

# Catalogue 9 – (July 2017)



1. Edouard BAGRITSKY. (Robert Grabbe, illustrator).

## **Duma pro Opanasa. (The Lay of Opanas).**

Moscow. State Publishing House "Imaginative Literature". 1935.

(30 x 22.5 cm). pp. 69, (3). With four hors-texte colour linocuts by Robert Grabbe. Original oatmeal cloth binding, with embossed red motif on front board, and titles printed in red on spine.

Eduard Bagritsky (pseud. of Eduard Dzyubin), was a leading Ukrainian Constructivist poet and author. His first poems were in imitation of the Acmeists, a literary group of the early 1900s that advocated a concrete, individualistic realism, stressing visual vividness, emotional intensity, and verbal freshness. Before long, however, he began writing in a style of his own, first publishing *Duma pro Opanasa* in 1926. It is a poetic narrative set during the Revolution with a Ukrainian peasant named Opanas as its hero. After his early death from asthma in 1934, Bagritsky's friends helped to publish several of his works posthumously to provide financial assistance to his family, and this edition of *Duma pro Opanasa* was published in 1935, and is illustrated with four hors-texte colour linocuts by Robert Grabbe. Grabbe studied sculpture and then graphic art at the Odessa School of Art in the 1920s where he first met Eduard Bagritsky. He worked as a freelance book designer for leading publishing houses in Moscow during the 1930s and illustrated the books of such friends as Eduard Bagritsky, Sergei Borodin and Sergei Markov. Grabbe was expert in the field of *décollage*, or cutting works from paper, and his colour prints in this book are reminiscent of this technique (linocuts printed by I. G. Nikolaevtsev).

\$ 1250



Марк Шагалъ

2. Alexander BELENSON (editor).

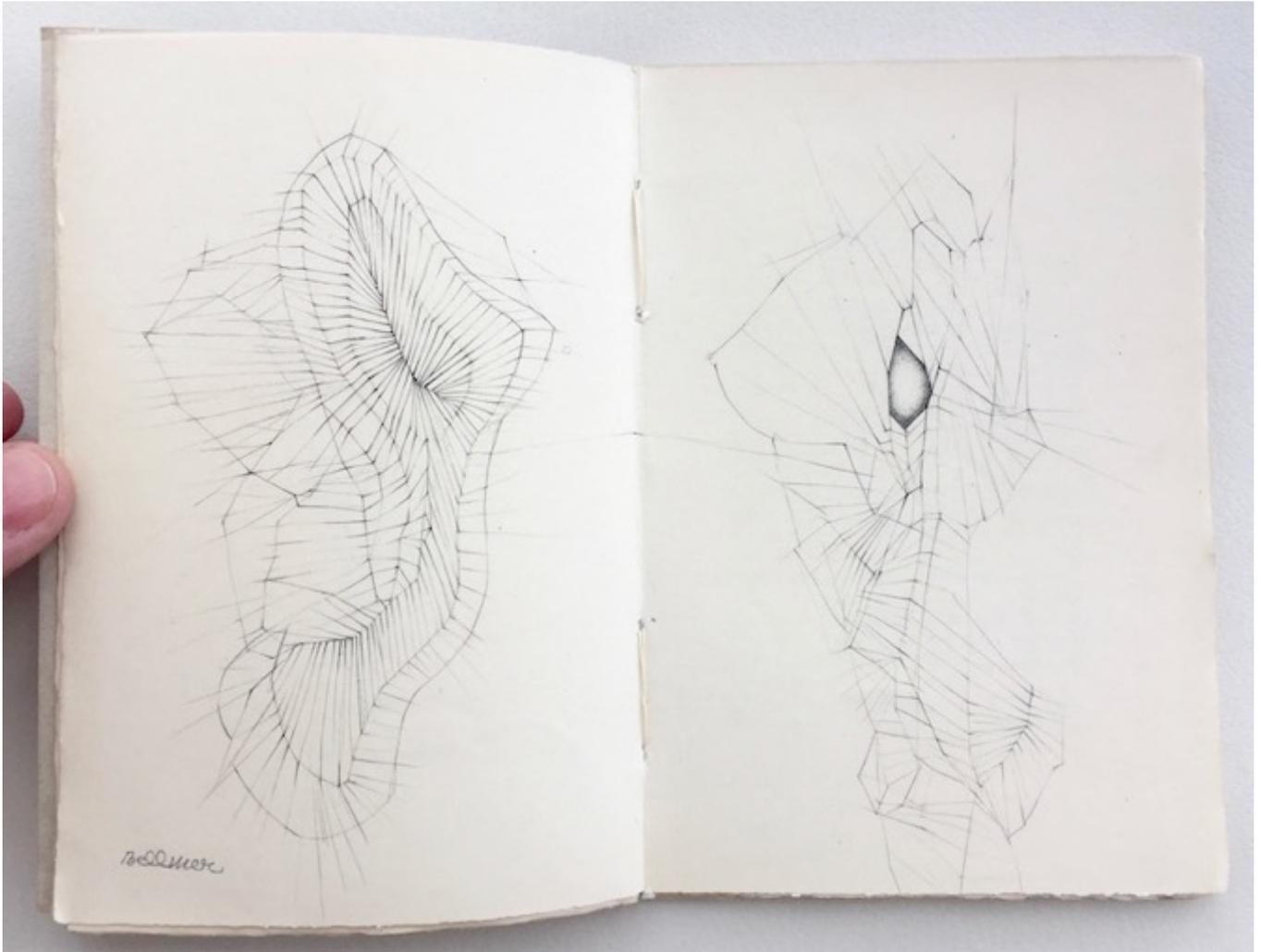
**Strelets. Sbornik tretii i poslednii. (The Archer. The third and last collection).**

*St. Petersburg. 1922.*

(28.6 x 19.8 cm). pp. 176. Original wrappers, with recent repairs to spine and final leaf.

Anthology edited by Alexander Belenson, this third and final volume of *Strelets* includes illustrations in text by Burliuk and Annenkov, hors-texte plates, some in colour by Altman, Annenkov, Chagall, Lebedev etc. Texts by Akmatova, Kuzmin, Sologub etc. Edition limited to 300 hand-numbered copies.

