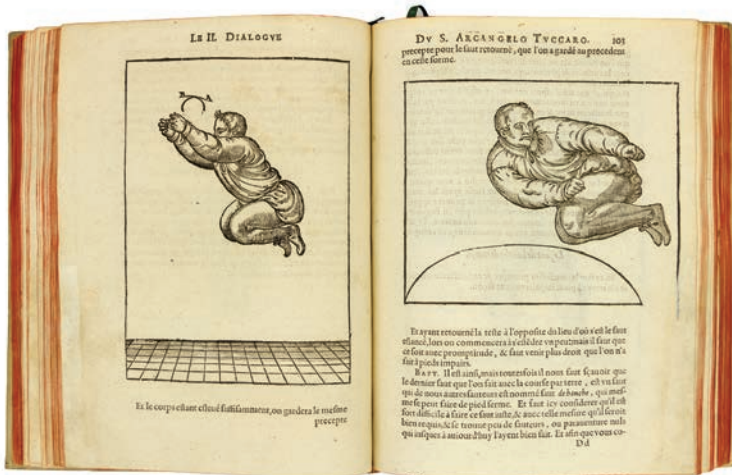
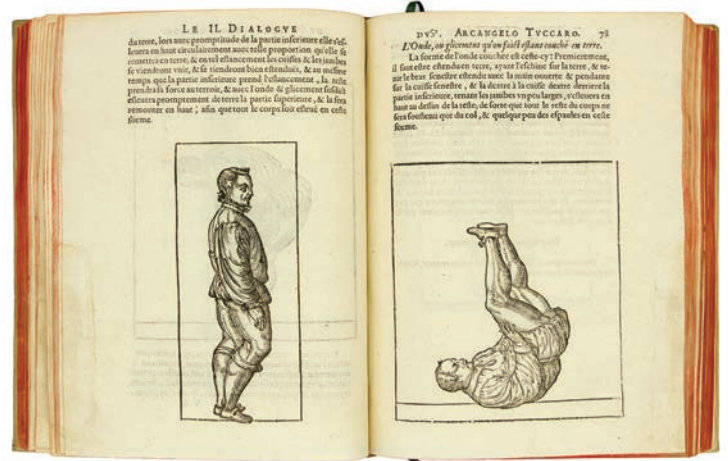


Ursus Books
IFPDA Print Fair 2024





1. ARCANGELO TUCCARO Trois Dialogues de l'Exercice de Sauter et Voltiger en l'Air

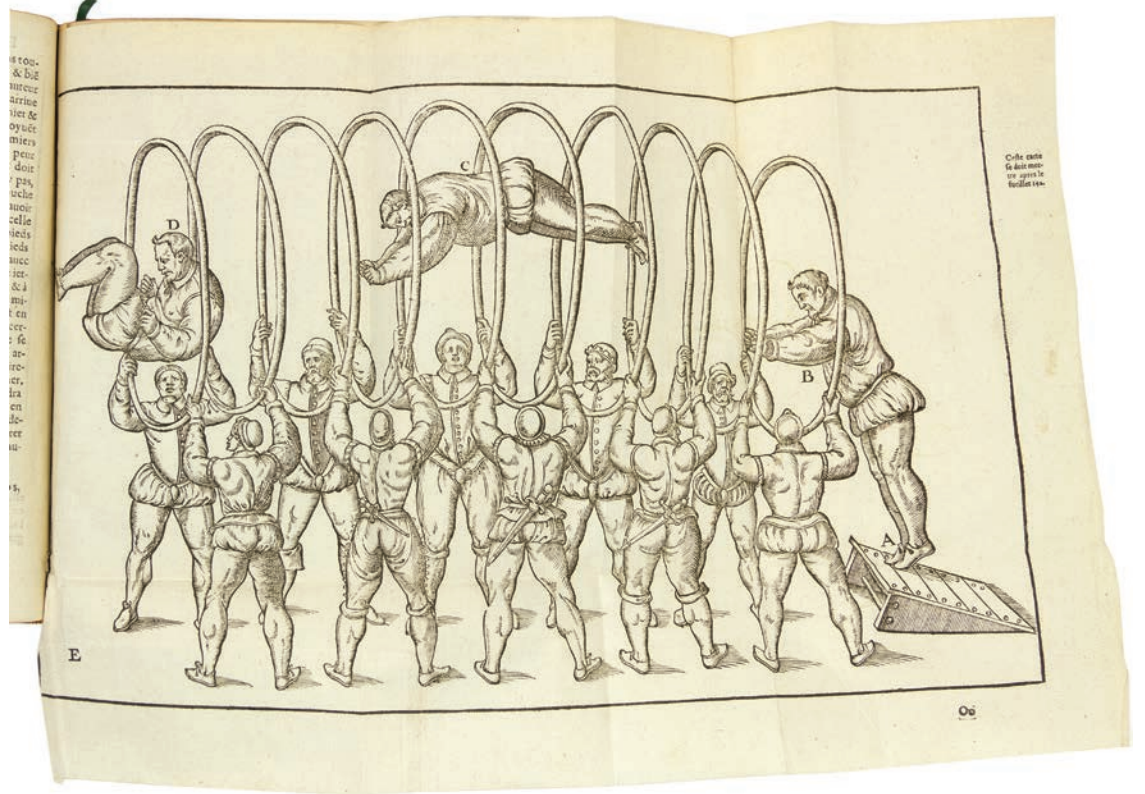
[4], 197 ff. (misnumbered throughout), illustrated with woodcut title vignette, large folding woodcut plate (270 x 385 mm.), 87 large woodcuts throughout text (many full-page, some repeating). 4to, 215 x 165 mm., bound nineteenth-century vellum over boards, brown leather spine label stamped in gilt. Paris: Chez Claude de Monstr'oeil, 1599. (#163853)

\$18,500.00

Rare first edition. Tuccaro's illustrated work on acrobatics is widely recognized as one of the first tier illustrated books of the Renaissance. The *Trois Dialogues* offers substantial details on theatrical dance during the late sixteenth century, and it represents the first printed work on floor exercises.

Arcangelo Tuccaro (1535-1602) was an Italian gymnastics instructor, tightrope walker and "saltarin du Roi." In 1570 it is recorded that he accompanied Isabel, daughter of Austrian Emperor Maximilian II, from Vienna to the French court of Charles IX. According to the "Epistle" to King Henri IV appearing at the beginning of the *Trois Dialogues*, he must have instructed King Charles in the art of tumbling. Little else is known about the author other than a slight reference to him by Tomasso Garzoni, who in 1568 called him an extraordinarily gifted tumbler and by Vincenzo Belando, who in 1588 dedicated his *Lettere facete e chiribizzose* to "signor Arcangelo Tuccaro, Saltarino de Re, christianissimo Suo compare osservandissimo."

The text is divided into three "dialogues" set during the wedding festivities in Touraine in 1570: the first examines exercise as practiced in antiquity, the art of *saltare* and the



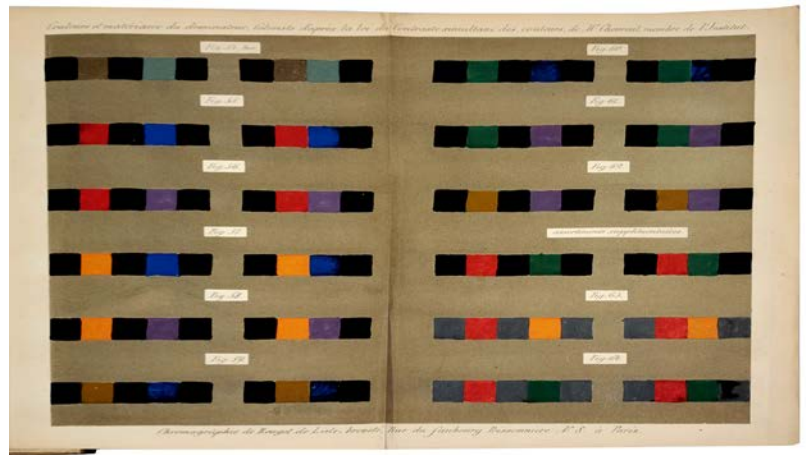
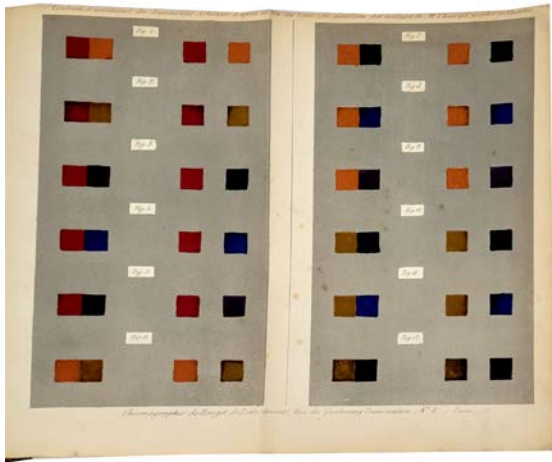
importance of dance. The second “dialogue” offers an in-depth description of acrobatic movements and is accompanied by a large number of skillfully-designed woodcuts showing trained acrobats performing leaps, somersaults, handstands, vaulting spins and twists, take-off and landing techniques, etc. The one woodcut that exceeds all others is the large folding plate showing an acrobat in three successive stages soaring through ten hoops held by ten men; size 270 x 385 mm. This illustration represents a *tour de force* of the French Renaissance woodcut. The third dialogue focuses on the medical benefits of formal exercise and its positive influence on human behavior and physical welfare, often using quite modern-sounding arguments.

The book is rare: six copies are recorded by OCLC in America: Harvard, Getty, New York Public, Syracuse, Newberry Library and Illinois State University; 5 copies

have appeared at auction as per ABPC since 1978. Lower right margin professional restored on several leaves, not effecting the text or plates. The illustration on leaf Cc is embellished with an early ink addition of a hat and pipe to the featured acrobat. Overall an exceptionally clean copy of a book often found toned and browned due to the paper stock, with a very nice example of the fold-out plate often lacking in copies.

PROVENANCE: Maurice Jean Monsaingeon, with his bookplate on the front fly-leaf.

Fairfax Murray *French* 553 (lacking folding plate). Lipperheide 3037. Brunet, *Le livre français illustré de la renaissance* 306. Brunet V, 972-73. Adams T 1017. Rahir 663. See: Alessandro Arcangeli, *Renaissance Dance and Writing; the Case of Acangelo Tuccaro* on Academia.edu.



2. A. ROUGET DE LISLE

Chromographie

Four parts in one volume. 8; 8; 16; 12, 8 pp., illustrated with four wood-engraved vignettes, 10 folding hand-coloured lithographed plates showing over 100 pairs of colour arrangements numbered figs. 1-74; three engraved folding diagrams of weaving designs by Durau fils; one plate of weaving tools and two of stitching details by Leblanc and one fold-out lithographic table. 4to, 275 x 190 mm., bound in publisher's lithographic boards, blue cloth spine, preserved in a slipcase and blue morocco backed chemise. Paris: Chez l'auteur, chez Pitois Levrault, 1839. BOUND WITH:

Notice sur les machines et procedes relatifs a la composition, a l'impression des dessins et a la fabrication des tapisseries. [8], 4, [12] pp., illustrated with two full page engraved plates. Paris: 1845. (#170387)

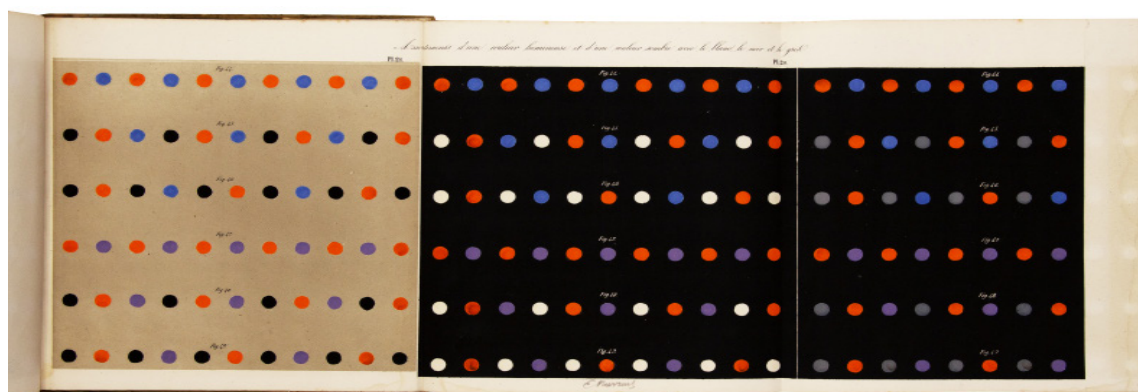
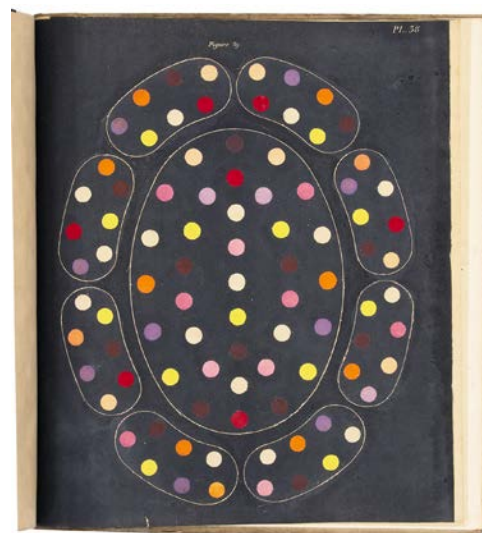
\$12,500.00

First edition, third and most complete issue, of the first practical manual to employ Chevreul's Law of Simultaneous Colour Contrast, published the same year as his famous treatise on that subject (*De la loi du contraste simultanée des couleurs*).

Rouget de Lisle was a master weaver and student of Chevreul. In this text on tapestries he describes innovative designing, dyeing, weaving, and textile printing methods. The chromolithographed plates, including one duplicate, show the effects of adjacent colours on one another in the manner of Chevreul, while the following black-and-white engraved plates feature myriad illustrations of weaving tools and patterns. Divided into four sections, the text addresses colour as applied to tapestries and carpets; colours and materials used; compositions and reproductions of designs; and tapestries made at Gobelins and Beauvais, the two most important French tapestry manufacturers.

This third issue contains the title page and introductory text and is preceded by *Notice sur les machines...*, plus the lithographic table at the end, thus the most complete version. Some scattered foxing, overall an exceptionally fine copy.

Bibliotheca tinctoria 910.



