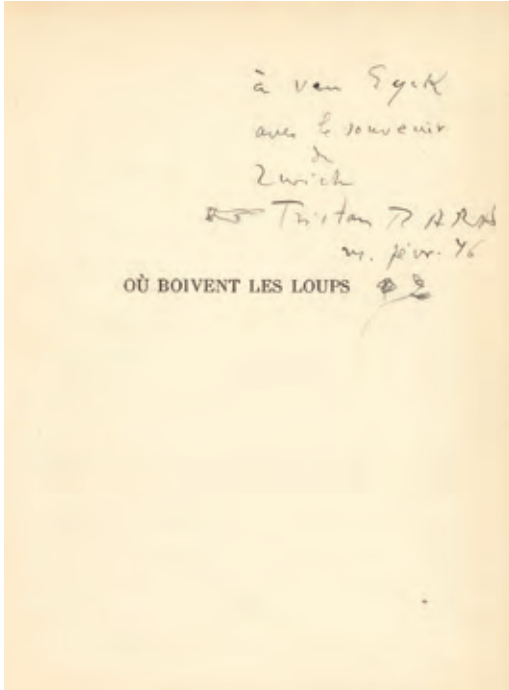
- 229 **Tzara, T.** De nos oiseaux. Paris, Editions Kra, (1929), 118p., 10 full-p. ill. by Hans ARP, orig. wr. (150-250)
- Corners sl. bumped; wrappers dustsoiled; backstrip browned and sl. worn at ends.
= Re-issue of the first edition (published 1923: Monod 10795; Bolliger II, no.42).
- 230 **Tzara, T.** La face intérieure. Paris, Seghers, 1953, 1st ed., 58,(4)p., printed in 800 numb. copies (no."381" of 750), orig. wr. by Fernand LÉGER. (30-50)
= Monod 10798.



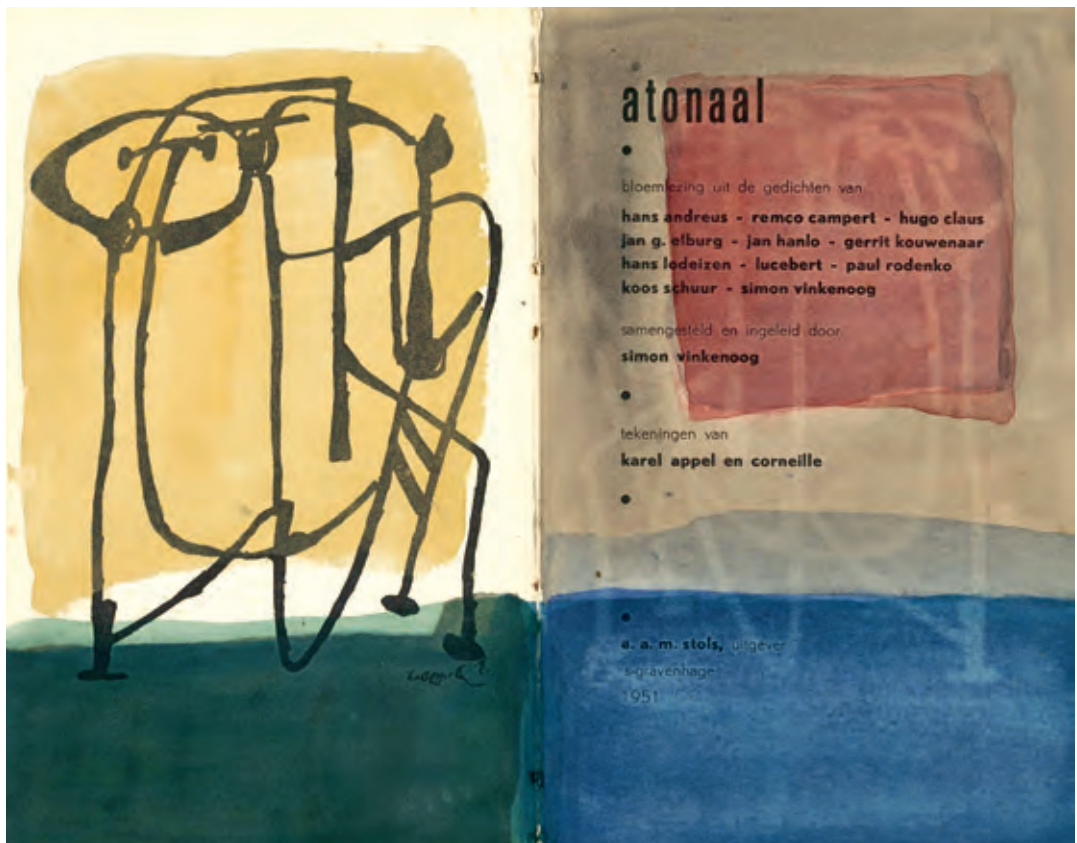
- 231 **Tzara, T.** L'homme approximatif. Paris, Éditions Fourcade, 1931, 1st ed., 158,(5)p., printed in 510 copies (500), orig. wr., 4to.
 - Backstrip and margins of wrappers browned; spine-ends sl. dam.
 = Monod 10800. With AUTOGRAPH SIGNED DEDICATION: "à madame H. van Eyck, l'oeil toujours neuf au retour des choses, de tout [sm. drawing of a heart] Tristan TZARA, Paris le 23 Nov. 1949 [sm. drawing of a flower]".
- 232 **Tzara, T.** La main passé. Paris, Éditions G.L.M., 1935, 1st ed., (34)p., printed in 300 numb. copies (no."177" of 280), orig. wr. (100-150)
 - Backstrip sunned and dam.; frontwr. w. sm. tear near spine; backwr. vague waterstain in lower corner.
 = With AUTOGRAPH SIGNED DEDICATION: "A van Eyck [printed title: La main passé] Dada reste, et l'amitié de Tristan TZARA, Zurich le 24.11.46 [sm. drawing of a flower]".