\$ 850



3. Hans BELLMER. (Marquis de Sade).

**Mon Arrestation du 26 Août. Lettre Inédite Suivie des Etrennes Philosophiques.**

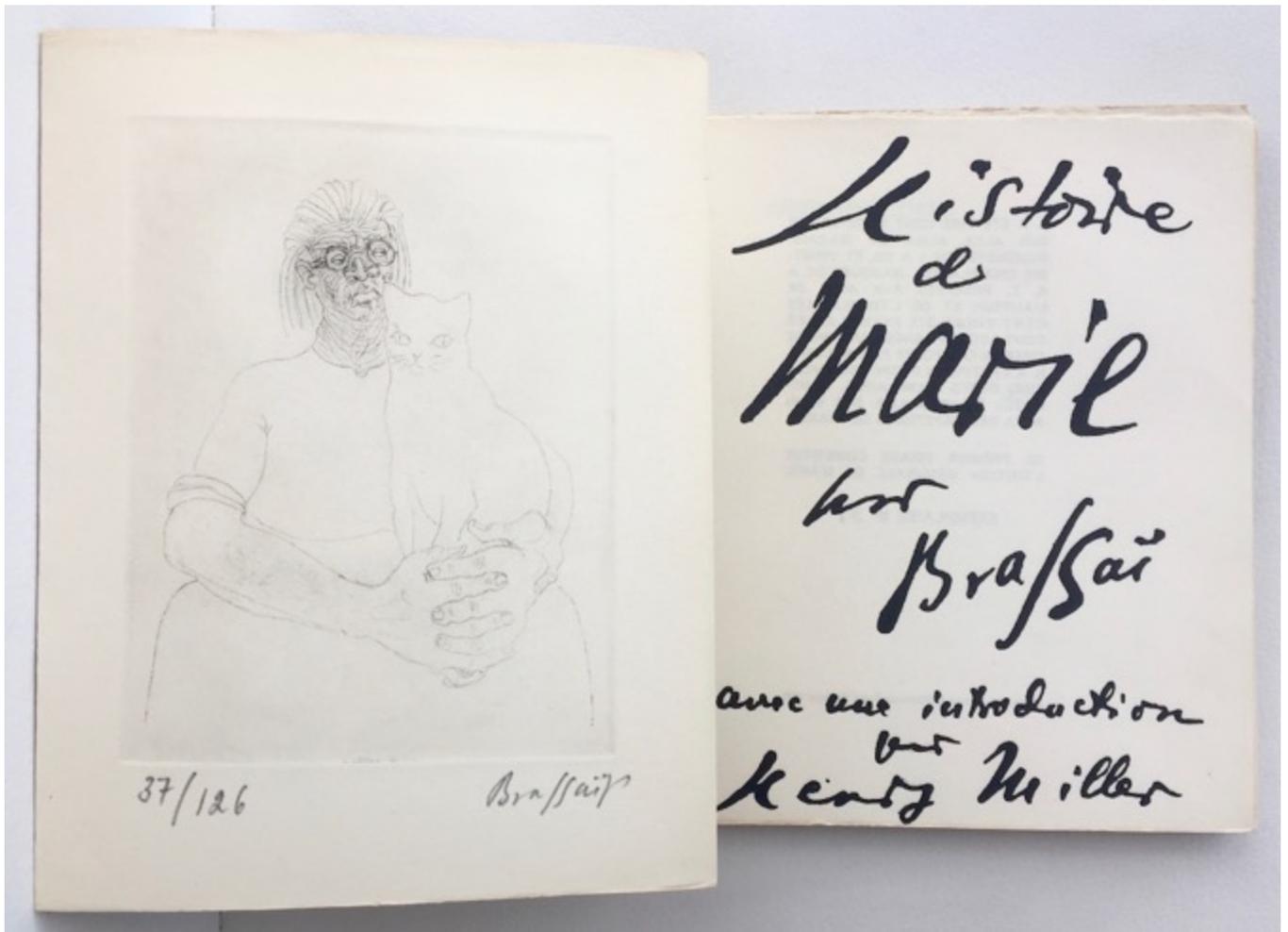
Paris. Jean Hugues. 1959.

(15.2 x 10.4 cm). [26 leaves including bifolium with Bellmer's etching; pp. 43, (i)]. Half-title, title, original burin engraving as frontispiece by Bellmer, signed in pencil, leaf with 'Note de l'Editeur', text of Sade's letter 'Mon Arrestation' (dated 'Mi-Septembre 1778'), text of 'Etrennes Philosophiques' (dated 1782), final leaf with justification recto. Publisher's wrappers.

From the edition limited to 184 numbered copies on vergé de pur chiffon, **with this one of 52 édition de tête copies with Bellmer's signed frontispiece engraving**; a further 16 hors commerce copies 'de présent' were also issued with the etching.

de Sade's text, a letter written to his wife from the 'donjon de Vincennes' after his arrest on September 7th 1778, was present in the collection of Maurice Heine and was hitherto unpublished. Lely chose to accompany that letter with another, the 'Etrennes Philosophiques', written by de Sade under the pseudonym 'des Aulnets' and addressed to Mlle. Marie-Dorothee de Rousset. Lely describes the importance of the latter: '... elles [les etrennes] représentent le premier crayon des idées philosophiques dont les ouvrages ultérieurs de Sade nous offrent un si luxueux développement.' (see the 'Note de l'Editeur').