3. MICHEL-EUGÈNE CHEVREUL

De la loi du contraste simultané des couleurs, et de l'Assortiment des objets colorés

Two volumes. I: xv, [1], 735 pp., illustrated with two folding letterpress tables. II: [2], 2 pp, illustrated with 40 engraved and lithographic plates on 22 ff, of which 13 folding; plates 2 and 3 printed in colour with fig. 12 on plate 2 hand-coloured; plate 4, the chromatic wheel, with over-slip; plates 5-31 and 34-39 stencil-coloured lithographs; plates 32-33 and 40 engraved; plate 33 hand-coloured; plus nine specimens of printing on different coloured papers; plates 5, 8, 11, 14, 17, 20, 23, 26, 29, 33-39 **signed by the author**. 8vo (text), 215 x 135 mm, bound in later nineteenth-century three-quarter morocco over marbled boards; and square 4to. (atlas), 290 x 245 mm, bound in publisher's original printed boards with glassine. Paris: Pitois-Levrault, 1839. (#171748)

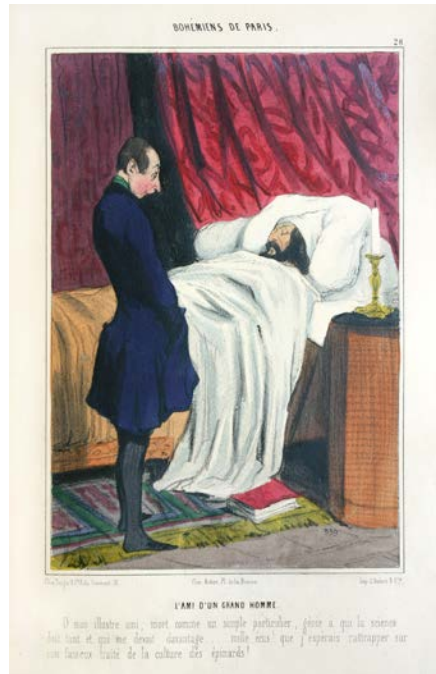
\$22,500.00

A superb copy of the first edition of the most influential treatise on colour from the nineteenth century, with many of the colour plates signed by Chevreul.

In this work, Chevreul formulates his famous “law of simultaneous contrast of colours,” which states that colours seen side by side will always appear to the eye “as dissimilar as possible, both in their optical composition and in the height of their tone.” On this basis Chevreul proceeded to analyze the consequences and applications of colour contrast, i.e., the modifications of hue and tone occurring when juxtaposed colours are viewed at the same time.

In the present copy the plates are in “issue B,” with the coloured disks on white or grey backgrounds. Text volume with some foxing as usual, but much better than usually found. Plate volume in exceptional condition.

Norman 469. Birren Collection 143. *En français dans le texte* 237.



4. HONORE DAUMIER

Les Bohémiens de Paris

With 28 hand-coloured lithographs, heightened with gum arabic, all by Daumier. Folio, 345 x 260 mm, bound in nineteenth-century green half morocco over mottled green marbled boards, spine elaborately gilt, original front printed wrapper [with letterpress title: *Album Comique par Daumier*] bound in, a.e.g. Paris: Au Bureau de Journal Amusant & du Petit Journal pour Rire, n.d. [1840-1842]. (#115688)

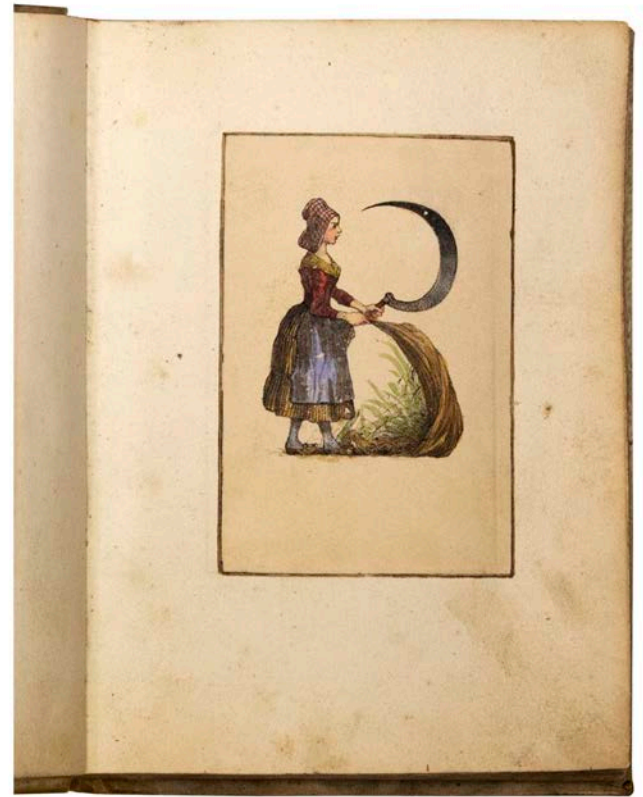
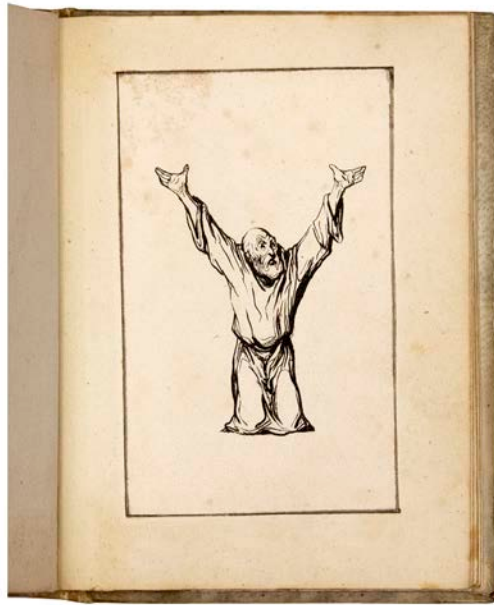
\$30,000.00

Complete set of Daumier's. "Les Bohémiens de Paris" series, **all beautifully hand-coloured at the time of publication and heightened in gum arabic.** All the prints in the present volume are "sur blanc," i.e. printed individually on superior white wove paper, without the text of the *Charivari* journal on the verso. Because of the finer paper and printing methods, 'sur blanc' impressions are much more prized than those which appeared within the journal itself.

Les Bohémiens de Paris figures prominently in Rumas' *Daumier: 120 Great Lithographs*, which especially reproduces and describes Plate 9 ("A Professional Sponger about to crash a fashionable Wedding Party"), Plate 15 ("A Sick-Nurse, the French equivalent of Dickens' Sairy Gamp"), and Plate 20 ("A Minor Actor in a small theater who plays Wealthy Monarchs though actually starving [here eating French Fries!]").

These prints mainly belong to Delteil's 2nd state (of 3); exceptions are Plate 3 (3rd state of 4); Plate 15 (3rd state of 5); Plate 16 (3rd state of 4); and Plate 20 (3rd state of 4). The first state (avant la lettre) are invariably described as "fort rare" and are now unfindable. In excellent condition.

Delteil 822-849. BN, *Fonds Français (Après 1800)* Tom. V, p. 478 (No. 157).



5. HONORE DAUMIER
Alphabet Comique

24 lithographs (74 x 120 mm.) mounted on strong paper. Small 8vo, contemporary stained vellum. [Paris: n.p., 1836]. BOUND WITH:

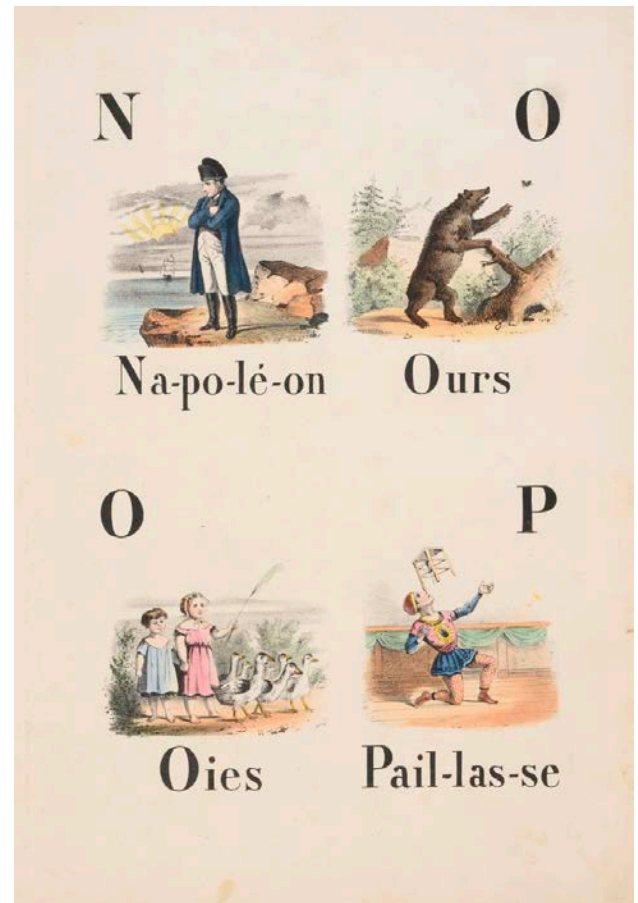
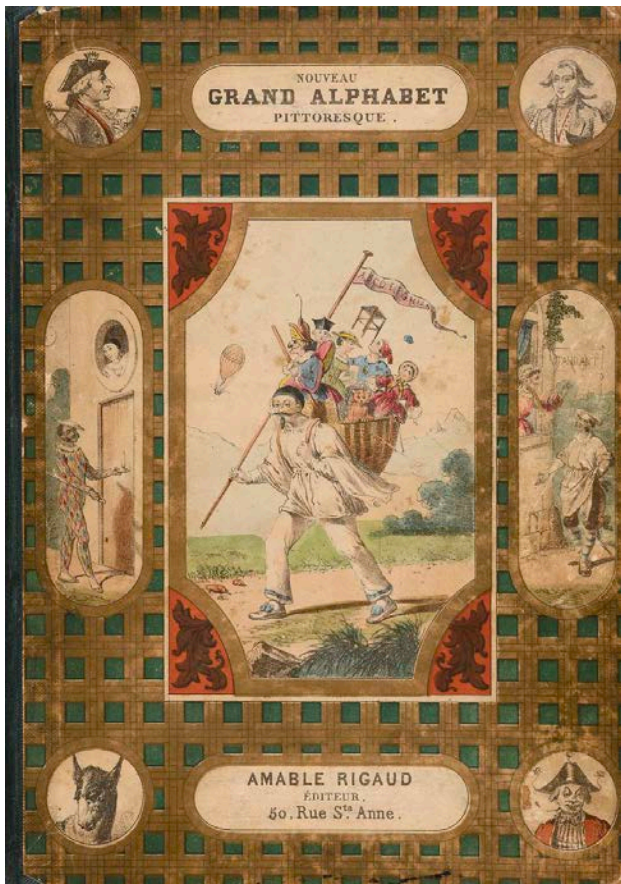
ANONYMOUS
Anthropomorphic Alphabet

25 colored lithographs (60 x 90 mm.) mounted on strong paper. 12mo, contemporary vellum. Paris: Aubert & Junca, [1835]. (#171736)

\$15,000.00

A sammelband of two extremely rare lithographic alphabets, the first being the legendary alphabet by Daumier which Segolene Le Men calls the most celebrated of French nineteenth century anthropomorphic alphabets. The second alphabet includes 25 lithographs (letters i and j on two separate plates), all brilliantly hand-colored at the time. Its author remains unknown, but: the names of the publishers Aubert and Junca may be seen on the plates of the letters U and Z. It was certainly published at the same time as Daumier's.

A fine copy in contemporary vellum with the name "Sudre" painted on the front cover. Delteil, *Catalogue raisonné de l'œuvre lithographié de Honoré Daumier*, 227 bis.- Ségolène Le Men, *Les Abécédaires français illustrés du XIXe siècle*, p. 160-161.



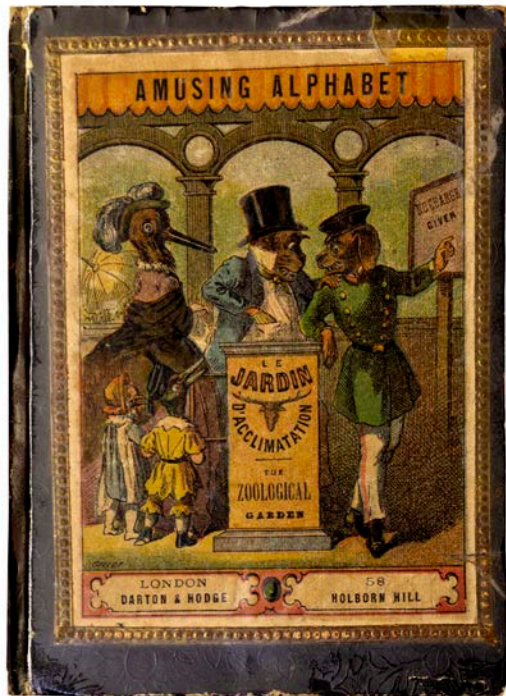
6. AMABLE RIGAUD

Nouveau grand alphabet pittoresque pour les bons petits enfants

47, [1], [8] pp., with 4 engraved and coloured plates. 314 x 224 mm., publisher's chromolithographed boards, in a new cloth folding box.. [Paris]: Amable Rigaud, [1860]. (#171658)

\$3750.00

A stunning, unusually large format alphabet still in its splendid original decorated boards. The handsome hand coloured illustrations are accompanied by a striking use of typography and layout. Altogether a superb book of great rarity with OCLC listing only the copy in the BN.



7. A. CORDIER

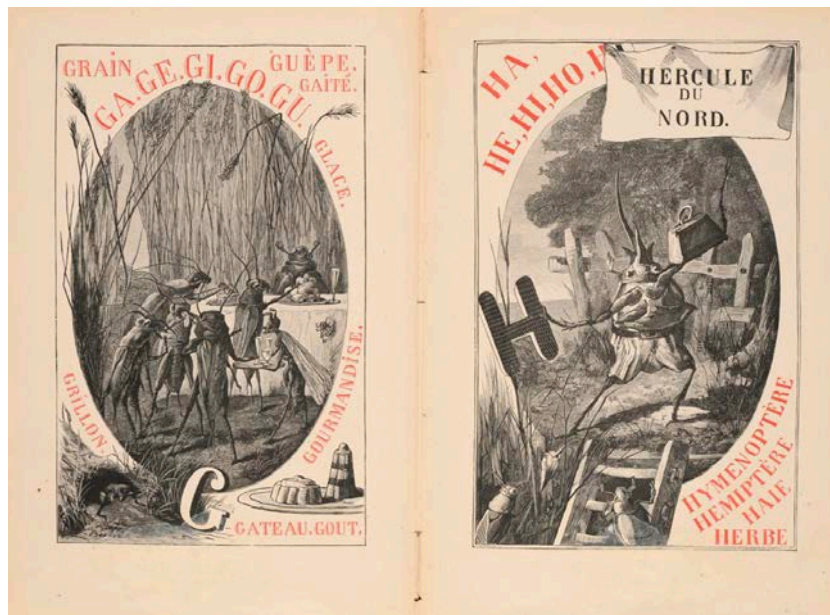
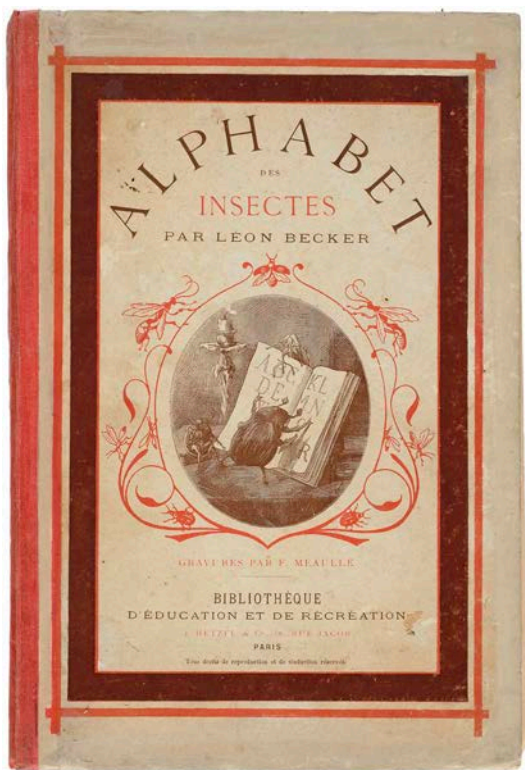
Amusing Alphabet. Le Jardin d'Acclimatation. The Zoological Garden

Unpaginated, chiefly illustrated. Leporello, 145 x 105 mm. folded, 2286 mm. unfolded, publisher's boards with decorative cover pasted on and subsequently laminated, in a new cloth folding box. London: Darton and Hodge, ca. 1865. (#171530)

\$3500.00

A marvellous bilingual alphabet very much in the spirit of Grandville. Still preserved in its fragile decorated board and in fresh condition internally, except for a replaced blank corner.