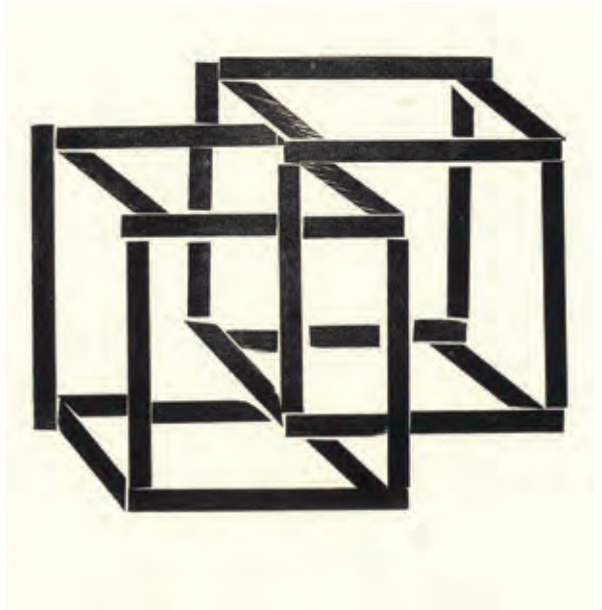
- 233 **Tzara, T.** *Ramures*. Paris, Éditions G.L.M., 1936, 1st ed., (15)p., 1 full-p. ill. by Alberto GIACOMETTI, printed on "normandy vellum" in 70 numb. copies signed by the publisher Guy Lévis Mano (this copy no."33"), in lvs. as issued in orig. wr., 4to. (800-1.000)
- Spine and frontwr. along upper and fore-edge margin (sl.) sunned.
= Repères 11. Not in Monod. With AUTOGRAPH SIGNED DEDICATION: "à van Eyck amicalement TZARA, Zurich le 24. fevr. 46 [sm. drawing of a flower]".
- 234 **Tzara, T.** *Vingt-cinq-et-un poèmes*. (Paris), Éditions de la Revue Fontaine, 1946, 63,(5)p., 12 full-p. ill. by Hans ARP, printed in 775 numb. copies (150), orig. wr. (100-150)
- Top of spine sl. dam. w. stain of former repair w. sellotape extending onto corners of wr. Otherwise fine.
= Monod 10818. One of 150 copies on Alfa (this copy no."117"). The enlarged (in part first edition) reprint of the 1918 edition published in the Zürich 'Dada' collection.