\$ 4000



#### 4. BRASSAÏ.

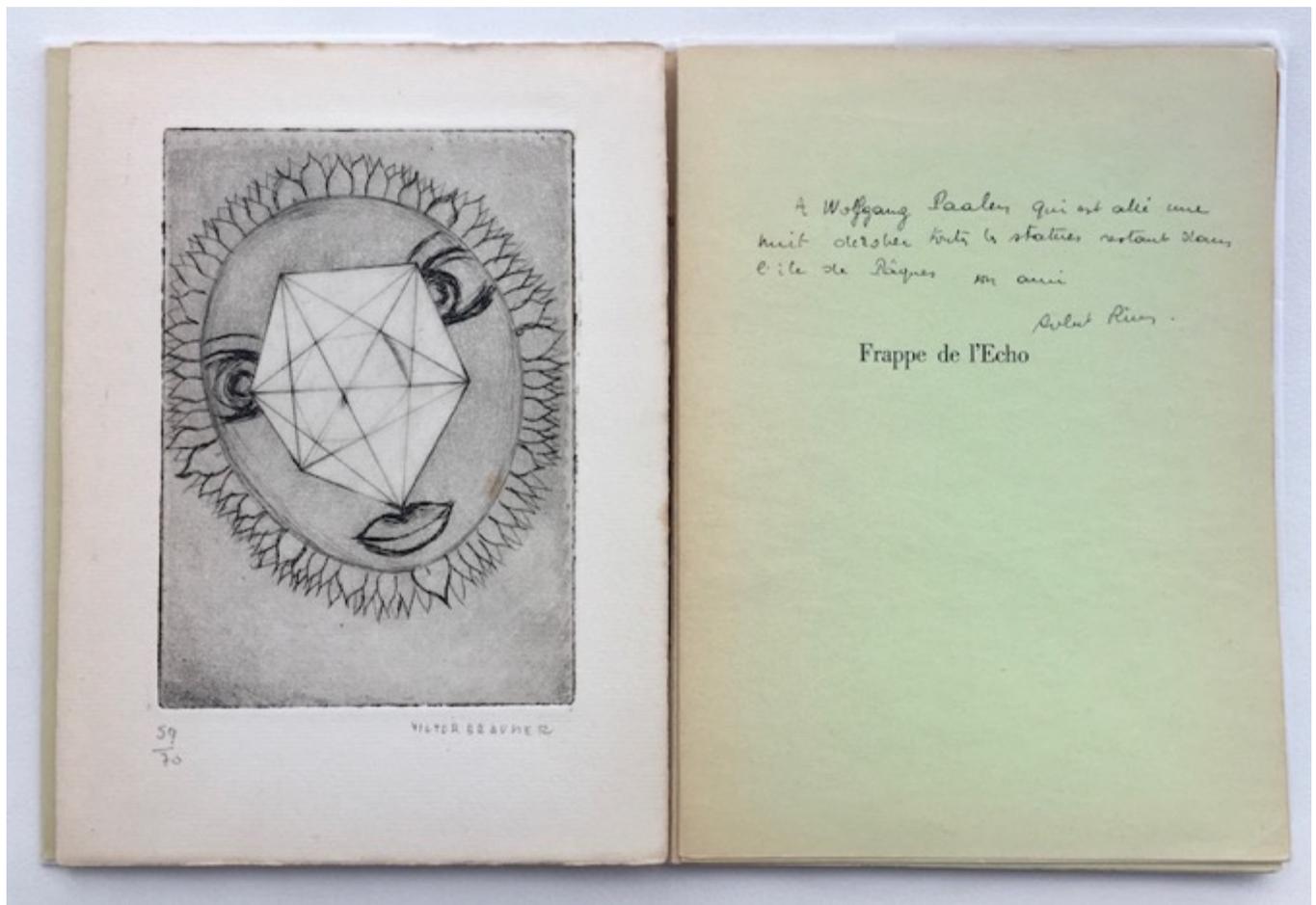
##### **Histoire de Marie par Brassai, avec une introduction par Henry Miller.**

Paris. Les Editions du Point du Jour. 1949.

(16.4 x 12.8 cm). pp. 89. Frontispiece etching by Brassai, signed and numbered by him in pencil. Original publisher's brown printed wrappers with facsimile of by Brassai's handwritten title. The édition de tête with Brassai's signed etching.

From the edition limited to 2,600 copies, with this one of 126 édition de tête copies on 'Alfa Alma du Marais' with an original signed etching by Brassai. Brassai, born Gyula Halasz in what is now Romania, was a prolific photographer who documented the seamier side of Parisian life. This collection of Brassai's poetry, introduced by his friend Henry Miller, demonstrates that he was more than just a photographer. Divided into three sections, 'Propos de Marie', 'Le Procès de Marie' and 'Repertoire des Mots-Clés de Marie', the poetry is decidedly surreal in tone.

\$ 1200



5. Victor BRAUNER. (Robert Rius).  
**Frappe de l'Echo.**

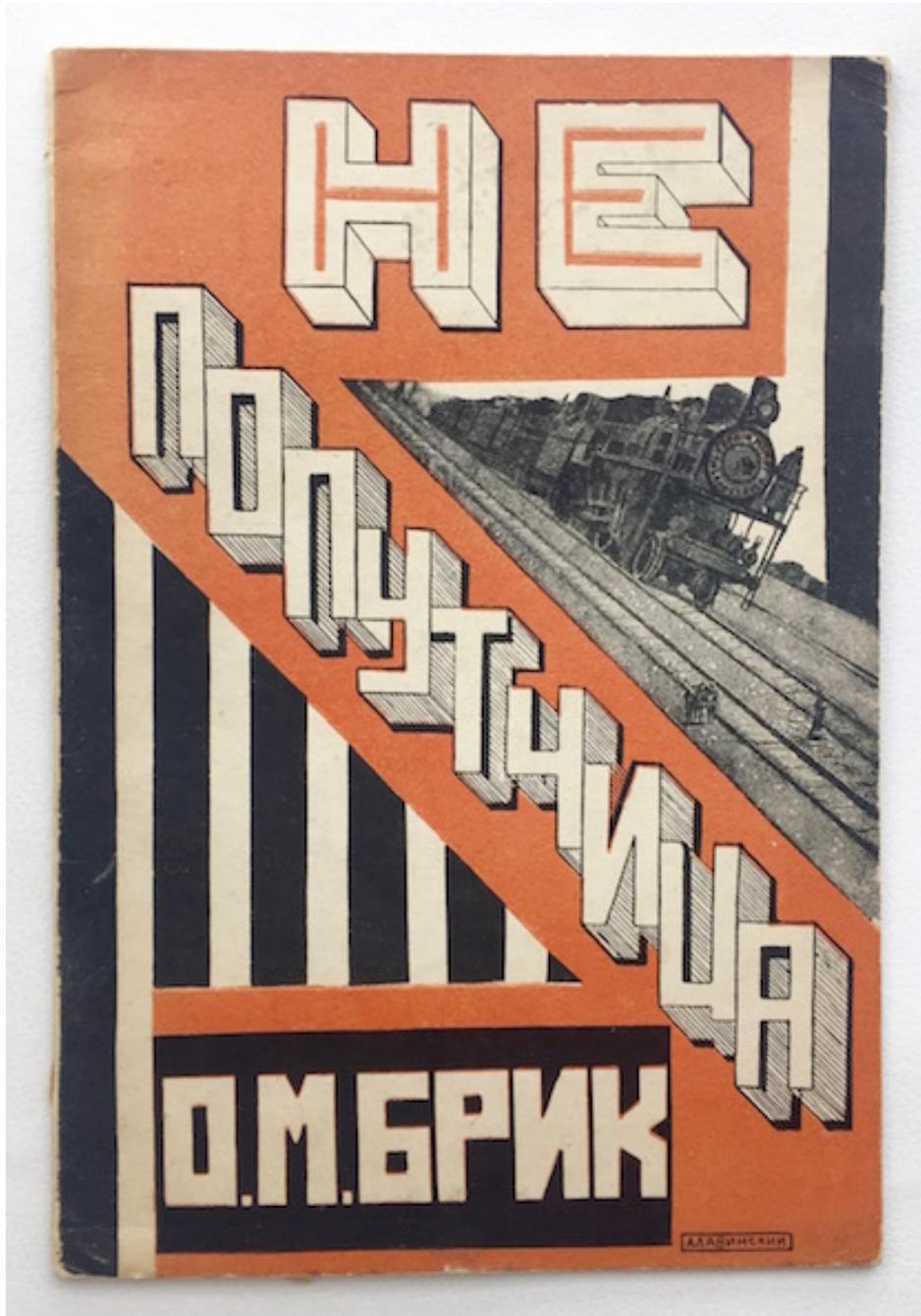
Paris. Éditions surréalistes. 1940.