OCLC lists only Princeton in the US and National Library of Australia, Oxford and BL.



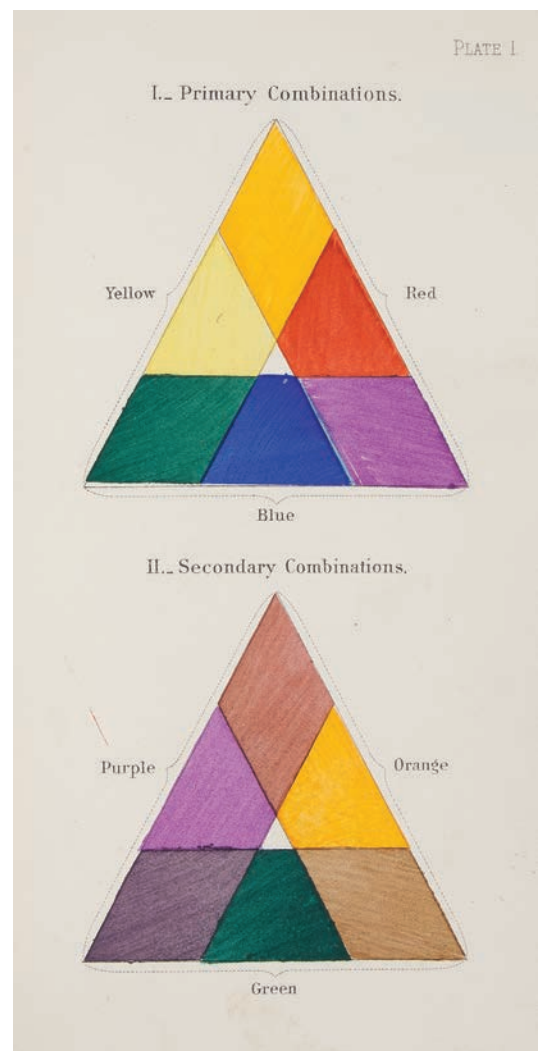
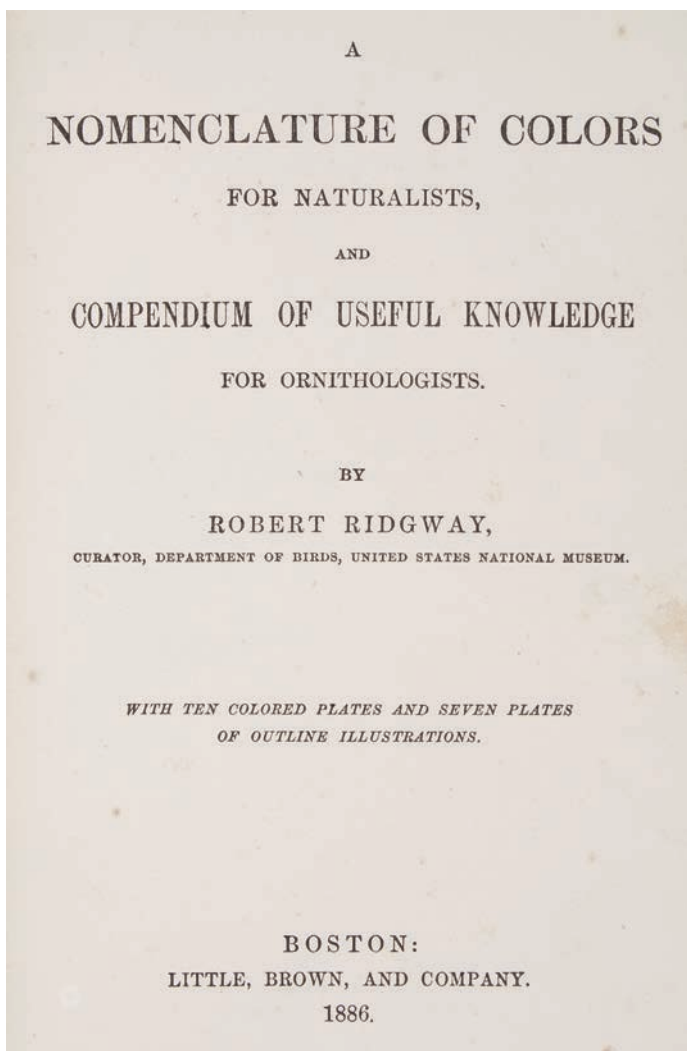
8. LÉON BECKER

Alphabet des insectes

24 ff., 8 pp. of publisher's catalogue, including 23 b&w engravings with text in red. 275 x 185 mm., publisher's boards, in a new cloth folding box. Paris: Bibliothèque d'éducation et de récréation. Hetzel & Cie, [1883]. (#171666)

\$4750.00

A wonderful late nineteenth century alphabet conjuring up the work of Dore and Grandville by the Belgian artist, Léon Becker. A fine copy, still preserved in its original decorated publisher's boards. Very rare. OCLC lists Newberry, Princeton, British Library, BN and Royal Library in the Hague.



9. ROBERT RIDGWAY

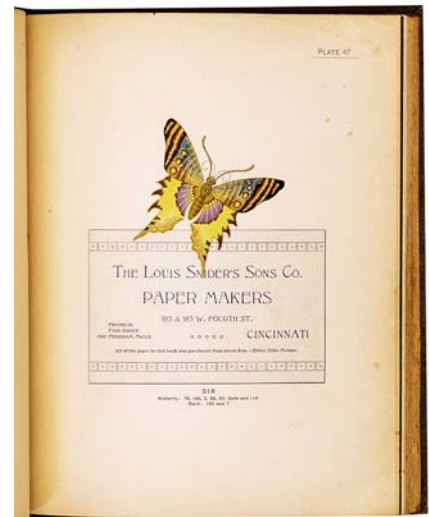
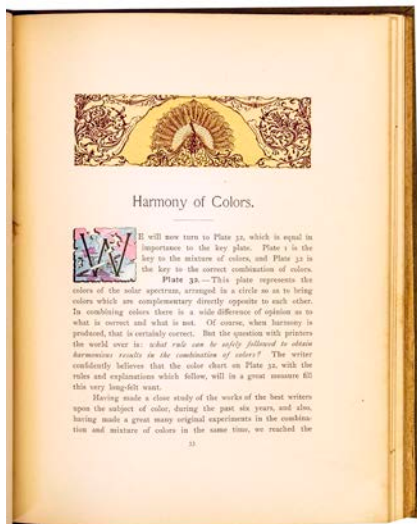
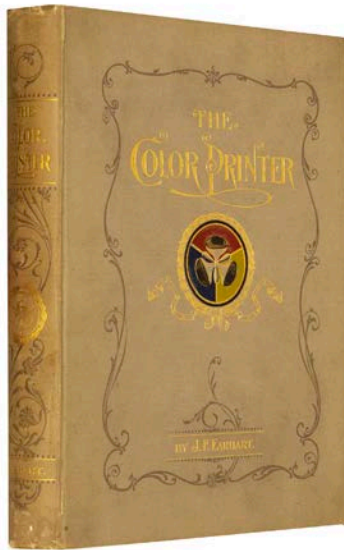
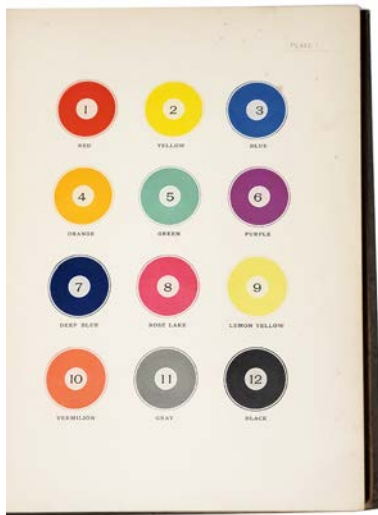
A Nomenclature of Colors for Naturalists, and Compendium of Useful Knowledge for Ornithologists

129, [1] pp. illustrated with 17 plates, 10 of which are hand-coloured. 8vo., bound in publisher's green cloth. Boston: Little, Brown, and Company, 1886. (#143787)

\$4750.00

A fine copy of Ridgway's extremely scarce first book on colour. Ridgway was the first full-time curator of birds at the United States National Museum where he developed

his system, which was one of the first and most important colour systems for bird identification. He later expanded it in his classic *Color Standards and Nomenclature*. Both books are rare, but the early version is extremely so. His works have endured, and everyone from stamp collectors to naturalists to chemists refers to 'Ridgway colors' to identify specific shades. A clipped inscription from Ridgway to Dr. Coues, presumably the ornithologist Elliott Coues, is affixed to the first blank.



10. JOHN EARHART

The Color Printer. A Treatise on the Use of Colors in Typographic Printing

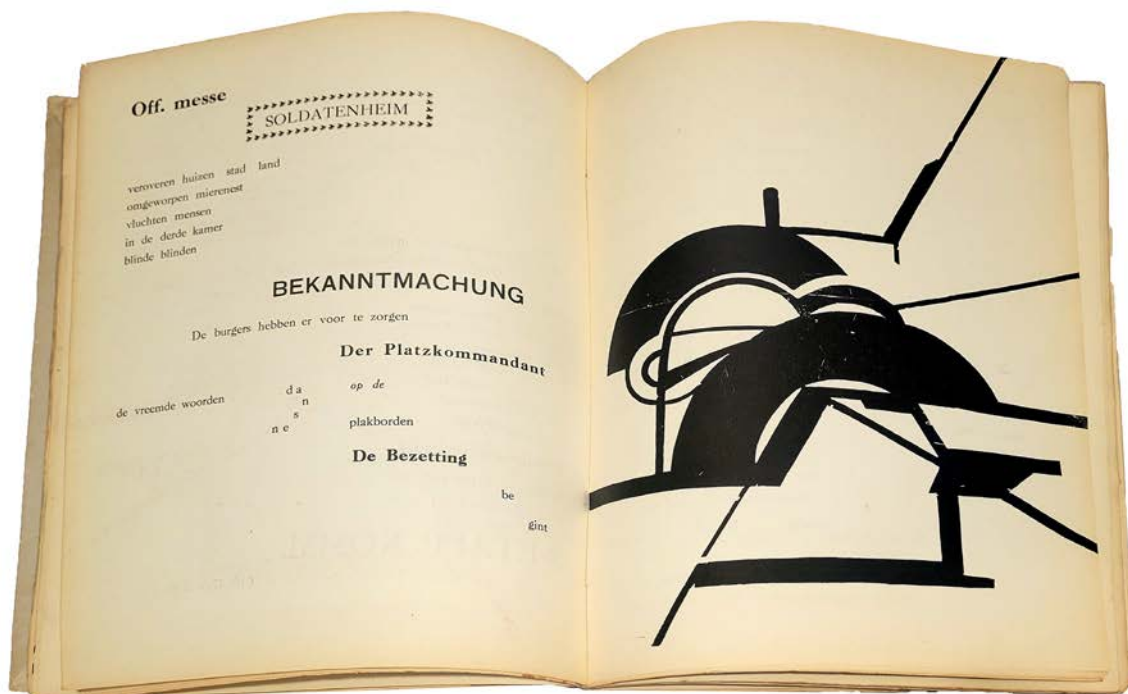
137, [1] pp., illustrated with a photographic frontispiece portrait of the author and 90 plates. 4to, 270 x 205 mm., bound in green publisher's cloth stamped in gold and colour, with emblem of three ink balls on front cover and spine, marbled edges. Cincinnati: Earhart and Richardson, 1892. (#169128)

\$2850.00

First and only edition. A famous example of American colour graphics, "justly famous for its beauty and utility...

[with] marvelous plates often hinting of Art Nouveau. Earhart offered demonstrations of color mixing, color harmonies, and color printing in its various phases and recorded the actual proportions of inks used. Vignettes, letters, designs, and a whole variety of plates are rendered in most of the common color processes, and some of them are embossed." The book itself is not that rare, but copies in fine condition, such as this one, are rare.

Birren Collection 213.



II. OSCAR JESPERS

Bezette Stad

By Paul van Ostayen. [152] pp., illustrated with woodcuts by Oscar Jaspers. 4to, 285 x 220 mm., bound in original illustrated wrappers, in a new cloth box. Antwerp: Uitgave van het Sienjaal, 1921. (#169131)

\$7,500.00

Belgian avant-garde bookmaking at its best. The innovative use of typography, combined with dramatic woodcuts, make this one of the more "forward-looking" books produced in the twenties.

Oscar Jaspers (1887-1970), Belgian sculptor in the Con-

structivist and Expressionist movements, was part of a group of artists and writers in Antwerp who gathered around the poet Paul van Ostayen, a Belgian dandy whose poetry and writings were greatly influenced by the Expressionist and Dadaist schools.

Some minor wear to the wrappers, overall in unusually fine condition. One of 500 copies on Registre paper, of a total edition of 540. This copy is unsigned and unnumbered.

Johnson, *Artists' Books in the Modern Era 1870-2000*, No. 35. Andel 128. *Fundacion Juan March, The Avant-Garde Applied 1890-1950*, No. L70.



12. KURT SCHWITTERS Die Scheuche Maerchen

[12] pp. illustrated throughout with typographic flourishes. Oblong 8vo, 200 x 245 mm. bound in publishers printed wrappers, preserved in a new cloth folding box. Hannover: Apossverlag, 1925. (#171831)

\$8500.00

A better than usual copy of this legendary Dada collaboration between Kurt Schwitters and Theo van Doesburg, which created a unique work, combining the philosophies

of the Dada and De Stijl movements. The two produced a children's book in which they replaced illustration by a creative use of typography. What the children made of it is anyone's guess. It's rarity suggests that they might have thrown them away. A stunning and fragile work, with a small marginal repair to the first leaf repaired, and a little staining on the front cover, but still a fine copy.

Andel, *Avant Garde Page Design* 159. Fundacion Juan March, *The Avant-Garde Applied 1890-1950* No. L64.