- 235 **Tzara, T.** OÙ boivent les loups. Paris, Éditions des Cahiers Libres, 1932, 1st ed., 173,(2)p., printed in 1010 numb. copies (no."651" of 1000), orig. wr.
- Interior trifle yellowed. Backstrip w. sm. rubbed spot (from former ticket?). Otherwise fine.
= Monod 10807. With AUTOGRAPH SIGNED DEDICATION on title: "à van Eyck avec le souvenir de Zurich. [sm. drawing of a pointing hand] Tristan TZARA 24[?] févr. 46 [sm. drawing of a flower]".
Idem. L'Antitête. Ibid., idem, 1933, 1st ed., 189,(1)p., printed in 1215 numb. copies (no."43" of 1200), orig. wr. (150-250)
- Interior yellowed. Backstrip w. sm. rubbed spot (from former ticket?). Otherwise fine.
- 236 **Verve.** The French Review of Art. Vol. II, no.5/6. Paris, Verve, n.d. (1940), 134,(44)p., 16 (col.) lithogr. plates after Constantin GUYS, Georges BRAQUE, Georges ROUAULT, André DERAÏN, Fernand LÉGER, Pierre BONNARD, Henri MATISSE and Paul KLEE, fotogr. plates/ ills. i.a. by Herbert LIST, BRASSAÏ and Henri CARTIER-BRESSON, num. (col.) (tipped-in) plates/ ills., orig. col. lithogr. wr. by Aristide MAILLOL, folio.
- Part of the col. lithographs loose. Backstrip cracking and sl. waterstained (extending onto margins of wr.).
= Contains literary contributions by i.a. A. Gide, A. Jarry and H. Michaux.
AND an incomplete copy of the same periodical, vol.I, no.3 (1938), w. 2 col. lithogr. plates by Marc CHAGALL and Paul KLEE, orig. col. lithogr. wr. by Pierre BONNARD, folio (plates loose; lacks the plates by Joan MIRÓ and Abraham RATTNER). (120-150)



- 237 **Vinkenoog, S. (ed.).** *Atonaal. Bloemlezing uit de gedichten van Hans Andreus - Remco Campert - Hugo Claus (...).* The Hague, A.A.M. Stols, 1951, 1st ed., 104,(3)p., ill. by Karel APPEL and CORNEILLE, orig. cl. w. dustwr. by Jan ROËDE, with the orig. wrap-around slip "Atonaal - elf dichters (...)" (400-600)
 - Some sl. occas. foxing (mainly edges). Dustwr. sl. yellowed and backstrip darkened.
 = Slagter 19; Van Dijk 878. Unique copy, with 13 pages coloured/ decorated with watercolour by CORNEILLE; with AUTOGRAPH SIGNED DEDICATION by the artist in the colophon: "voor Aldo en Hanny ge-experimentaliseerd door Corneille, Augustus 1952".



- 238 **Visser, C.** Enige opmerkingen over mijn beelden. Amst., Stichting één op één, 1987, (31p.), facs. text and ills., orig. wr., 4to.

- Frontwr. some sm. stains. = With AUTOGRAPH SIGNED DEDICATION "voor Aldo en Hannie. 20 maart 1988. [sign.]".

Carel Visser. Ed. R.W.D. Oxenaar. Hilv., Steendrukkerij de Jong, 1968, (64)p., ills., typogr. by P. Brattinga, orig. plain wr., narrow sm. folio.

= Catalogue for the XXXIV Biennale Venice.