(19.3 x 14.3 cm). pp. (44). Loose as issued in publisher's wrappers.

Edition limited to 145 numbered copies, with this one of 50 copies printed on green paper with an original signed etching by Victor Brauner. With an inscription on the half-title from the author, Robert Rius, to Wolfgang Paalen: "A Wolfgang Paalen qui est allé une nuit desolier toutes les statues restant dans l'île de Pâques, son ami Robert Rius".

The poet Robert Rius was a member of the group *La Main à Plume*, a handful of young people grouped together in Paris maintaining surrealism in occupied France (André Breton and many other surrealists were in exile in America). Members were to pay a heavy price - Rius himself was shot by the Germans in 1944.

\$ 6000



6. Osip Maksimovich BRIK.

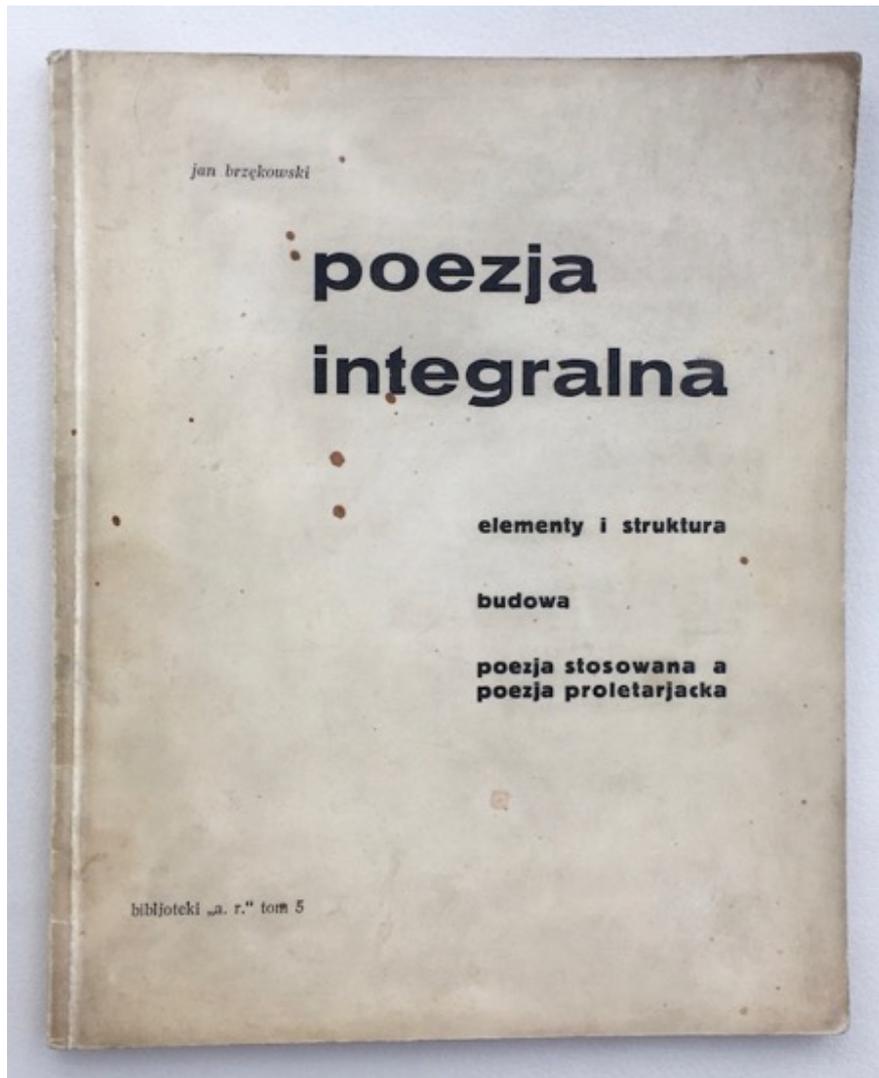
**Ne poputchitsa. (Not a companion).**

*Moscow. Gosudarstvennoe izd-vo. 1923.*

(22.4 x 15.3 cm). pp. 36. Original wrappers with a constructivist cover designed by Anton Lavinsky, from a preliminary design by Mayakovsky. Near fine.