13. YEFIM KHIGER

Azbouka v kartinkakh. [Alphabet in pictures]

[12] pp. including covers. 280 x 220 mm., publisher's color lithographed wrappers, in a new cloth folding box. Moscow/Leningrad: Raduga, 1925. (#171697)

\$7500.00

A beautiful alphabet created by the Russian Jewish artist Yefim Khiger in which he manages to combine his Jewish heritage with an avant-garde sensibility. Inscribed from the artist to the Soviet avant-garde architect Yacov Ruban-tchik written in purple pencil and dated August 8, 1925. Extremely rare and not listed in OCLC.



14. FORTUNATO DEPERO Depero Futurista

118 ff., printed on various paper stocks, of which some are coloured; most versos blank. Illustrated with 28 halftone plates in text, 2 in colour. Line-block illustrations and typographic designs throughout, many printed in red and black. Oblong 4to, 245 x 322 mm., bound in flexible blue boards, printed in black and white, secured with massive metal bolts, as issued. Preserved in a black cloth box. Milano/ New York/ Paris/ Berlin: Edizione Italiana Dinamo Azari, 1927. (#172001)

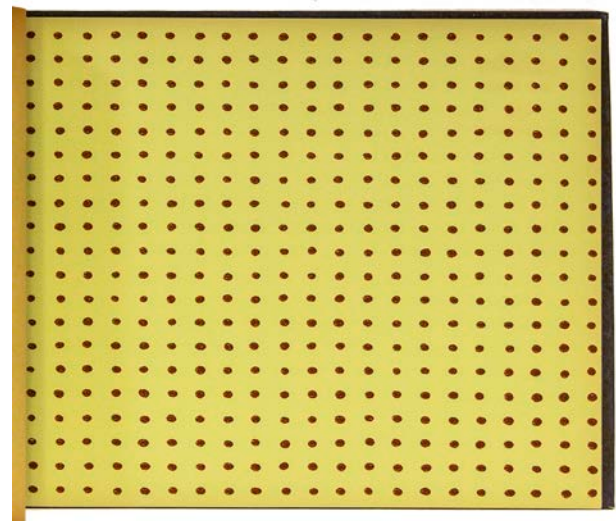
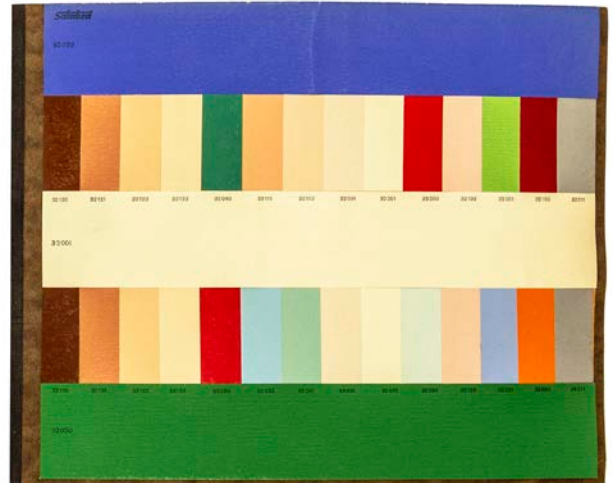
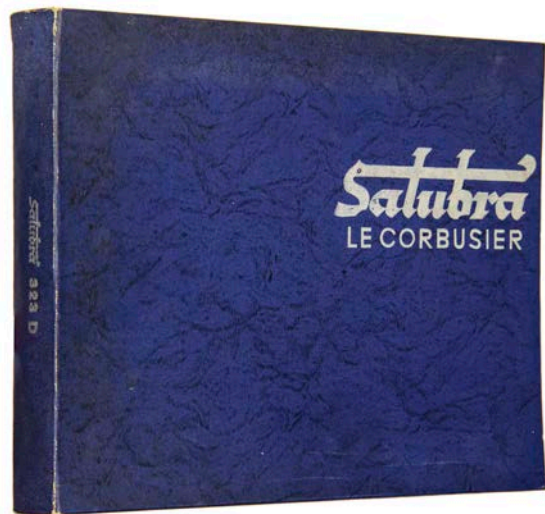
\$38,500.00

Depero's famous "Futurist bolted book," from his own design, is an anthology of his theatrical and commercial designs from 1913 to 1927, long regarded as one of the

avant-garde masterpieces in the history of the book-object, and likely the inspiration for Duchamp's *Boite en valise*.

"[This] book is Mechanical, bolted like a motor, Dangerous, can constitute a projectile weapon. Unclassifiable, cannot fit into a library with the other volumes. And therefore it is in its exterior form Original, Invasive, and Assaulting, like Depero and his art" (preface). Stated limitation of 1000 numbered copies (never completed). Discreet ownership stamp on front free endpaper, and faint trace of ownership stamp on title-page. Head of spine a little bumped, overall, a fine copy.

Jentsch, *The Artist and the Book in Twentieth Century Italy* No. 177. See: Del Junco, *Futurist Depero*, 2014.



15. LE CORBUSIER Salubra, Colour Keyboards

Loose introductory text leaf in English, 62 single-page monochrome wallpaper samples, and 12 pages of “Clavier de Couleurs”, each with 28 colour samples, and 2 cardboard screens in the pocket. Oblong folio, 285 x 220 mm., bound in original publisher’s boards, in a new cloth folding box. [Basel]: Salubra, [1931]. (#171203)

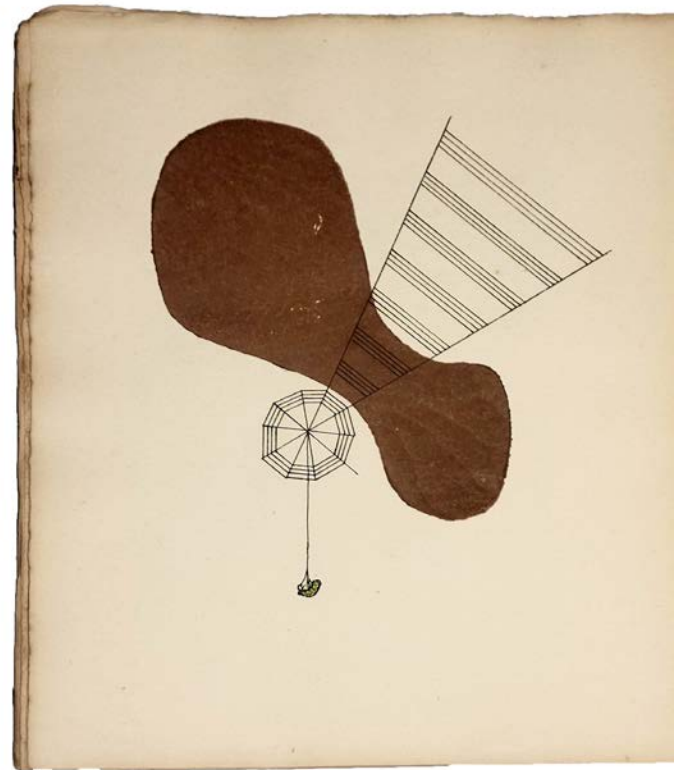
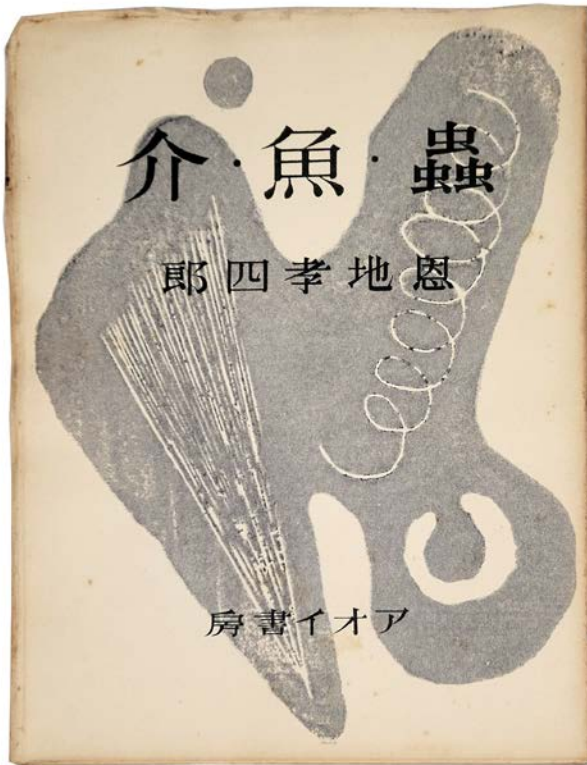
\$22,500.00

Incredibly rare first edition of Le Corbusier’s legendary *Farbenklaviatur*. Le Corbusier first sketched the premises of a logically structured system for color design in the magazine *l’Esprit nouveau* in 1921. In 1931 he published the first of the two collections of colours which he designed for the Salubra wallpaper company. In his own words, “These Keyboards of Colour aim at stimulating personal selection, by placing the task of choosing on a

sound systematic basis. They offer a method of approach which is accurate and effective, one which makes it possible to plan, in the modern home, colour harmonies which are definitely architectural and yet suited to the natural taste and needs of the individual.”

In this first collection, he organized the tones on 12 sample cards in such a manner that one could use a slider to isolate or combine different sets of three to five colours. Each of these cards contained a different chromatic atmosphere, intended to produce a particular spatial effect. Thus, Le Corbusier not only created a useful tool but also a kind of testament to the purist theory of colour.

First three wallpaper samples with some minor chipping, but otherwise a remarkably well-preserved copy of what was a working tool, of which almost no copies have survived.



16. KOSHIRO ONCHI

Chu, Gyo, Kai [Insects, Fish, Shells]

14 ff. illustrated with 10 prints done with a mix of techniques including pochoir and woodcut. 4to, 265 x 210 mm., bound in publisher's illustrated wrappers. Tokyo: Aoi Shobo, Showa 18 [1943]. (#169968)

\$7500.00

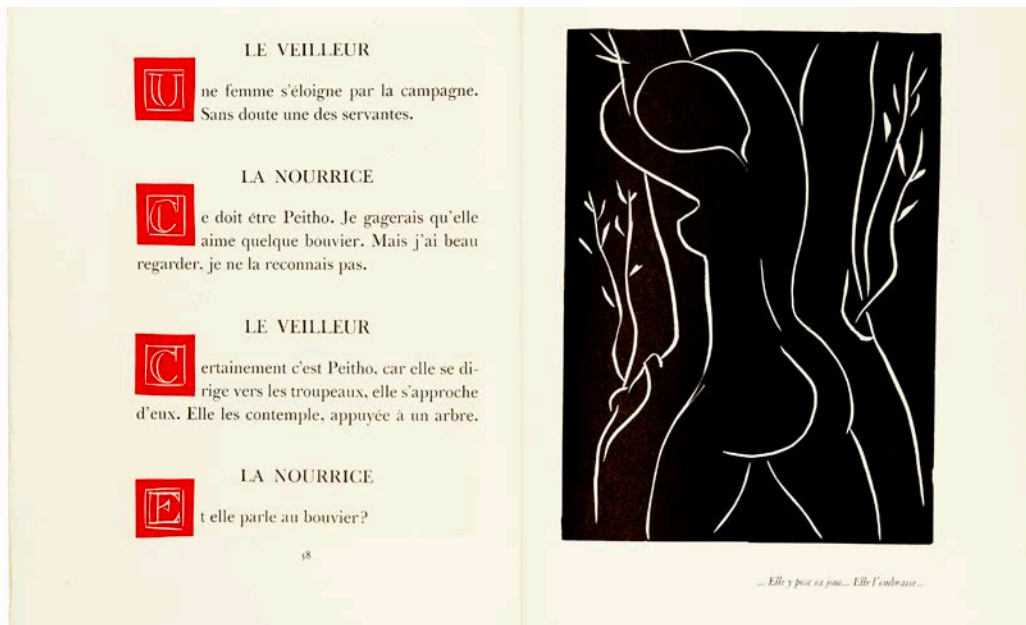
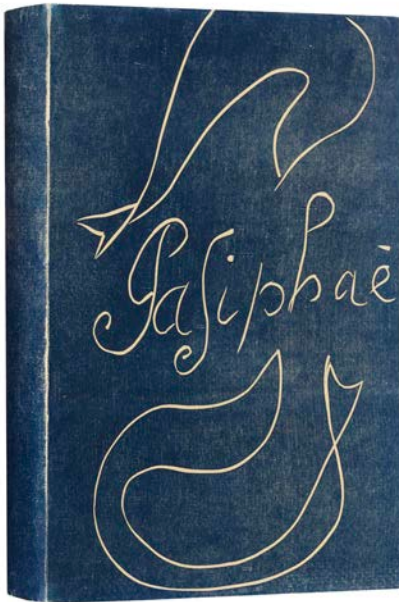
Onchi was an extremely prolific and gifted artist whose work with books merits him a place among the twentieth centuries most important book artists. In *Chu, Gyo, Kai* "he not only wrote the experimental verses, but embarked on new departures in printing techniques, combining

with the colour woodblock mechanically produced half-tone and line block." (Hillier)

A fine copy of this rare, important and desirable book.

No 158 of 200 copies. OCLC lists only the Art Institute of Chicago worldwide

Hillier, Jack: *The Art of the Japanese Illustrated Book* (London, 1987), p. 1019f



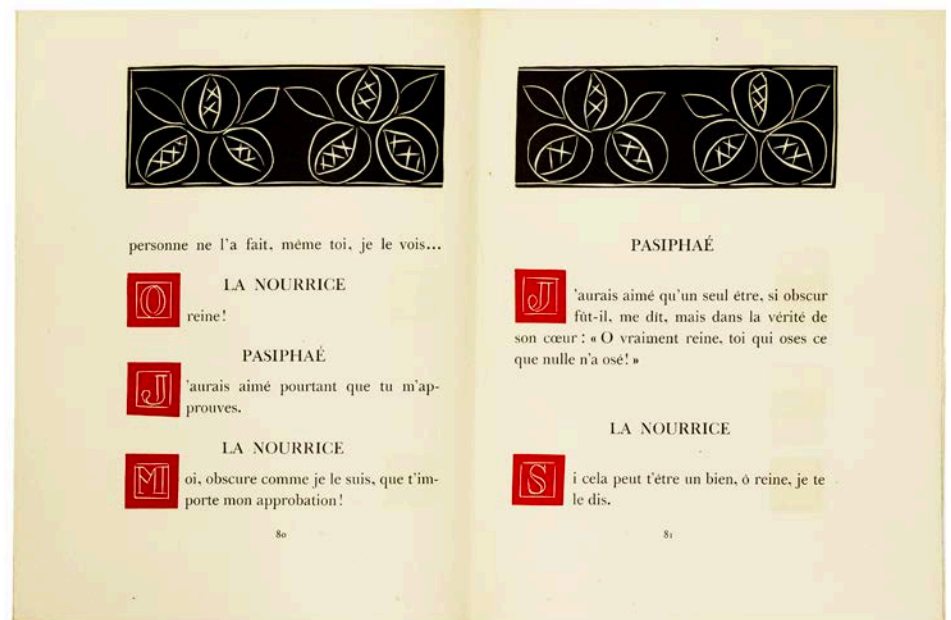
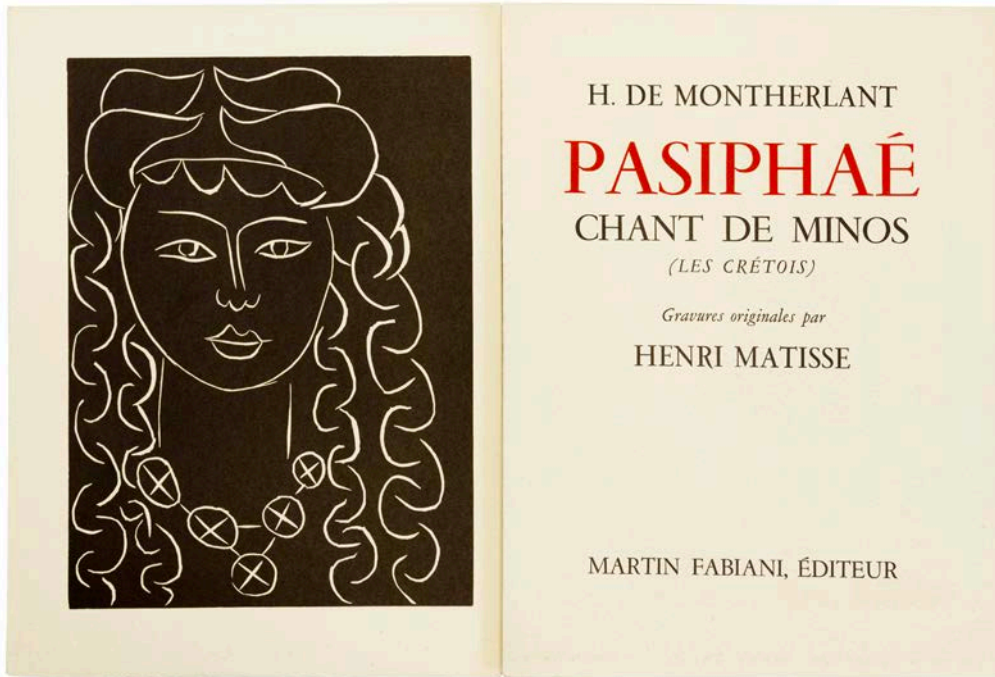
17. HENRI MATISSE