AND 6 other small exhib. catalogues on the same: 1975 (Eind., Van Abbemus.), 1978 (Amst., Sted. Mus.), 1978 (London etc., Whitechapel Art Gallery a.o. Wrappers foxed), 1979 (Gron., Groninger Mus. Wrappers foxed), 1985 (Heerlen etc., Sikkens) and 1986 (Amst., Prins Bernhard Fonds; David Roëll-prijs). (80-100)

- 239 **Visser, C.** Heen en weer. 12 gedichten Aletta A. Samuels / 12 houtsneden Carel Visser. Amst., Galerie Espace, n.d., 12 fold. lvs. of thin Japanese paper (20x60 cm. unfold.), all w. on the inside an orig. woodcut by Carel VISSER on the left and a printed poem by Aletta A. SAMUELS (typogr. in "letraset" by the artist) on the right side, each in separate stiff paper folder, numb. "I-XII" in pencil, printed in 50 numb. copies by Piet Clement, together in orig. board portfolio w. printed title on frontcover and ms. colophon by the artist on the inside, obl. sm. folio. (150-250)

- Frontcover of portfolio stained.

= This copy numbered "3 H.S." and with SIGNED DEDICATION by the artist on the inside of the portfolio: "voor Aldo, van Carel, Greetje".



- 240 **Vordemberge-Gildewart, (F.).** Vordemberge-Gildewart. Époque néerlandaise. Introd. J. Arp. Amst., Éditions Duwaer, 1949, without pagination, 8 fotogr. plates, 26 tipped-in (col.) plates (1 fold.), printed in 300 numb. copies (this copy no."282"), loose as issued in orig. stiff paper wr., folio.

- Wrappers partly trifle yellowed and bumped/ sl. dam. at foot of spine.

= With the artist's visiting card w. autogr. "With compliments" mounted on inside frontwr. The second and final work published in the series Editions Duwaer. Rattemeyer/ Helms T 444: " (...) Geplant als Dokumentation einer Schaffensperiode, in der Vordemberge-Gildewart von der Außenwelt nahezu abgeschlossen war, konnte das Album doch erst mit der Aufhebung dieser künstlerischen Isolation erscheinen. V.-G. hat die ungehefteten Bildtafeln im Album auch als Material für Ausstellungen angesehen, Ersatzausstellungen (...). Er hatte sein Werk im Album inszeniert. (...)". With loosely inserted a small exhibition cat. *Vordemberge-Gildewart, Werke aus den Jahren 1923-1954* (Ulm, 1955, ill. Foxed).



- 241 **[Vordemberge-Gildewart, F.]. Arp, H.** Rire de coquille. Amst., A.F.W. Vordemberge-Gildewart, 1944, 1st ed., (14)p., printed in 100 numb. copies (75) by J.F. Duwaer in red, blue and black, orig. wr. by F. VORDEMBERGE-GILDEWART.[*] (300-500)
 - Spine-ends w. some small restorations. Otherwise fine.
 = One of 75 copies on Van Gelder. De Jong 47; Helms, Werkverzeichnis T441.
- 242 **Walden, H. (ed.). Die Futuristen.** Umberto Boccioni. Carlo D. Carra. Luigi Russolo. Gino Severini. Berlin, Gesellschaft zur Förderung moderner Kunst m.b.H./ Der Sturm, n.d. (1912), 28,(1)p., 7 ills., orig. wr. (80-100)
 - Spine partly split.
 = Bollinger VI, 333.2 (5th/ 6th thous., 1912): "Katalog der ersten Ausstellung der Futuristen in Deutschland". Salaris, *Futurisms in the World* p.527 (5th/ 6th thous.). Describes 24 works of art in German, English and Danish language. Contains the essay in German "Manifest des Futurismus" by F.T. Marinetti. Probably the first edition of this rare catalogue.



- 243 **Wendingen**. Year 04, no.11 (H.P. Berlage on Frank Lloyd Wright). Amst., De Hooze Brug, (1922), 38p., ill., orig. lithogr. wrappers by EL LISSITZKY, bound as a blockbook, large 4to.

(500-700)

- Sl. yellowed; first leaf w. large tear. Lacks raffia binding-cord; backstrip worn/ dam. (repaired at spine-ends); wr. aged, some dustsoiling/ sl. foxing and a few marginal imperfections.

= Le Coultre 4 - 11d; Lissitzky-Küppers 70; Purvis 3-6; Global Avantgarde *Netherlands* 9.