Lavinsky was a Soviet artist and designer, a member of LEF and artist for the LEF magazine. He was close to Mayakovsky and the group of artists of the Institute of Art Culture (INHUK), including Rodchenko, the Stenberg brothers, Stepanova et al. Lavinsky was one of the first designers of photomontage posters (movies, advertising), and this cover is a fine example of the constructivist image combined with photomontage. The bold lettering, set at a diagonal angle, echoes the feeling of movement from the cut-out photograph of a speeding train.

\$ 1200



7. Jan BRZEKOWSKI.

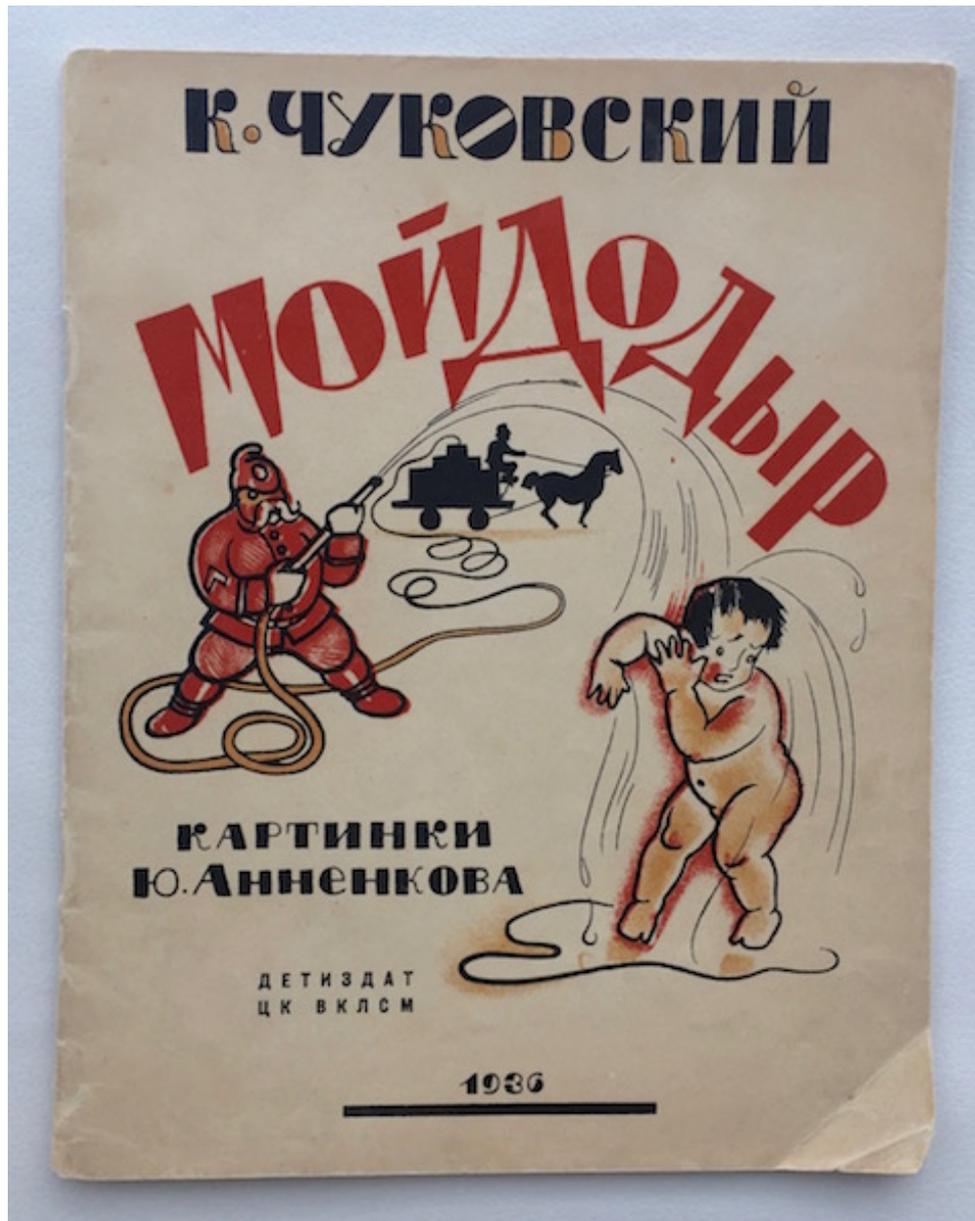
**Poezja integralna. Elementy i struktura. Budowa. Poezja stosowana a poezja proletarjacka.**

*Warsaw. Biblioteka "a.r.". 1933.*

(21 x 16.9 cm). pp. 60, (4). Original wrappers. Cover design and typography by Władysław Strzemiński. Minor staining to covers.

The fifth volume to be published by the 'a.r.' group. a.r. (artyści rewolucyjni; awangarda rzeczywista) was a Polish group of avant-garde artists that flourished between 1929 and 1936. Its members were the sculptor Katarzyna Kobro, the painters Władysław Strzemiński and Henryk Stażewski, and the poets Jan Brzekowski and Julian Przyboś. It was founded by Strzemiński after he, Kobro and Stażewski left the Praesens group. The group declared itself in favour of a 'laboratory' version of Constructivism and an avant-garde art that influenced social life in an indirect and gradual manner. It opposed the politicisation and popularisation of art, which it regarded as a debasement of artistic expression. In his theoretical writing, Brzekowski called his concept of poetry 'integral' and 'meta-real', referring to two different aspects of his poetics. While the first identified him as a member of the Cracow Avantgarde, the second brought him close to surrealism. [Ref. Presences Polonaises, Centre Pompidou, p. 235].

\$ 1250



8. Korney CHUKOVSKY.

**Moydodyr.**

*Leningrad. Izdatel'stvo Detskoy Literatury. 1936.*

(22.2 x 17.4 cm). pp. 24. Publisher's wrappers, stapled. Colour cover and black-and-white text illustrations throughout by Yuri Annenkov.

Chukovsky's poem is about a small boy who does not want to wash. He gets so dirty that all his toys, clothes and other possessions decide to magically leave him. Suddenly, from the boy's mother's bedroom appears Moydodyr - an anthropomorphic washstand. He claims to be the chief of all washstands, soap bars, and sponges. He scolds the boy and calls his soap bars and sponges to wash him. The boy tries to run away, chased by a vicious sponge. The chase is described as happening on Petrograd streets. Finally they meet another recurring character from Chukovsky's books - the Crocodile. The Crocodile swallows the sponge and becomes angry with the boy for being so dirty. Scared by the Crocodile, the boy goes back to Moydodyr and takes a bath. The poem ends with a moralistic note to children on the virtue of hygiene.