Pasiphaé, Chant de Minos

Text by Henri de Montherlant. 121, [1], [6] pp., with 147 linoleum engravings by Matisse, including 50 printed in black (of which 18 are full-page), 84 initial letters and repeated head-pieces printed in red, with front and back covers printed in blue and white. Folio, 330 x 250 mm., loose as issued in the original wrappers and linen slipcase. Paris: Martin Fabiani, 1944. (#171750)

\$45,000.00

One of 200 copies on velin d'Arches filigrané paper, from a total edition of 250. Signed by Matisse on the justification page. Matisse's *Pasiphaé* is a thrilling work. All of the original linoleum plates were destroyed after the printing of this edition. As with almost all his books, Matisse was responsible for the brilliant design, which combined black, white and red colours to create one of the most appealing artist books of the twentieth century.

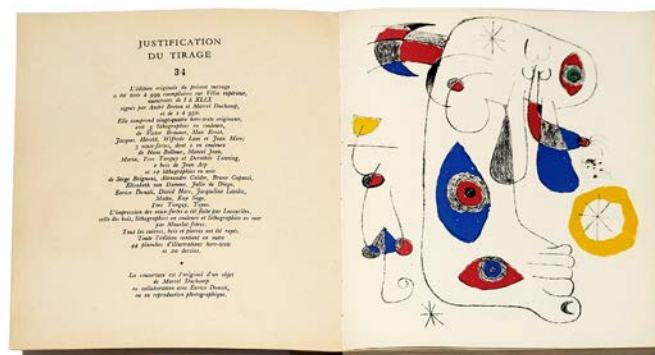


“A contemporary retelling of the story of Pasiphaë and the Minoan bull was the impetus for one of Matisse’s most intensive printmaking experiences. Working with linoleum, a fairly easy material to use, Matisse cut many blocks of each image to achieve the perfect flow of line and relationship of forms. Intent on matching the spirit and ambiance of the classic tale, Matisse took as his model ancient Greek blackground vase painting” (Castleman). A superior copy, suffering only from some scattered light offsetting. The

chemise and slipcase has the slightest wear but is completely sound.

PROVENANCE: A private American collector.

Claude Duthuit, *Henri Matisse, Catalogue raisonné des ouvrages illustrés* No.10. *The Artist and the Book* 198. *From Manet to Hockney* 112. *Rauch* 169. *A Century of Artists Books* 113. Johnson, *Artists' Books in the Modern Era 1870-2000* No. 102. Bidwell, *Graphic Passion*, No. 21.



18. MARCEL DUCHAMP Le Surréalisme en 1947

142 pp., including 139 illustrated pages, with 44 plates. 4to, 240 x 205 mm., a copy of the catalogue bound in publisher's wrappers with a photographic reproduction of the chemise design, enclosed in the publisher's pink paper covered chemise mounted with the female foam rubber breast created by Duchamp in collaboration with Enrico Donati, further enclosed in publisher's cardboard chemise and slipcase, designed by Marcel Duchamp, chemise with the title stamped in gold on a cloth spine and photographic boards in black and grey, slipcase also illustrated in black reproducing a *papier peigné* inked with "Pierre à Feu" characters randomly arranged by hand on fresh ink in the workshops of the publisher Aimé Maeght. In a new cloth folding box. Paris: Maeght, 1947. (#169707)

\$100,000.00

A very special copy of this celebrated Surrealist object found here in unusually fine unrestored condition, with

an unrecorded additional chemise and decorated slipcase. The 1947 Surrealist exhibition organized by Breton and Duchamp celebrated the return of the exiles after the war. The catalogue was housed in the celebrated box containing Duchamp's foam rubber mounted breast, and contains 24 original *hors texte* prints: 5 colour lithographs (Bauer, Ernst, Hérold, Lam, Miró), 4 etchings (Jean, Maria, Tanguy, Tanning), 1 colour etching (Bellmer), 2 wood engravings (Arp) and 12 lithographs (Brignoni, Calder, Capacci, Damme, Diego, Donati, Hare, Lamba, Matta, Sage, Tanguy, Toyen).

This copy is an exceptional survival almost never found in such superb condition. The foam rubber used for the construction of the breast was delicate and perishable; consequently, of those few that have survived, most are now in an unappealing, deteriorated state, and a large majority of the copies that appear on the market today have



the replacement chemise and slipcasses made by Maeght in 1989.

This copy differs in several significant ways from the more common version of the deluxe edition. Firstly, it possesses a cardboard slipcase wrapped in paper decorated with haphazardly placed letters that spell “Pierre à feu,” the publishing division of the Galerie Maeght. Secondly, it includes a supplementary stand-alone cardboard chemise intended to encase and protect the pink cardboard covers on which Duchamp had collaged the foam-rubber breast and paper label. The exterior recto and verso of the stand-alone chemise is wrapped in the same randomly lettered paper as the slipcase. Along its spine, the title *LE SURREALISME EN 1947* is embossed in gold ink on a black ground. A second paper label, also reading *PRIÈRE DE TOUCHER*, is glued to the inside front cover of this chemise. Due to the handmade nature of paper covering the slipcase and chemise, each one is unique. Thirdly, the spine of the pink stand-alone covers is blank, thus avoiding any visual interference between *Prière de toucher* and Duchamp’s paper label. Finally, the pink paper employed to wrap the stand-alone covers is subtly mottled in imitation of the blemishes and irregularities visible on the skin

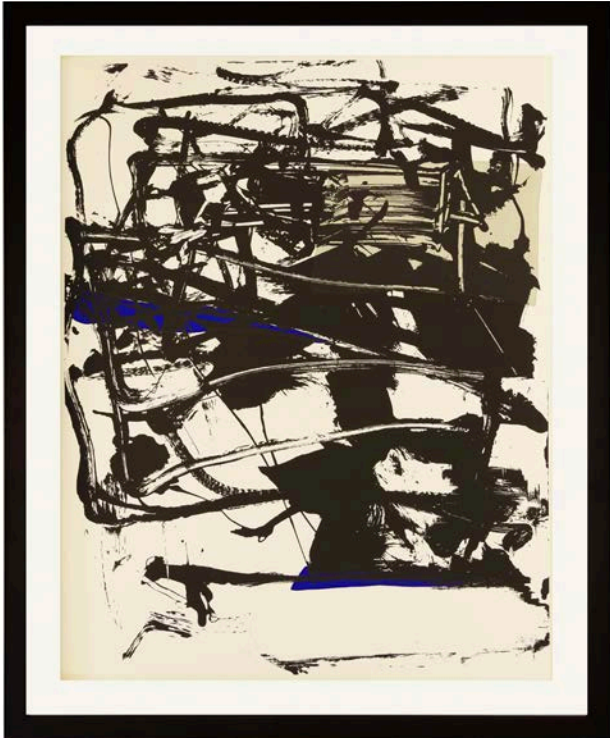
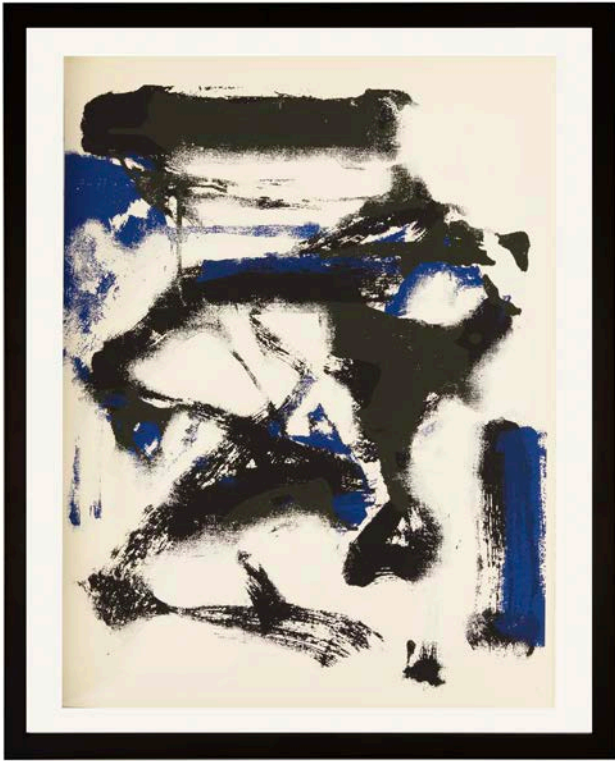


of a white person. The paper selected for the stand-alone covers of the more common variant of the deluxe edition described above is uniformly pink.

This version was made for a planned *grand-deluxe édition de tête*, the copies of which were to be numbered I-XLIX and signed by Breton and Duchamp, as indicated in the catalogue. After the production of this edition was abandoned, surviving copies of the slipcase and matching chemise were used to house some of the copies of the deluxe edition, but copies are virtually unknown **and it is not mentioned in Schwarz**.

This copy is number 34 of 999 copies. It is accompanied by a satirical rebuff of the exhibition by Noël Arnaud and Christian Dotremont entitled *Le Surréalisme en 1947*. Branded a ‘patalogue’, a reference to the work of Alfred Jarry, it sets the fictionalized exhibition in the dark ages, a pointed critique of Andre Breton’s project.

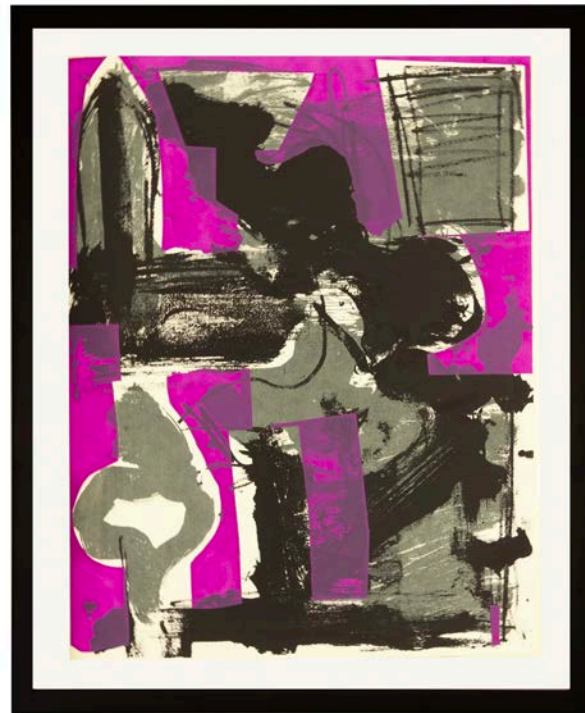
Schwarz, *The Complete Works of Marcel Duchamp*, 523, for the regular issue. *From Manet to Hockney* 115. Castleman, *A Century of Artist’s Books* 232.



19. JOAN MITCHELL
[Three Screenprints]

Three screenprints, 445 x 357 mm., framed. New York:
Tiber Press, 1960. (#172235)

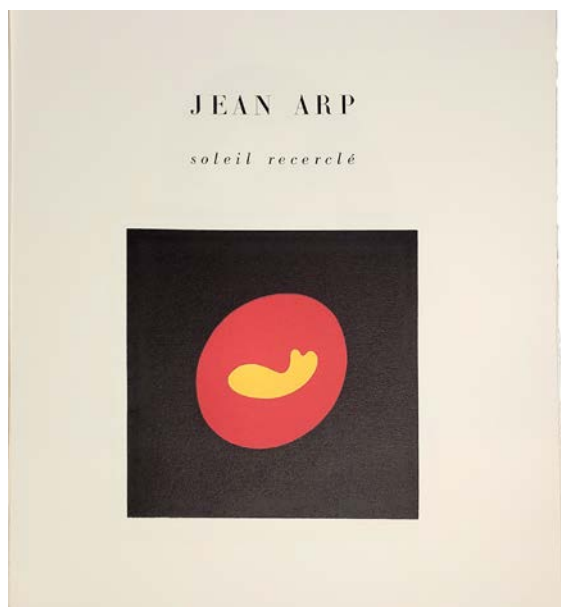
\$5,000.00



20. GRACE HARTIGAN
[Three Screenprints]

Three screenprints, 445 x 357 mm., framed. New York:
Tiber Press, 1960. (#172236)