- 244 **Wendingen**. Year 11, no.2 (De architectuur van kantoor en fabrieken van de firma de Erven Wed. J. van Nelle te Rotterdam. Architecten J.A. Brinkman en L.C. van der Vlugt). Santpoort, C.A. Mees, 1930, 30p., ill., orig. lithogr. wr. in light and dark blue after L.C. VAN DER VLUGT, orig. silver and blue extra (loose) wr. after the same, bound as a blockbook, large 4to.

- The bound wr. trifle dustsoiled/ foxed; frontwr. w. a few tiny tears in fore-edge margin and 2 vague folds in lower corner. The loose wr. sl. worn/ rubbed/ soiled; backstrip dam.; front and backwr. lack portion of lower corner and w. some sm. marginal tears.

= Le Coultre 11-2 d.2. "Originally the publication had a cover in light and dark blue. Obviously, this did not meet with the designer's approval. A separate cover, printed in dark blue and silver was printed as a replacement and was probably sent to the subscribers along with 11-3." With the extra inserted advert-leaf for *Vredestein Loosduinen rubbervloeren* (31x31 cm., printed in light purple on pink paper. Sl. creased). Contains adverts for companies that had contributed to the building and furnishing of the Van Nelle factories in Rotterdam, such as W.H. Gispen, Thonet, Siemens and Braat.

ADDED: 3 fold. documentation lvs. on the Van Nelle factory, publ. by Bureau Documentatie Bouwwezen, Rott., 1949 (text in English and French, ill., 4to. Sl. yellowed; 2 lvs. w. fold in lower corner. Lvs. numb. CDU 725.4:663.95/97; CDU 725.4:697.3; CDU 725.23). (100-150)



- 245 **Zero.** Vol.3. Ed. H. Mack and O. Piene. Düsseldorf, ZERO, n.d. (1961), no pagination, num. ills., w. mounted sunflower seed by Jean TINGUELY and mounted match by Daniel SPOERRI on last page, orig. wr., square 8vo.

- Sl. yellowed and occas. foxed. Wrappers some sm. specks; joints sl. rubbed.

= The last of 3 issues that were published. Contains contributions by i.a. Lucio Fontana, Yves Klein, Heinz Mack, Otto Piene, Daniel Spoerri, Jean Tinguely and Günther Uecker. Complete with the half-burned page and the partly torn-out page by Yves KLEIN, the white leaf w. a small perforation hole (by Jean TINGUELY and Otto PIENE) and a sunflower seed (by Jean TINGUELY) and a match (by Daniel SPOERRI), both mounted to the last page, the backwr. w. 2 holes to protect them. Rare. With loosely inserted fold. leaf for the "Openingstentoonstelling" of Galerie A.

Lettres Rouges adressées à l'homme futur que chacun porte en soi. Paris, Le Soleil Noir, 1965, fold. broadside, 60,5x39 cm., printed in black on a red ground, loosely inserted in publisher's *Bulletin No. 3*.

= Affiche d'intérieur No 1. Comprises texts by Michel Deguy, Denis Roche, François Dufrêne, Robert Marteau, Artaud, Jean Pierre Faye, Jean-Pierre Duprey and Stanislas Rodanski.

AND *Bulletin No.4* also loosely inserted.

(150-250)

- 246 **Život. Nové Umění - Konstrukce. Soudobá intelektuelní aktivita.** Ed. J. Krejcar. Prague, Umělecká Beseda, 1922, 208,(6)p., tipped-in tinted plates, ills., contemp./ sl. later cl., orig. photomontage wr. by Karel TEIGE, Josef ŠÍMA, Bedřich FEUERSTEIN and Jaromír KREJCAR pres.[*]

- Orig. backwr. sl. creased and w. some tiny marginal tears.

(200-300)

= Vloemans 18; Primus cat. 285; Global Avantgarde *Czechoslovakia* 1; Toman p.80; Le Fonds Paul Destribats 175; Bolliger VI, 833. "(...) *Život* [Life], published in December 1922, completed the transition of the Devětsil program to the resolutely international avant-garde orientation. Technically, *Život* was published as a second year of a periodical of the same name, although both its contents and its design were dramatically different from the rest of the run and established its autonomy. (...) The cover is the first example of a collective photomontage and the first Czech avant-garde photomontage book cover" (Vloemans).