\$ 450



9. Max ERNST.

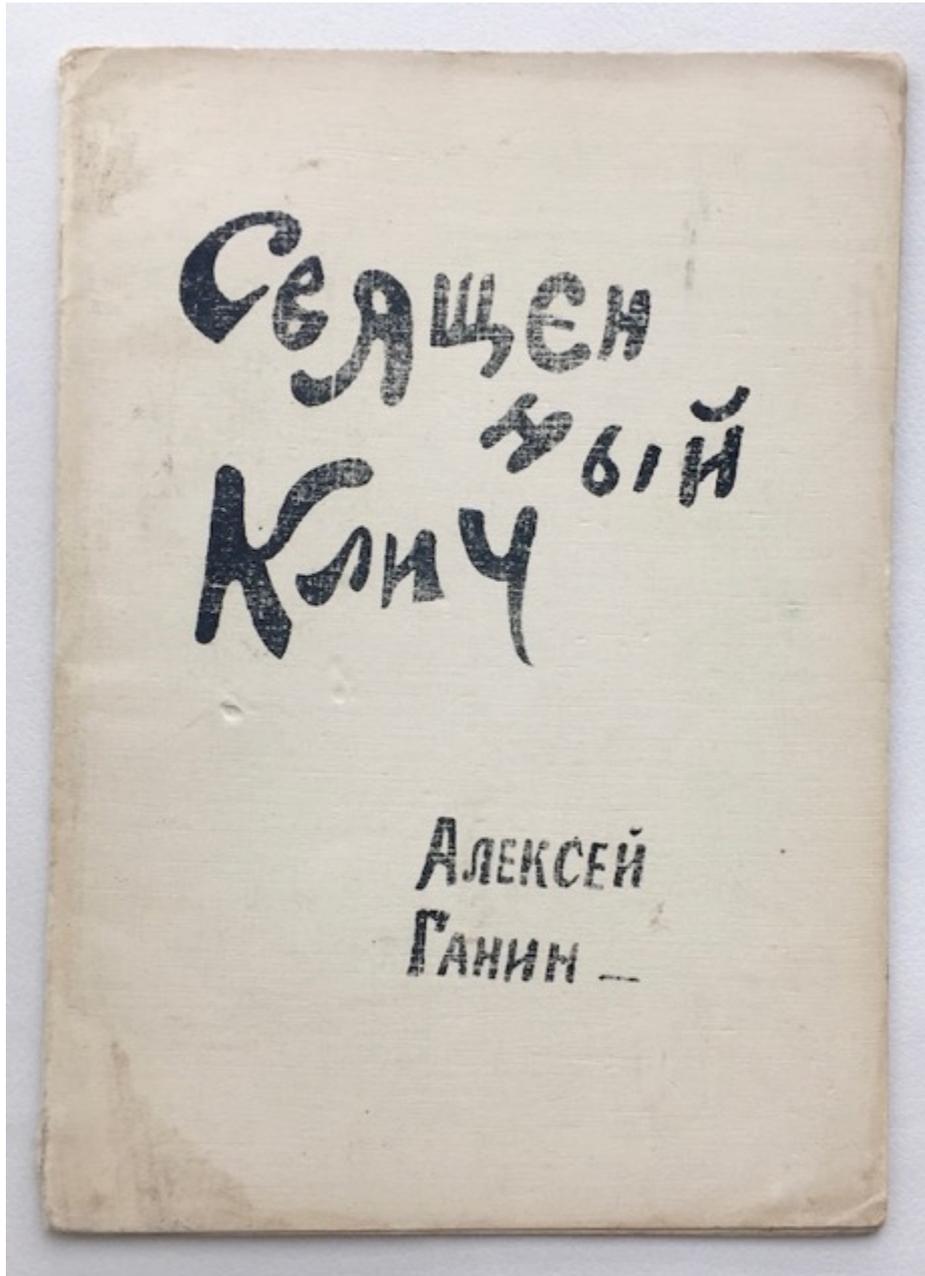
**Le poème de la femme 100 têtes.**

*Paris. Jean Hugues. 1959.*

(15 x 10.2 cm). pp. (8), 40, (4). With a double frontispiece by Max Ernst. Publisher's wrappers, Edition limited to 365 stamp-numbered copies.

Published as Volume II of the series 'Le Cri de la Fée'. This copy from the collection of Joe Tilson, inscribed by him in pencil on initial blank, and with his ink-stamp address.