\$5,000.00



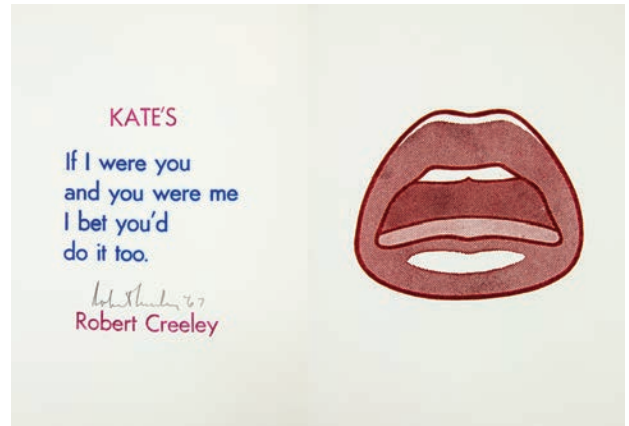
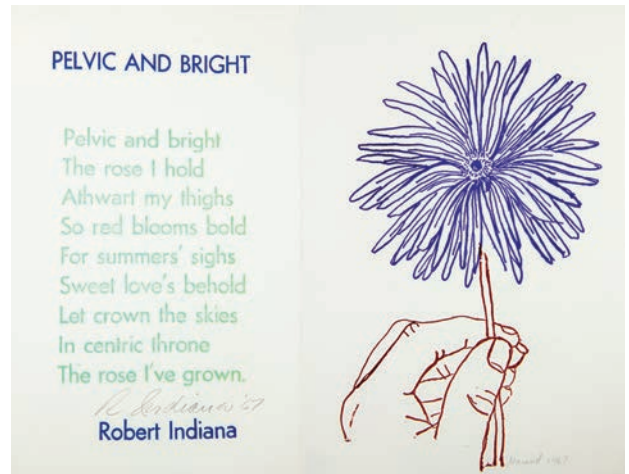
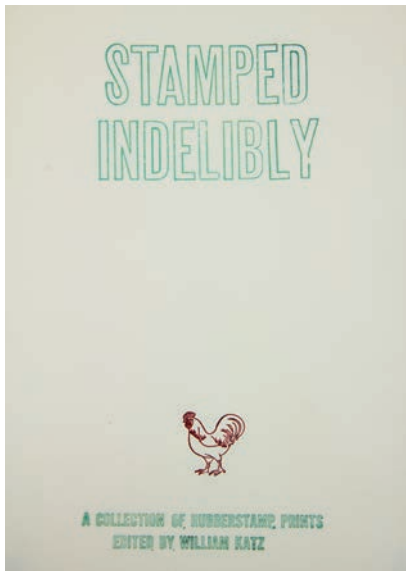
21. JEAN ARP
Soleil Recerclé

61 pp. illustrated with 18 woodcuts by plus a signed colour woodcut frontispiece on Rives. Large folio, 475 x 380 mm., loose as issued in publisher's wrappers with colour woodcut illustration in the publisher's grey slipcase (with one of the 18 woodcuts) and vellum backed chemise. Paris: Louis Broder, 1966. (#169143)

\$17,500.00

First edition, one of the 150 printed on *vélin de Rives*, signed by Arp. Jean Arp created a series of paper collages to illustrate his poetry and then created woodcuts of the collages to illustrate the present edition. The woodblocks would later be painted by Arp and presented as sculptures. The colourful, large format of these woodcuts make this book susceptible to the print trade, thus complete copies are now rare. An immaculate copy.

Arntz *Hans Arp: das Graphische Werk*, pp. 250-264.



22. [POP ART]
Stamped Indelibly

Edited by William Katz. With fifteen rubber-stamp prints by various artists including Robert Creeley, Allen Ginsberg, Robert Indiana, Andy Warhol, and Tom Wesselmann among others. 4to, 280 x 214 mm., bound in original linen. New York: Indianakatz, 1967. (#160009)

\$12,500.00

William Katz wanted to create a book using as modest and simple a technique as possible. He asked his

Pop artist writer friends to design commercially made rubber stamps which he then hand printed to create this book. The book consists of a title-page and 15 rubber-stamped images printed in color and black-and-white. Each print is signed and dated by the artist except for the prints by Grooms, Koch, and Warhol which are signed in rubber stamps. One of 225 copies signed by William Katz on the colophon page. An immaculate copy of what is now a very scarce book.

Printed Art: A View of Two Decades 19. *Books as Art* 90. *The American Livre de Peintre* 51.

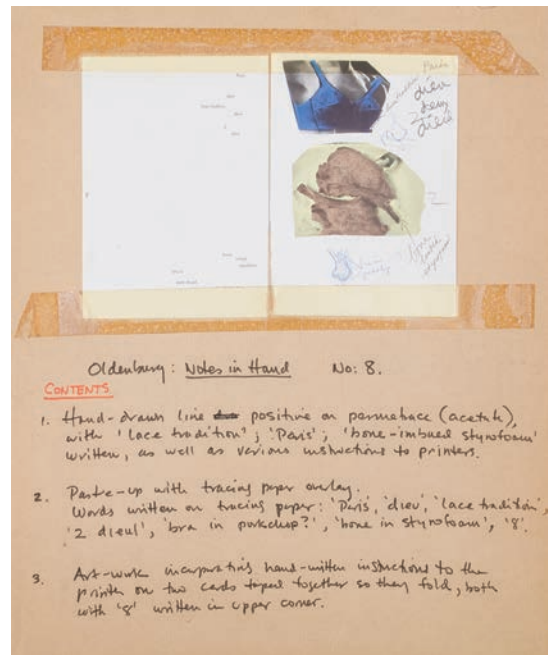


23. MARINO MARINI **Tout Pres de Marino**

Text by Egle Marini. Illustrated with 10 original etchings by Marini. Atlas folio, loose as issued in wrappers and cloth folding box. Paris: Soci t  Internationale d'Art XXe Siecle, [1971].(#163089)

\$10,000.00

A beautifully printed account of Marini's life and work accompanied by 10 splendid etchings. This is copy C of the 6 hors commerce copies on *Japon nac r * which were supposed to be accompanied by an extra suite of the etchings. However, this copy does not have a suite. From a total edition of 153. The colophon is signed by Marini. Presumably most copies have been broken up for the large and attractive prints.



24. CLAES OLDENBURG

Notes in Hand

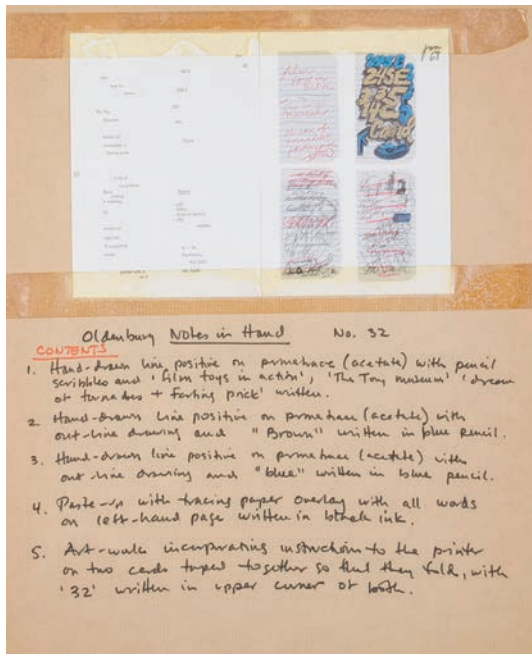
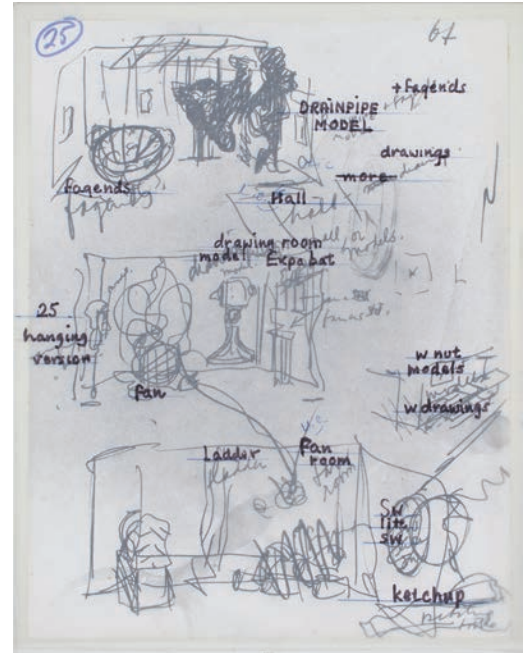
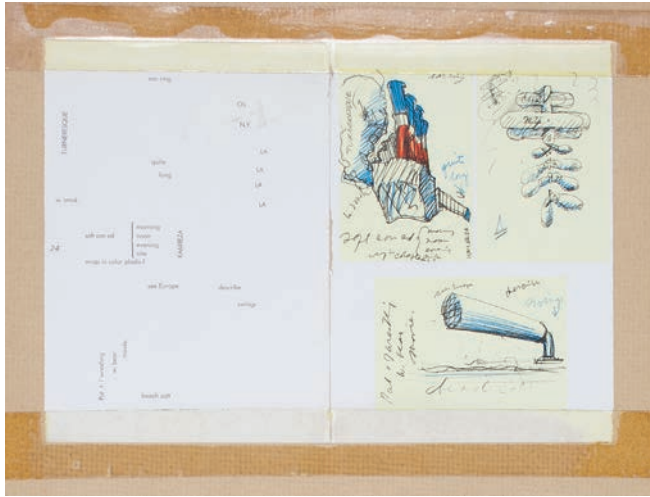
ORIGINAL PUBLISHER'S MAQUETTE

50 archival folders (numbered 1-50), one for each image in the published work (London: Petersburg Press, 1972), consisting of developmental collages, working drafts with annotations, paste-ups, corrections and some drawings in the hand of Claes Oldenburg, accompanied by related imagery and texts for covers, miscellaneous documents, working documents and drafts for two rejected images (nos. "45" and "48") which apparently remain unpublished. Sizes vary: folders measure 405 x 320 mm, and are

preserved in two black cloth protective boxes. N.p.: n.d., (1969-1970). (#145260)

\$85,000.00

Original maquette for *Notes in Hand*, Oldenburg's best-known book and one of the primary examples of Pop Art in book form. The present archive remains the ONLY record of the creation of the book itself. There are as many as ten proposed variations for each page in the published version, with numerous additions, changes and emendations, both in drawing and text, in Oldenburg's hand. This ensemble of proofs follows Oldenburg's thought process along the stages of production.



This archive was collected and preserved by the Petersburg Press, the publishers of *Notes in Hand*. The original drawings are in the collection of Claes Oldenburg and Coosje van Bruggen, with the exception of no. 12, which is in the collection of Joseph Kosuth and Cornelia Lauf, and no. 50, which is unlocated.

In the preface to *Notes in Hand*, Oldenburg describes how he created an entirely new work in the published volume, differing significantly from the drawings. Photostats were made from black and white prints of the original drawings, then the artist applied new colours, different from the originals. He identified the new colours by reference to a colour chart — this information was mailed to London to be translated and passed on to the printers in Stuttgart

by Hansjorg Mayer. "It pleased me to give instructions in numbers and words and have them come back as colours." The present archive must be seen to be fully appreciated. In fine condition. An exceptional primary document of the Pop Art movement.

PROVENANCE: Paul Cornwall-Jones, publisher of Petersburg Press.

Axson and Platzker, *Oldenburg: Printed Stuff*, pp. 168-196.



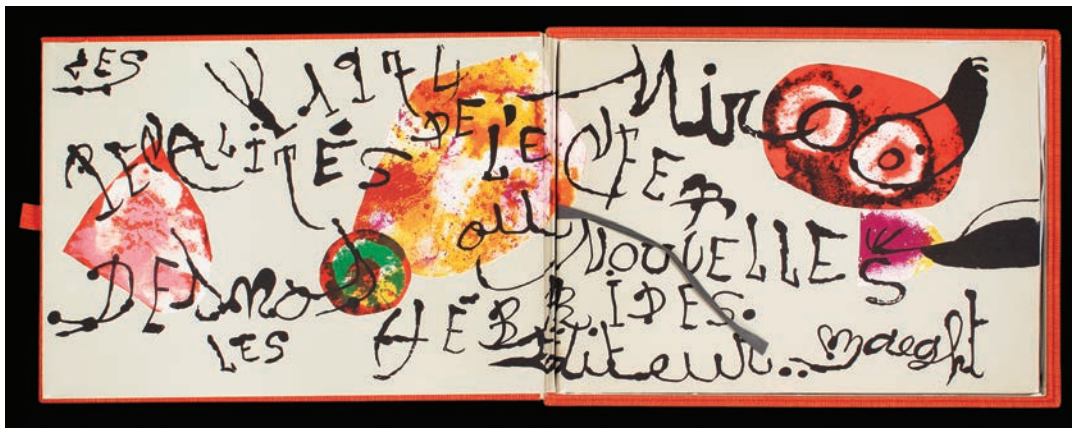
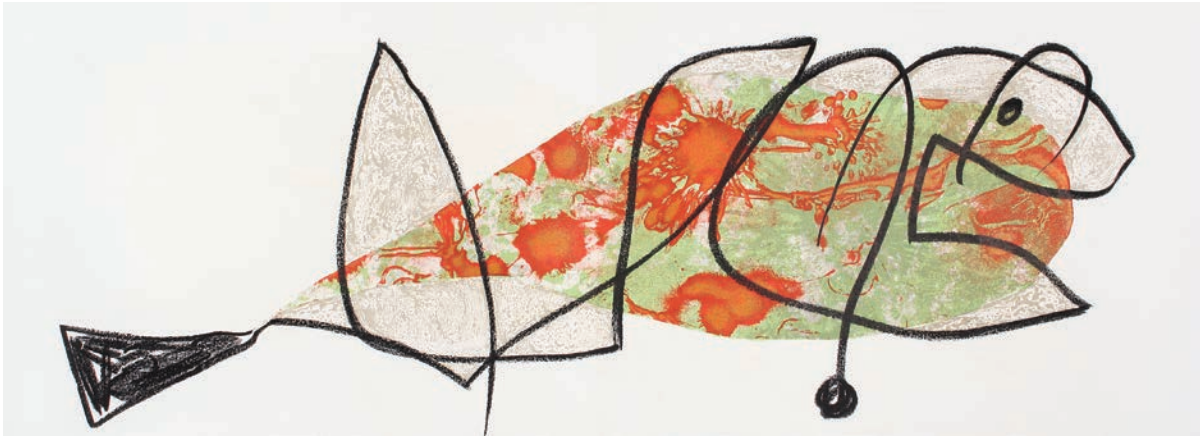
25. GORDON MATTA-CLARK

Walls Paper

Unpaginated booklet with reproductions of wall papers from a tenement under demolition. All pages are cut in half horizontally, some color. 2 pamphlets bound vertically in stapled folio, wrappers, in a new cloth slipcase. N.p.: Buffalo (sic) Press, 1973. (#10583)

\$5750.00

This artist's book reproduces a selection of printed paper strips created for an installation, Walls Paper, at 112 Greene Street in 1972. Walls Paper was only presented once during Matta-Clark's lifetime. It consisted of photographs taken of partially demolished tenements in the Bronx and the Lower East Side which were cropped and the color manipulated, then printed on long strips of newsprint and hung from floor to ceiling.