VEILINGVOORWAARDEN

- 1 Het opgeld bedraagt **27,3%** (inclusief alle belastingen). **Voor succesvolle online biedingen via Invaluable.com worden 5% extra kosten in rekening gebracht.**
- 2 Voor kunstwerken van nog levende kunstenaars of kunstenaars die niet langer dan 70 jaar geleden overleden zijn die € 2.400,- of meer opbrengen worden in het kader van de 'wet Volgrecht' 4% extra kosten in rekening gebracht over de hamerprijs plus opgeld.
- 3 De koper wordt geacht voor eigen rekening te kopen en kan zich dus niet op opdracht beroepen.
- 4 De hoogste bidder is de koper. Bij een meningsverschil tussen twee of meer bidders heeft de veilinghouder het absolute beslissingsrecht. De veilinghouder behoudt zich het recht voor lots te splitsen of bijeen te voegen. Bij vergissingen heeft de veilinghouder het recht zich te herstellen. De veilinghouder heeft het recht zonder opgave van reden een bod te weigeren. Indien er na afloop van de veiling geschil ontstaat over de verkoop van een lot, zijn de uitslagen zoals bijgehouden door het veilinghuis bepalend.
- 5 De boeken zijn in 8vo en in oorspronkelijk omslag en worden geacht in goede staat te verkeren, tenzij anders is vermeld. Indien niet in de catalogus vermelde ernstige gebreken worden vastgesteld aan in **vet** gedrukte, apart omschreven items, kan het betreffende item, mits binnen een week na aankoopdatum en in dezelfde staat als bij verkoop, worden teruggezonden. **Uitgezonderd van deze garantie zijn: niet apart omschreven boeken, prenten, tekeningen of schilderijen; lots met de aanduiding "w.a.f." (with all faults) en "sold as a collection not subject to return"; lots bestaande uit meer dan twee boeken of prenten; seriewerken en tijdschriften; manuscripten en handgeschreven brieven; benevens ingelijste prenten, tekeningen en aquarellen.** Tevens zijn uitgezonderd: ex-bibliotheek exemplaren (in de beschrijving aangegeven met (L) of met "ex-library copy"), met gebruikelijke defecten als geplastificeerde band, stempels, labels etc. Ook geen reden tot teruggave zijn kleine beschadigingen of onvolkomenheden die de volledigheid van de tekst niet aantasten, zoals beschadigingen aan de band, vlekken, marginale wormgaten, verkeerd genummerde of verkeerd gebonden pagina's. Voor aankopen die drie weken na de veiling nog niet zijn afgehaald, vervalt het recht op reclame.
- 6 De **vetgedrukte** toeschrijving aan auteur of kunstenaar wordt door de veilinghouder gegarandeerd, tenzij deze toeschrijving wordt gevolgd door de vetgedrukte kwalificatie "after", "attrib.(uted)", "circle of", of "surroundings of". Deze garantie geldt voor een periode van drie (3) jaar vanaf de datum van aanschaf op veiling en wordt alleen gegeven aan de door het veilinghuis geregistreerde oorspronkelijke koper van het lot. Deze koper mag zich alleen beroepen op voornoemde garantie op de volgende voorwaarden: a) de veilinghouder moet door de oorspronkelijke koper binnen twee (2) maanden na aanschaf van het lot schriftelijk op de hoogte gesteld zijn van de redenen waarom aan de toeschrijving getwijfeld wordt, onder vermelding van het lot nummer en het veilingnummer; b) het lot moet worden geretourneerd aan de veilinghouder met geldende eigendomstitel, zonder rechten van derden op het lot en in dezelfde toestand als waarin het zich ten tijde van aanschaf door de oorspronkelijke koper bevond; c) de oorspronkelijke koper accepteert alle kosten die de veilinghouder moet maken om onafhankelijke schriftelijke beoordelingen en/ of rapportages te laten maken door erkende experts op het betreffende onderwerp.