\$ 650



10. Aleksei GANIN.

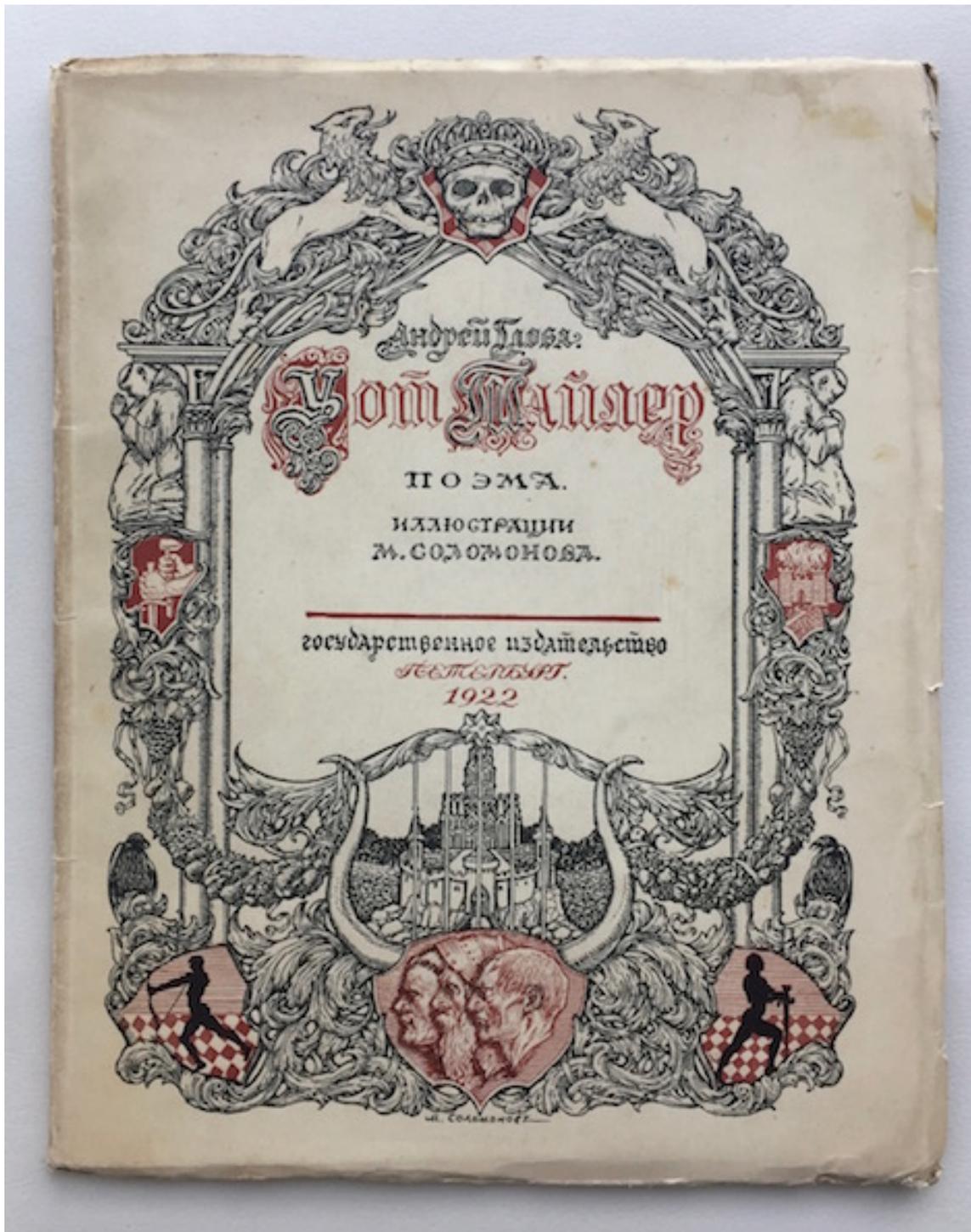
**Svyashchennyi klich. (Sacred cry).**

*Moscow. Glina. 1920.*

(21.9 x 15.6 cm). pp. (16), including wrapper. Lithographed handwritten text, printed on thick paper. Loose as issued in wrappers. Later notations in pen and pencil on rear cover.

Many of those executed during Stalin's repressions were poets. One significant group of poets in the 1920s was called the 'peasant poets' who wrote about country life and, as one critic complained, "nature, love, and life's youth." Initially, these poets were very successful, but by the mid-1920s the Bolshevik press was heavily criticizing them for "petty-bourgeois individualism." In 1924, thirteen were arrested, the most prominent of whom was Aleksei Ganin, and five (including Ganin) were executed the following spring.