26. JOAN MIRÓ
**Les Penalites de l'Enfer
 ou les Nouvelles-Hebrides**

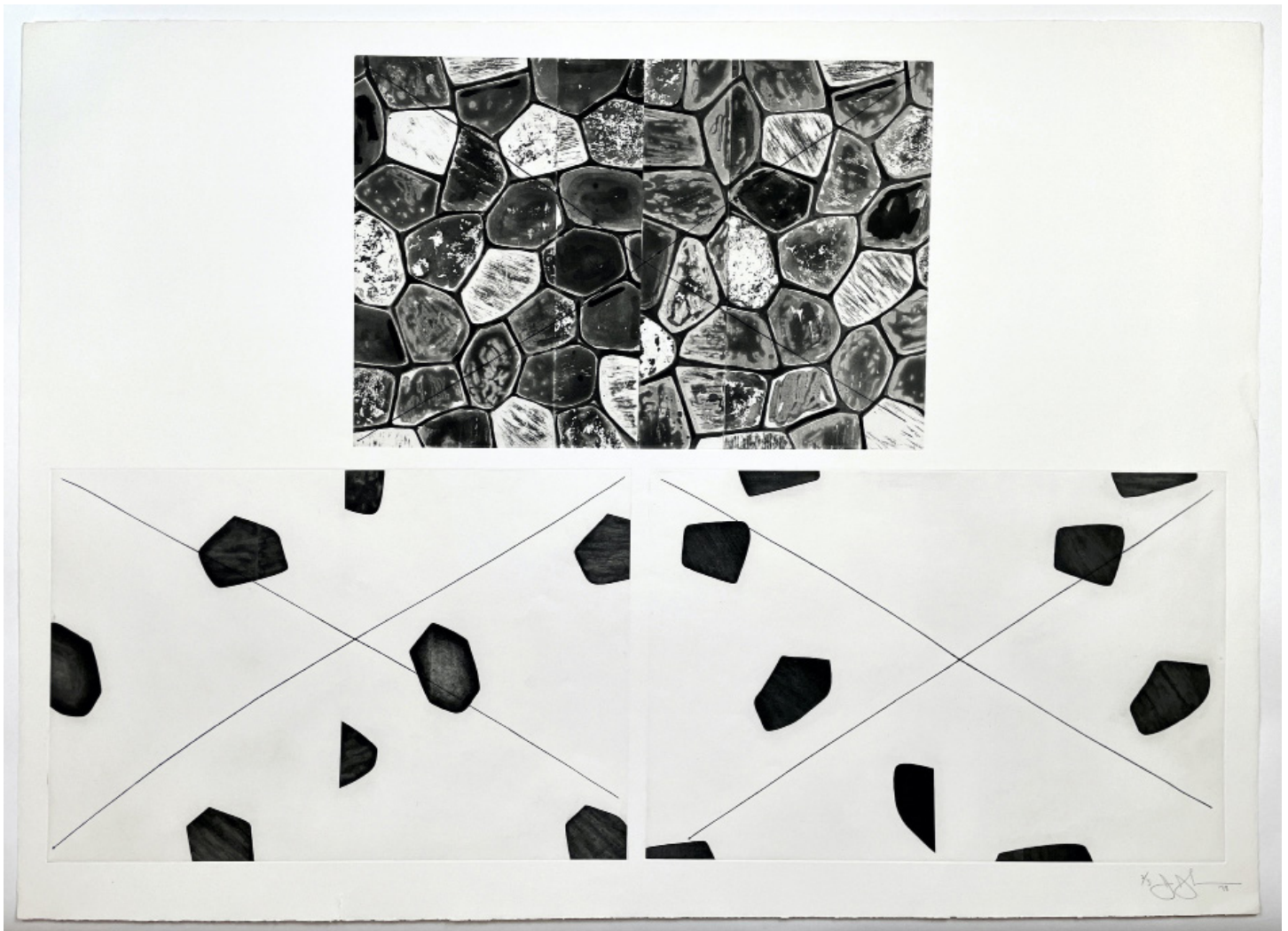
By Robert Desnos. Illustrated with an additional 25 lithographs by Miro. Loose as issued in the original lithographically illustrated wrappers and cloth folding box. A copy of the original lithograph used for the wrappers was also affixed to the inside of the box. Paris: Maeght, 1974. (#156446)

\$17,500.00

An immaculate copy of one of the classic examples of the magnificent books Miró produced in the last twenty years

of his life. The twenty-five lithographs which Miró created for this work form a dazzling kaleidoscope of colours, and it is accompanied by a playful use of typography. Miró chose as the text the poem by the celebrated French surrealist poet Robert Desnos, and the imagery in the book harks back to the work of his own surrealist period. One of an edition of 220 on Arches paper, with the colophon signed by Miró.

Cramer, *Joan Miró: The Illustrated Books* No. 188.



27. JASPER JOHNS

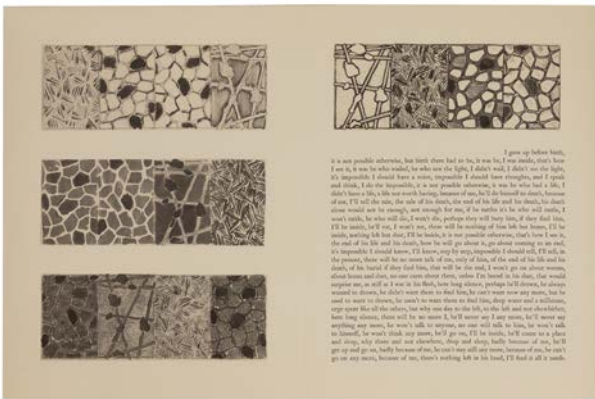
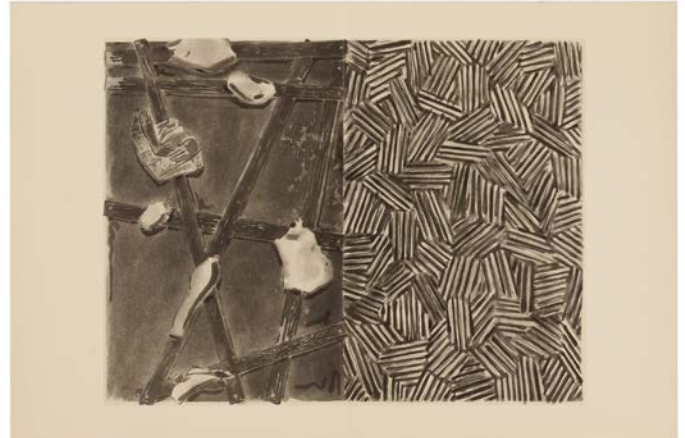
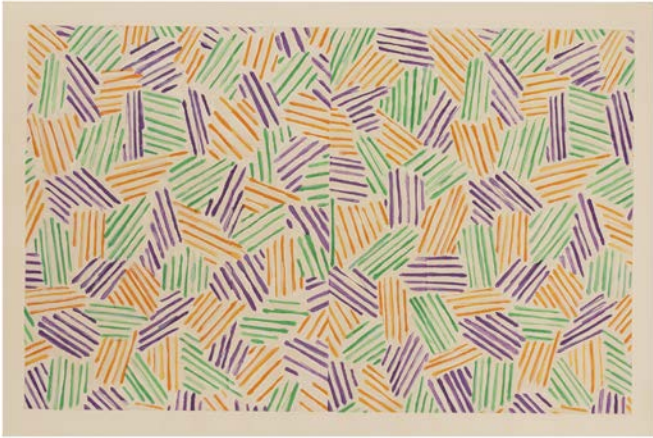
Untitled 11

Aquatint from three plates, each 330.2 x 492.76 mm. on Auvergne paper 520.7 x 660.4 mm., 1976.

\$45,000.00

A cancellation print, numbered 2/3, with 1/3 belonging to Johns and 3/3 having gone to Aldo Crommelynck, and is now in the Bibliotheque Nationale. (#172206)

Field No. 172.



28. JASPER JOHNS

Fizzles

By Samuel Beckett. 30 loose, lightly-folded sheets illustrated with a total of 34 original illustrations, including lift-ground aquatints, dry-point etchings, and soft-ground etchings by Johns, printed by Crommelynck in Paris housed in a vellum box. London: Petersburg Press, 2017 [originally published in 1976]. (#172122)

\$150,000.00

This is the Portfolio edition of what is probably the most talked-about illustrated artist's book of the past 50 years it is the only book to have a major traveling retrospective devoted solely to it: *Foirades/Fizzles, Echo and Allusion in the Art of Jasper Johns*, organized by the Wight Art Gallery of UCLA.

Jasper Johns' place as an American painter and printmaker of the first rank is firmly established. "No other artist has so deeply penetrated the languages and processes of printmaking... and more than any other single work, *Fizzles* represents Johns' command of complex print techniques and his ability to exploit their many subtle effects" (Preface to *Foirades/Fizzles*, p. 10).

The genesis of the portfolio is as follows. When the publisher first showed the book in 1976 at the Basel art fair it was the talk of the fair and received a glowing review in the *Frankfurter Allgemeine Zeitung*. Eddy de Wilde, then Director of the Stedelijk Museum, wrote to Jasper congratulating him on the book but asking how he was

Ce portfolio comprend trente feuilles: cinq textes en français et anglais de Samuel Beckett et trente-trois gravures de Jasper Johns. Publié en volume relié dans un tirage de trois cent en 1976, quinze séries de feuilles non reliées, 33 x 49,5 centimètres chacune, furent imprimées la même année pour permettre l'exposition de l'œuvre. L'édition originale du texte français date de 1971. La version anglaise a été écrite par Samuel Beckett en 1974 pour la présente édition. Les cuivres ont été gravés par Jasper Johns et tirés sur les presses à bras de l'Atelier Crommelynck à Paris en 1975 et 1976. Vera Lindsay a conseillé cette publication. Le papier à la main du Moulin Richard de Bas, en Auvergne, est filigrané aux initiales de Samuel Beckett et à la signature de Jasper Johns. Composé en Elzevir Caslon, corps 16, le texte a été imprimé manuellement par Fiquet et Baudier, typographes à Paris. La boîte, lit au vitail de William Cowley en Angleterre, a été conçue par Radolf Raiser en France et réalisée par Baker Bookery en Alabama. Suivant le décès de l'auteur à Paris en 1989, chaque portfolio a été signé par l'artiste.

This portfolio contains thirty sheets: five texts in French and English by Samuel Beckett and thirty-three etchings by Jasper Johns. Published as a bound volume in an edition of 300 in 1976, fifteen sets of unbound sheets, each 13 x 19 1/2 inches, were printed at that date to enable exhibition of the work. The French texts first appeared in 1971; the English texts were written by Samuel Beckett in 1974 for this collaboration. The plates were drawn by Jasper Johns and proofed and printed by hand at the Atelier Crommelynck in Paris in 1975 and 1976. Vera Lindsay consulted on this publication. The paper, watermarked with the initials of Samuel Beckett and the signature of Jasper Johns, was handmade by Richard de Bas in the Auvergne. The type was set in Caslon Old Face type, and hand printed by Fiquet and Baudier in Paris. The box, bound in vellum from William Cowley in England, was conceived by Radolf Raiser in France and executed by the Baker Bookery in Alabama. Following the author's death in Paris in 1989, the artist signed each portfolio.

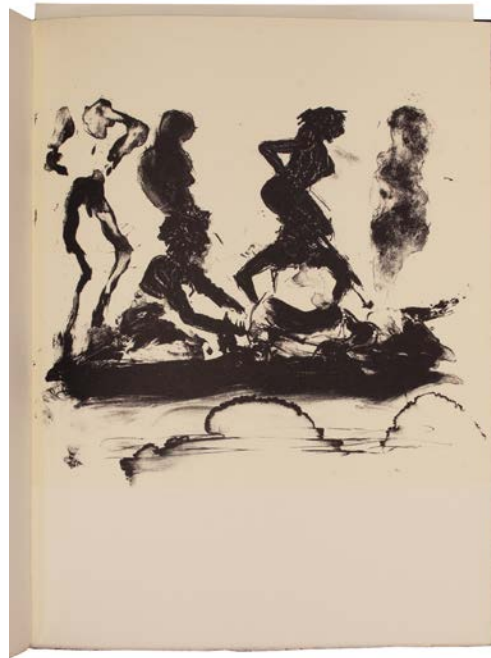
French Text a Editions de Minuit 1976. English Text a Samuel Beckett 1976
 Published by Pittsburgh Press S.A. 1976
 Published by Pittsburgh Press S.A. 1977



supposed to exhibit it as he could display only one page. When discussing the book with the publisher Johns had been adamant that he was making a book and wanted it offered only as a bound volume. Recognising that this was indeed problematic he asked the publisher if further copies of the double page spreads could be printed for exhibition purposes. This was done and they were folded as for the book but unbound and were widely exhibited in museums and galleries, but never offered for sale until now. To underline its importance, at the request of Johns the portfolio was included in the “Jasper Johns: Something Resembling Truth” exhibition at the Royal Academy, London in 2017 and The Broad, Los Angeles in 2018.

One of an edition of 15 copies, accompanied by a documentation sheet signed by Johns.

Field, *The Prints of Jasper Johns 1960-1993, A Catalogue Raisonné*, No. 173. *Foirades/Fizzles* 10. *From Manet to Hockney* 156. *Century of Artists' Books* 215. *Artist Books in the Modern Era 1870-2000*, No. 162. *American Livre de Peintre* 23.



29. ERIC FISCHL

Annie, Gwen, Lilly, Pam and Tulip

By Jamaica Kincaid. 14 pp., illustrated with 9 original lithographs by Fischl. Folio, 510 x 375 mm., bound in publisher's black cloth with embossed Fischl vignette on cover, in new cloth slipcase. New York: Whitney Museum of Art, 1986 . (#164933)

\$3500.00

One of 145 copies signed by both the author and the artist. A perfect copy of the most sought-after of the Whitney publications. Fischl's striking images and vibrant colours certainly do ample justice to Kincaid's story.

The American Livre de Peintre 16.



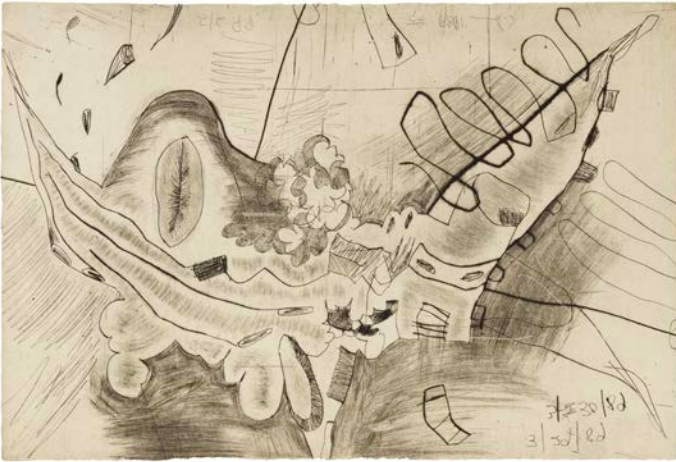
30. JOAN MITCHELL

Smoke

Poems by Charles Hine. Illustrated with 16 sugarlift and spitbite aquatints by Joan Mitchell. Folio, 351 x 230 mm., loose, as issued, laid-in to a cloth folding box. San Francisco: Limestone Press, 1988. (#165359)

\$12,000.00

Comprised of 16 diptych etchings by Mitchell and accompanied by poems of Charles Hine, this book is the result of a wonderful collaboration between the artist, poet and publisher. Mitchell, a celebrated American Abstract Expressionist, created the etchings using sugarlift and spitbite aquatint technique. Signed on the colophon by Mitchell and Hine. One of 80 copies.