- 7 De veilinghouder zal opdrachten van hen, die de verkoping niet kunnen bijwonen, zonder kosten uitvoeren. Bij gelijke opdrachten wordt er geloot. Opdrachten zonder limiet worden niet aanvaard. Schriftelijke biedingen zowel als biedingen per telefoon, fax of e-mail dienen voor 20.00 uur op de zondag voorafgaande aan de eerste zitting van de veiling door de veilinghouder ontvangen te zijn. Telefonisch meebieden is alleen mogelijk bij lots met een taxatie van minimaal €2.000 euro, onder voorbehoud van beschikbaarheid van telefoonlijnen. Hierbij kan niet worden gegarandeerd dat telefonisch contact tot stand komt. De veilinghouder kan niet verantwoordelijk gehouden worden voor storingen of problemen bij het online bieden via Invaluable.com.
- 8 De getallen tussen haakjes duiden de geschatte opbrengst in euro (€) aan en kunnen als richtlijn dienen bij het geven van schriftelijke opdrachten. De lots zullen worden ingezet op de laagst vermelde schatting, tenzij twee of meer opdrachten een hogere inzet noodzakelijk maken.
- 9 Opdrachtgevers en aanwezigen kunnen ervan uitgaan dat de veilinghouder de lots na inzet doorgaans met circa 10% zal verhogen, tot €250 met €10, van €250-500 met €25, van €500-1.000 met €50 etc. Anders luidende opdrachten zullen in deze zin worden gewijzigd (€61 wordt €70, €360 wordt €375).
- 10 Betaling dient te geschieden binnen twee weken na ontvangst der veilingnota door overschrijving op bankrekening NL17 ABNA 0458 5336 10 bij de ABN AMRO Haarlem (BIC ABNA NL2A), of door middel van betaling per **PIN** te onzen kantore.
- 11 De geveilde voorwerpen worden pas na volledige betaling eigendom van de koper. Bij gebreke van betaling binnen de termijn van twee weken zal de dan geldende debetrente in rekening gebracht worden, vermeerderd met een boeterente van 5%. Tevens is de veilinghouder gerechtigd tot één van de volgende maatregelen naar keuze: 1) zijn vordering ter incasso uit handen te geven, waarbij de buiten-gerechtelijke incassokosten ad 15% van de veilingnota, met een minimum van €50, exclusief BTW, ten laste van de koper komen; 2) de goederen te verkopen aan een ander, waarbij een deficit inclusief eventuele kosten voor rekening van de ingebreke gebleven koper zijn. Mocht over de betaling een geschil ontstaan dat door de burgerlijke rechter beslecht dient te worden, met in achtneming van de hierboven gestelde betalingsvoorwaarden, dan is daartoe alleen de bevoegde rechter in het arrondissement Haarlem aangewezen.
- 12 Het gekochte kan na afloop van iedere zitting en gedurende 10 werkdagen na de laatste veilingdag van 9-17 uur worden afgehaald (en op de eerste zaterdag na de veilingdagen van 10-16 uur). Zonder betaling kunnen geen goederen worden afgegeven. Tijdens de veiling wordt niets afgegeven. Verzending geschiedt voor rekening en risico van de koper. Prenten en tekeningen zullen zonder lijst verzonden worden.
- 13 De koper zal zich nimmer kunnen beroepen op onbekendheid met de voorwaarden van verkoop of met ter plaatse bestaande gebruiken.

CONDITIONS OF SALE

- 1 EU clients purchasing goods have to pay a buyer's premium of **27,3%** of the amount for which the item(s) has been knocked down. This percentage includes all taxes. EU clients with a VAT identification number can be charged with **22,5%** buyer's premium, in which case there will be a VAT Reverse charge. Clients outside the EU pay **22,5%** buyer's premium. **Successful online bids through Invaluable.com will be charged with an extra 5%.**
- 2 Artworks by living artists and artworks by artists who died no longer than 70 years ago that are sold with a hammer-price of € 2.400 or more will be charged with an extra 4% ('droit de suite') over the total amount of hammerprice and buyer's premium .
- 3 Each buyer is held to buy for his own account and cannot claim any commission.
- 4 The highest bidder shall be the buyer. Floor bids and written bids sent directly to the auction house always take precedence over absentee bids left at Invaluable.com. The auctioneer shall have absolute discretion to settle any dispute. The auctioneer reserves the right to divide or to unite lots during the course of the sale. The auctioneer has the right at his absolute discretion to refuse any bid, or, in case of error, or dispute with respect to bidding, to re-open the bidding. If any dispute arises after the sale, our sale records are conclusive.
- 5 The books are in 8vo, in orig. wrappers and in good condition, unless otherwise expressed. If any named item in **bold** lettering in our catalogues proves defective, the item concerned may be returned, provided this is done within one week after the sale and the item returns in the possession of the auctioneer in the same condition as at the time of the sale. **This guarantee does not cover any other named or un-named books, prints, drawings and paintings; lots indicated as "w.a.f." (with all faults) or "sold as a collection not subject to return"; collection lots of more than two books or prints; sub-sequently published volumes and periodicals; manuscripts and autograph letters; as well as framed prints, drawings and watercolours.** Neither does this guarantee cover ex-library copies (indicated with (L), with the usual defects such as plasticized bindings, stamps, tickets, labels etc.
- 6 Authorship (i.e. author or artist) printed in **bold** is guaranteed by the auctioneers, unless followed by one of the following qualifications in **bold**: "after", "attrib.(uted)", "from the circle of" or "surroundings of". This guarantee is provided for a period of three (3) years from the date of purchase, and is solely for the benefit of the purchaser recorded in our auction records. A claim under this guarantee of authorship can only be made on the following conditions: a) the auctioneers must have been notified in writing within two (2) months after purchase of the lot, listing lot number and number and date of the auction and the reasons for the claim made; b) the lot must be returned with good title to the lot and free from any third party claims, to the auctioneers in the same condition as at the date of sale to the original purchaser of record and c) the purchaser of record accepts any costs that the auctioneers have to make in order to obtain the reports of independent and recognized experts in the field.
- 7 In case intending purchasers are prevented from attending the sale personally, the auctioneer will execute their bids without any charge. 'Buy' bids are not accepted. Written bids as well as bids by telephone, fax or e-mail should be received by the auctioneer before 8.00 pm on the Sunday prior to the first session of the auction. Bidding by telephone is possible on lots with a minimum estimate of €2.000, and only if telephone lines are available. However, Bubb Kuyper Auctioneers cannot under any circumstances be held responsible for failing to make contact with telephone bidders nor can Bubb Kuyper Auctioneers be held responsible for any errors or omissions in connection with online bids via Invaluable.com.
- 8 The prices between brackets are approximate prices in Euros. The bidding will start at the lowest estimate.
- 9 Bids are raised in fixed increments of approximately 10% (up to €250 by €10, from €250-500 by €25, from €500-1.000 by €50, from €1.000-2.500 by €100 etc. Any variant bids will accordingly be rounded off to the nearest high bid (€61 will be €70, €360 will be €375 etc.).
- 10 All books must be paid for within two weeks after receipt of the sale invoice (ABN-AMRO Bank Haarlem, Houtplein 47, NL-2012 DE Haarlem, BIC ABNA NL2A, IBAN NL17 ABNA 0458 5336 10). VISA and Mastercard are accepted, as well as payments through PayPal.
- 11 If the buyer fails to pay within two weeks he will be charged with the customary interest rate, increased with an extra 5%; moreover the auctioneer shall be entitled to exercise one or other of the following rights: 1) proceed for damages for breach of contract; 2) rescind the sale of that or any lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Ownership only passes to the buyer when full payment has been received. The buyer, however, immediately assumes all risks when the goods are knocked down to him/her.
- 12 Shipping takes place at the expense and risk of the buyer. Prints will be shipped unframed.
- 13 Moreover, all conditions as stated in Dutch ("Veilingvoorwaarden") are valid.

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