31. CARROLL DUNHAM

Shadows

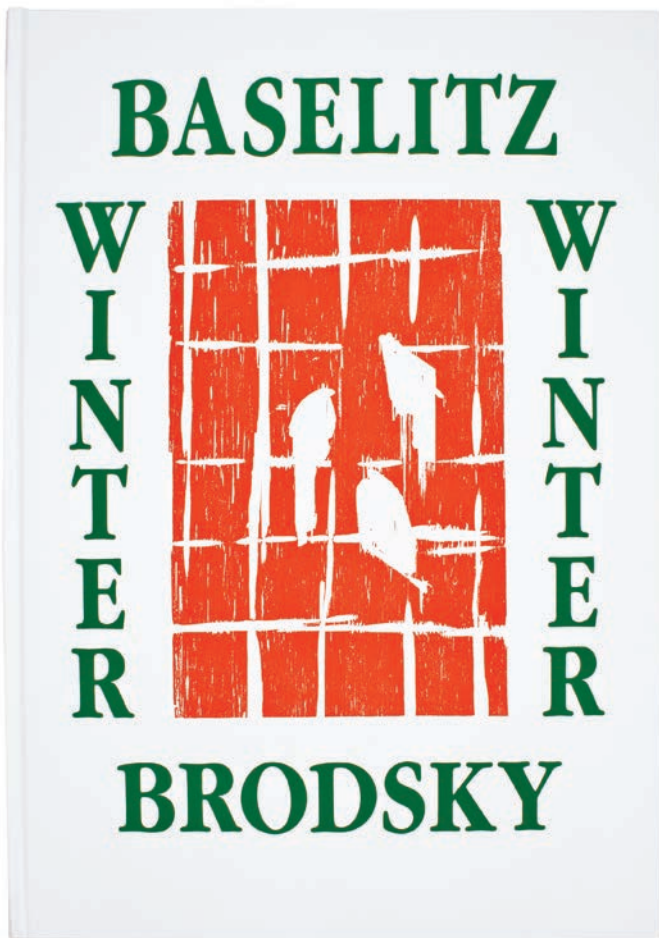
Ten original full sheet drypoints, with justification, title-leaf, and tissue interleaves. Oblong folio, 350 x 584 mm., the whole enclosed in publisher's cloth chemise and titled clamshell box. West Islip, New York: Universal Limited Art Editions, Inc., 1989. (#168503)

\$15,000.00

An immaculate copy of this important set of prints by Carroll Dunham brilliantly executed at ULAE. Dunham was initially influenced by Post-Minimalism, process art and conceptual art, he was soon attracted to the tactility and allusions to the body in the work of Brice Marden, Robert Mangold and Robert Ryman. Spurred on by the revival

of interest in Surrealism in the 1970s, Dunham began to make abstract, biomorphic paintings reminiscent of the work of Arshile Gorky and André Masson, executed with a comic twist ..." (Falconer, Grove Art Online). This is one of two copies designated as printer's proofs, in addition to fourteen numbered suites, five artist's proofs, and two cancellation proofs. Each drypoint was printed from a pewter plate on Richard de Bas handmade paper, and signed, numbered ("P.P. 2/2") and dated by the artist in the image. The artist has also signed, dated and numbered the title-leaf. Printing on pewter plates resulted in an extremely small edition, because the plates were so soft.

Carroll Dunham Prints Catalogue Raisonné 1984-2006
A16.



32. GEORG BASELITZ

Winter By Joseph Brodsky

Illustrated with 14 coloured aquatint etchings by Georg Baselitz. With an additional suite of the prints, each signed and numbered by the artist, 712 x 508 mm. Folio, book size: 530 x 370 mm., bound in white paper over boards, a Baselitz woodblock print in red on front cover, green lettering. Entirely uncut. San Francisco: Limestone Press, 1992. (#158578)

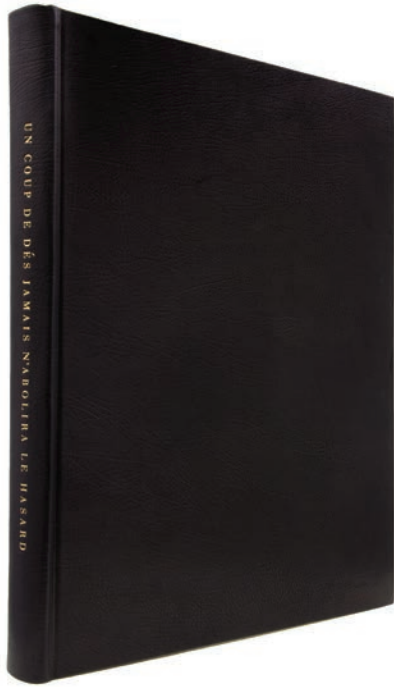
\$32,000.00

Continuing his collaboration with a major author, Baselitz specially created these 14 full-page coloured aquatints to compliment Joseph Brodsky's poem, "Eclogue IV: Winter," written by Brodsky in 1977.



The copper plates were prepared by the artist in Derneberg, Germany and then printed at the Limestone Press in San Francisco. The large format and layout of the book grants each full-page etching the physical space necessary for these commanding images.

Signed on the colophon by Baselitz and Brodsky. **This is one of the 15 lettered copies accompanied by an extra suite of the 15 prints on large paper, each one signed and numbered by the artist.** There were also 60 regular copies issued without a suite on large paper. As new.



33. ELLSWORTH KELLY

Un Coup de dés jamais n'abolira le hasard

By Stéphane Mallarmé. 54 ff. illustrated with 11 lithographs, in black, on ivory wove Rives BKF paper, by Kelly. Folio, 394 x 315 mm., bound in original black morocco, in black solander box. New York: Limited Editions Club, 1992. (#167386)

\$7500.00

Kelly's first illustrated book, limited to 300 copies, signed by the artist. "Well known as a painter of flat, shaped, bright-colored, or black and white canvases, Kelly has also consistently made linear drawings of plants and flowers. In his prints the white paper is the equivalent of a surrounding wall for the single form printed on it. For his first book he has entirely isolated his black forms from the famous, typographically innovative texts [by Stéphane Mallarmé]" (*Century of Artists Books*, p. 202). A fine copy.

A Century of Artists Books, p. 202.



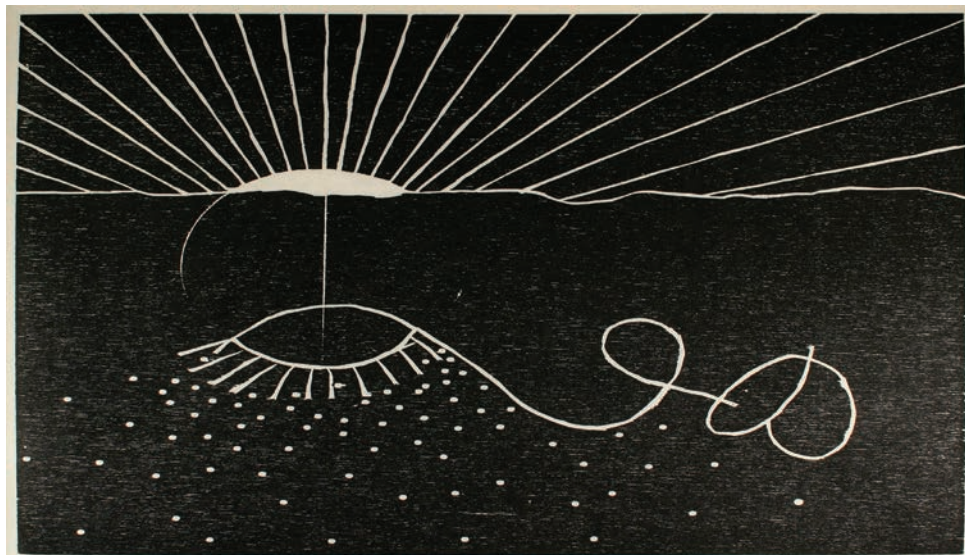
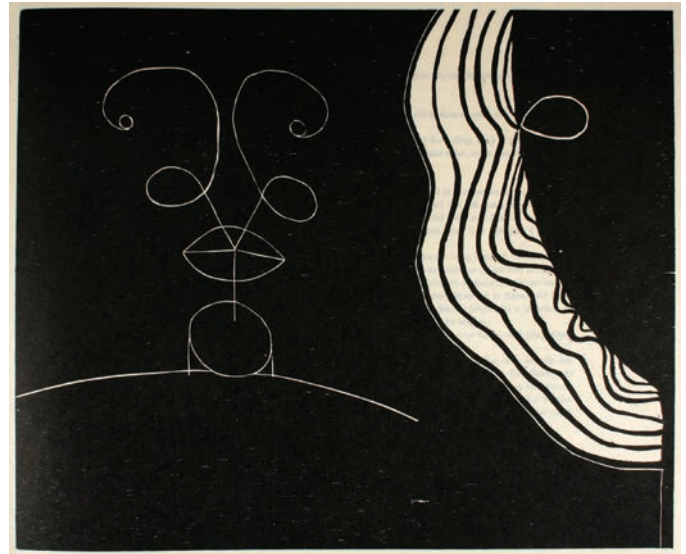
34. KARA WALKER

Freedom: A Fable by Kara Walker

Unpaginated "pop-up" book with text. 4to, bound in publisher's boards. In a new maroon cloth folding box. N.p.: Peter Norton Christmas Project, 1997. (#167273)

\$7500.00

An early and exciting artist book by Kara Walker produced by the Norton Family as their annual Christmas gift to friends and colleagues. Walker's characteristic 'Negro' silhouettes are featured here in exquisite 'pop-up' cut-outs that illustrate the narrative of a "soon-to-be emancipated 19th century Negress." A fine copy.



35. MARTIN PURYEAR

Cane

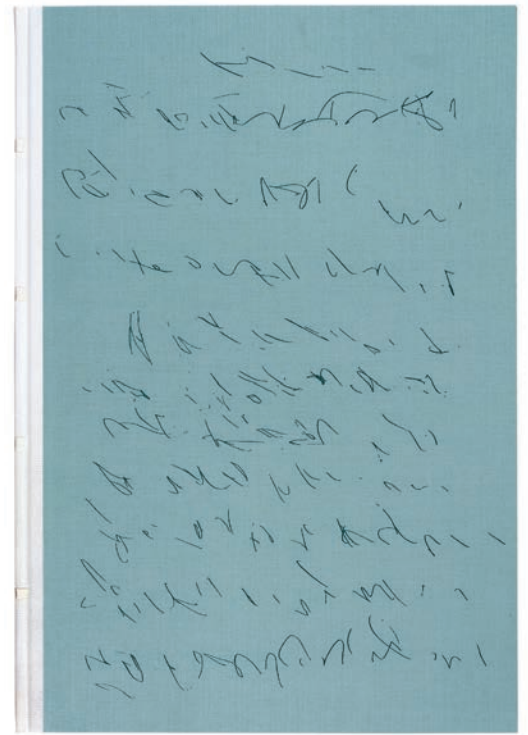
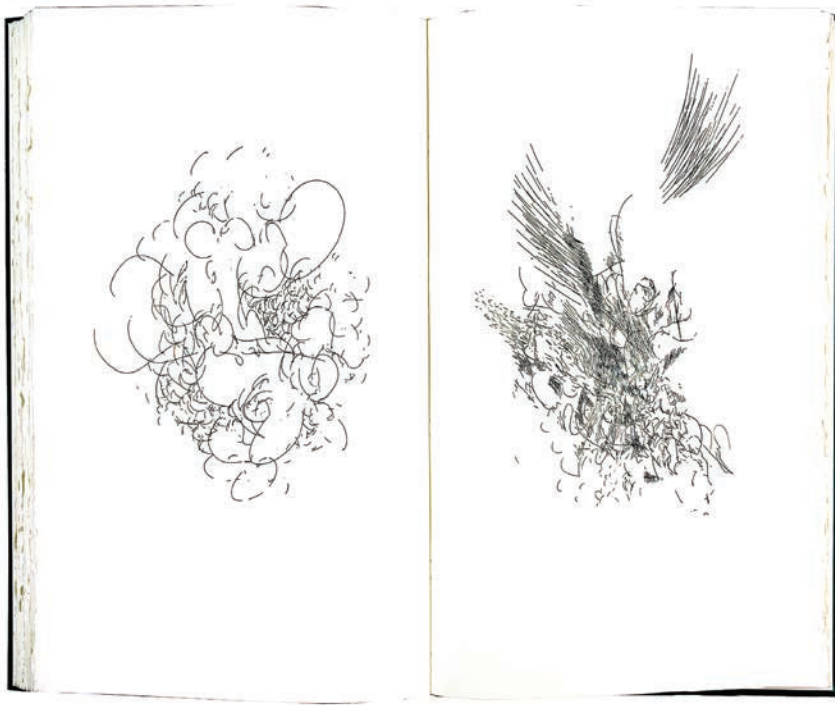
By Jean Toomer. 141, [3] pp., illustrated with 10 woodcuts by Martin Puryear, and an afterword by Leon Litwack. Oblong folio, 291 x 352 mm., bound in original tan cloth. San Francisco: The Arion Press, 2000. (#171916)

\$6500.00

An immaculate copy of this important book, first published in 1923, which has long been considered one of the most important works of the Harlem Renaissance. Mar-

tin Puryear contributed a stunning set of illustrations and Andrew Hoyem designed an elegant book which does justice to both the author and the artist. The historian Leon Litwack has contributed an essay placing the book in historical context. One of an edition of 350 copies **signed by the artist**, and already scarce.

Johnson, *Artists' Books in the Modern Era, 1870-2000*, 180.



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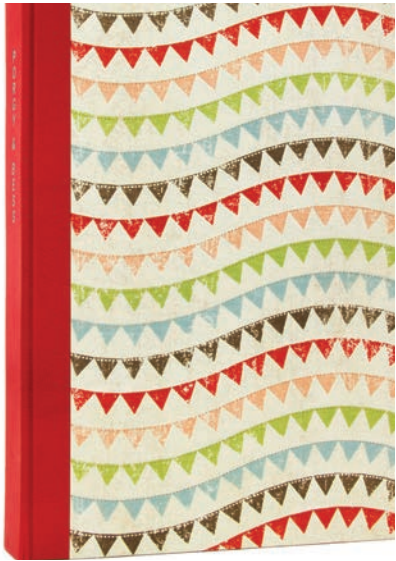


36. JULIE MEHRETU
Poetry of Sappho

With English translation by John Daley, with an introduction by Page duBois. Illustrated with twenty prints by Julie Mehretu. Folio, 368 x 244 mm., bound in publisher's vellum-backed boards. San Francisco: Arion Press, 2011. (#167374)

A handsome modern edition of the poems of Sappho, superbly printed at the Arion Press and accompanied twenty complex prints by the accomplished Ethiopian-American painter Julie Mehretu. One of an edition of 400 copies.

\$1750.00



37. KARA WALKER

Porgy & Bess

Libretto by Dubose Heyward. Lyrics by DuBose Heyward and Ira Gershwin for music composed by Ira Gershwin. 140 pp. illustrated with 16 lithographs by Kara Walker. 4to, 320 x 245 mm., bound in publisher's half red morocco over decorative cloth covered boards, in black matching chemise. San Francisco: Arion Press, 2013. (#150317)

\$1750.00

Porgy & Bess, which premiered in 1935, is considered an icon of American culture. This edition was created in collaboration with the artist Kara Walker, who has contributed a series of 16 lithographs portraying figures and scenes from the opera. She calls these images "an homage to the feeling of the music". One of an edition is limited to 400 signed and numbered copies.



T. Peter Kraus

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