\$ 1400



11. Andrei GLOBA.

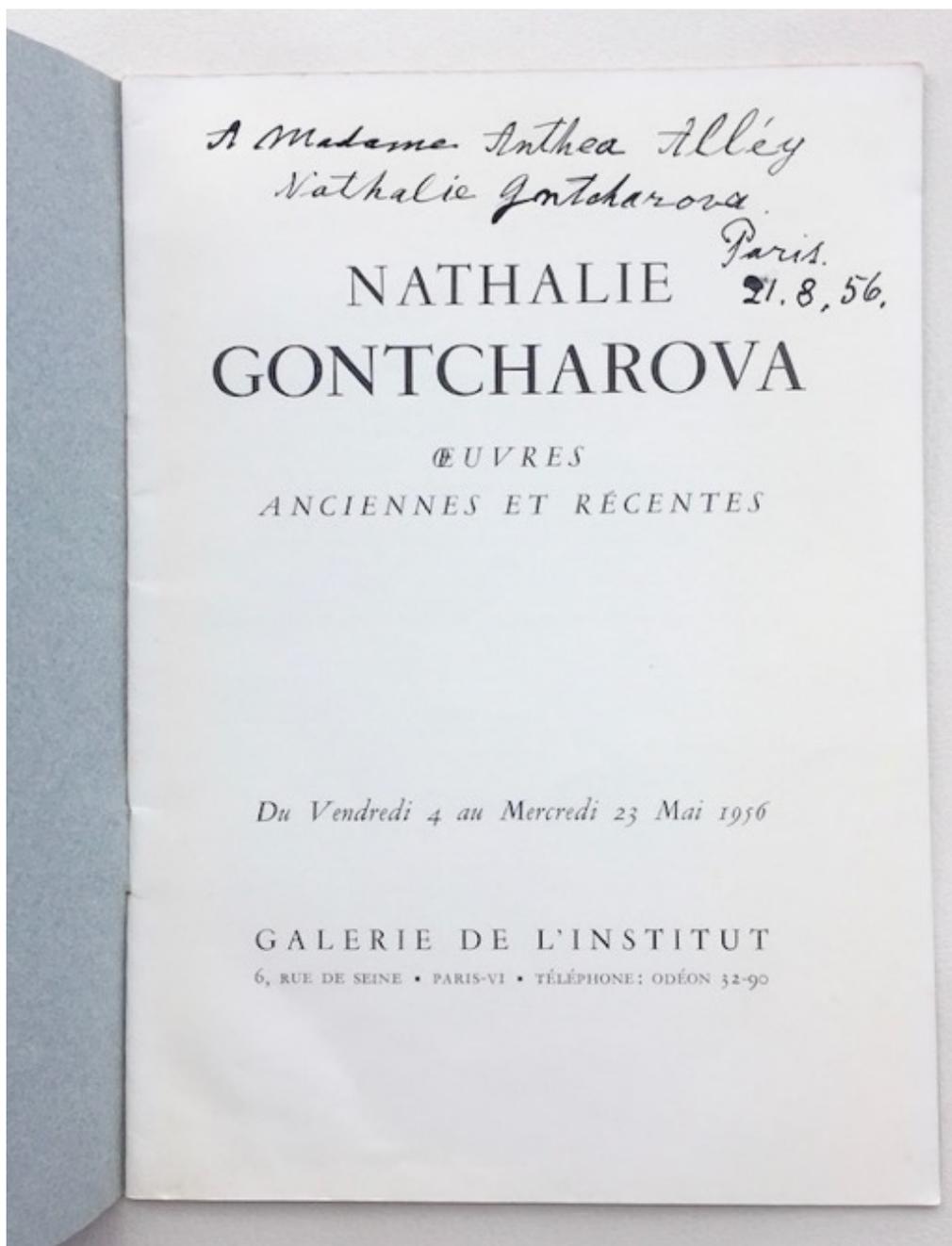
**Uot Tailer. Poema.**

*St. Petersburg. Gos. izdvo. 1922.*

(27.4 x 21.5 cm). pp. 80. Publisher's wrappers and text illustrations printed in red and black (M. Solomonov). Ex-libris pasted to inside rear cover.

Contents: Po dorogam Kenta -- Monastyr' sv. Dzhona -- Richard II -- London -- Taverna "Zaiats" -- Osel Dzhona Bola -- Bozhd' -- Touer -- Kazn' Arkhiepiskopa -- Smitfil'd -- Khartiia -- Pesnia o Temze -- Znamena Siti -- Pesnia o khizhinakh -- Primechaniia.

\$ 300



12. Nathalie GONTCHAROVA.,

**Nathalie Gontcharova. Oeuvres anciennes et récentes.**

*Paris. Galerie de l'Institut. 1956.*

(22 x 15.5 cm). pp. 8, + 8 pages of black and white illustrations. Loose leaf inserted with a list of exhibited works. Damage to lower edge of pages due to damp paper adhesion. Original wrappers, stapled.

Catalogue published to accompany the exhibition of Gontcharova's works, May 1956. This copy inscribed by Gontcharova in black ink on title page: "A Madame Anthea Alley, Nathalie Gontcharova, Paris 21-8-56". Anthea Alley was the wife of Ronald Alley, a renowned British art historian and keeper of the modern art collection at the Tate Gallery London.

\$ 550



13. Sergei GORODETSKY.

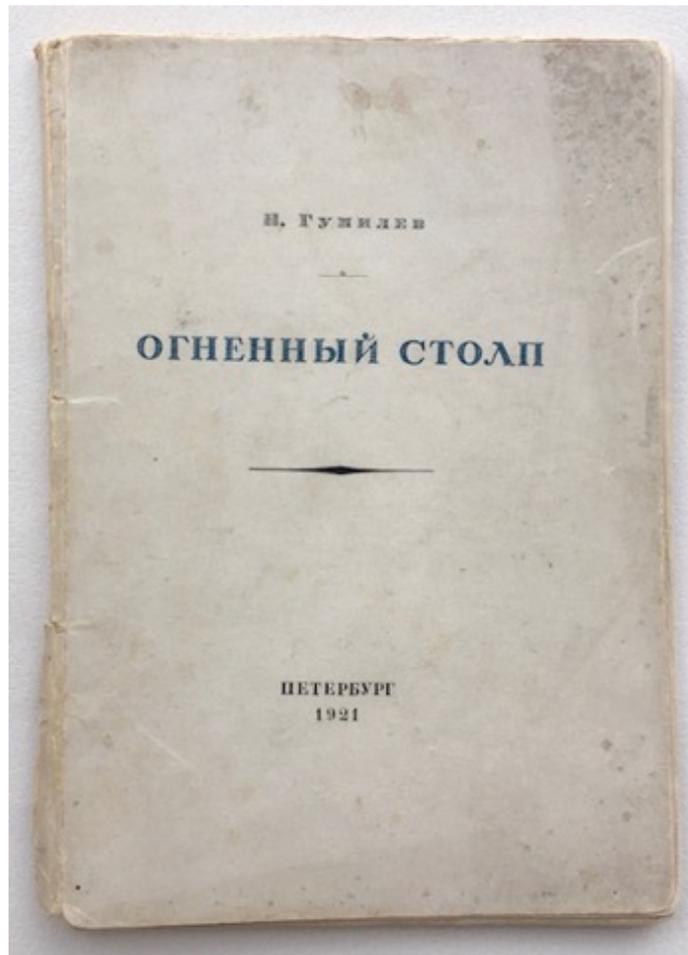
**Yar. Stikhi Lyricheskie i Lyroepicheskie. (Lyric and Lyroepic Verses).**

*St. Petersburg. Kruzhok molodykh. 1907.*

(21 x 14.5 cm). pp. 120, (8). Publisher's yellow wrappers, with titles printed in green on front and back covers. A very good copy.

Whilst Gorodetsky later went on to become a decidedly conformist member of the Soviet literary establishment, in 1907 he was part of an experimental spiritual and sexual collective centred around Vyacheslav Ivanov's "Tower" and one of the more adventurous members of the avant-garde community in St Petersburg. His first collection of poetry, *Yar* or *Iar*, contains some of the first modernist poetry to be inspired both thematically and stylistically by Slavic mythology and folklore (Stravinsky chose to set two of the poems from Gorodetsky's collection to music in 1907 and 1908 - Two Songs for mezzo-soprano and piano, Op. 6).

\$ 1250



14. Nicolai GUMILEV.

**Ognennyi stolp. (The Pillar of Fire).**

*Petrograd. Petropolis. 1921.*

(15.5 x 11 cm). pp. 74, (4). Original printed wrappers, worn, split spine, and thumbbed. First edition.

Nicolai Gumilev, an influential Russian poet, playwright and essayist, was a co-founder of the Acmeist movement and Anna Akhmatova's first husband. He was arrested and executed by the Cheka around 1921 for his participation in a Monarchist uprising. His books were then banned. *Ognennyi stolp* remains his last poetry collection.

\$ 500



15. Velimir KHLEBNIKOV.

**Izbornik stikhov s poslesloviem rechiaria, 1907-1914 gg. (Selected poems with an afterword by a wordsmith, 1907-1914).**

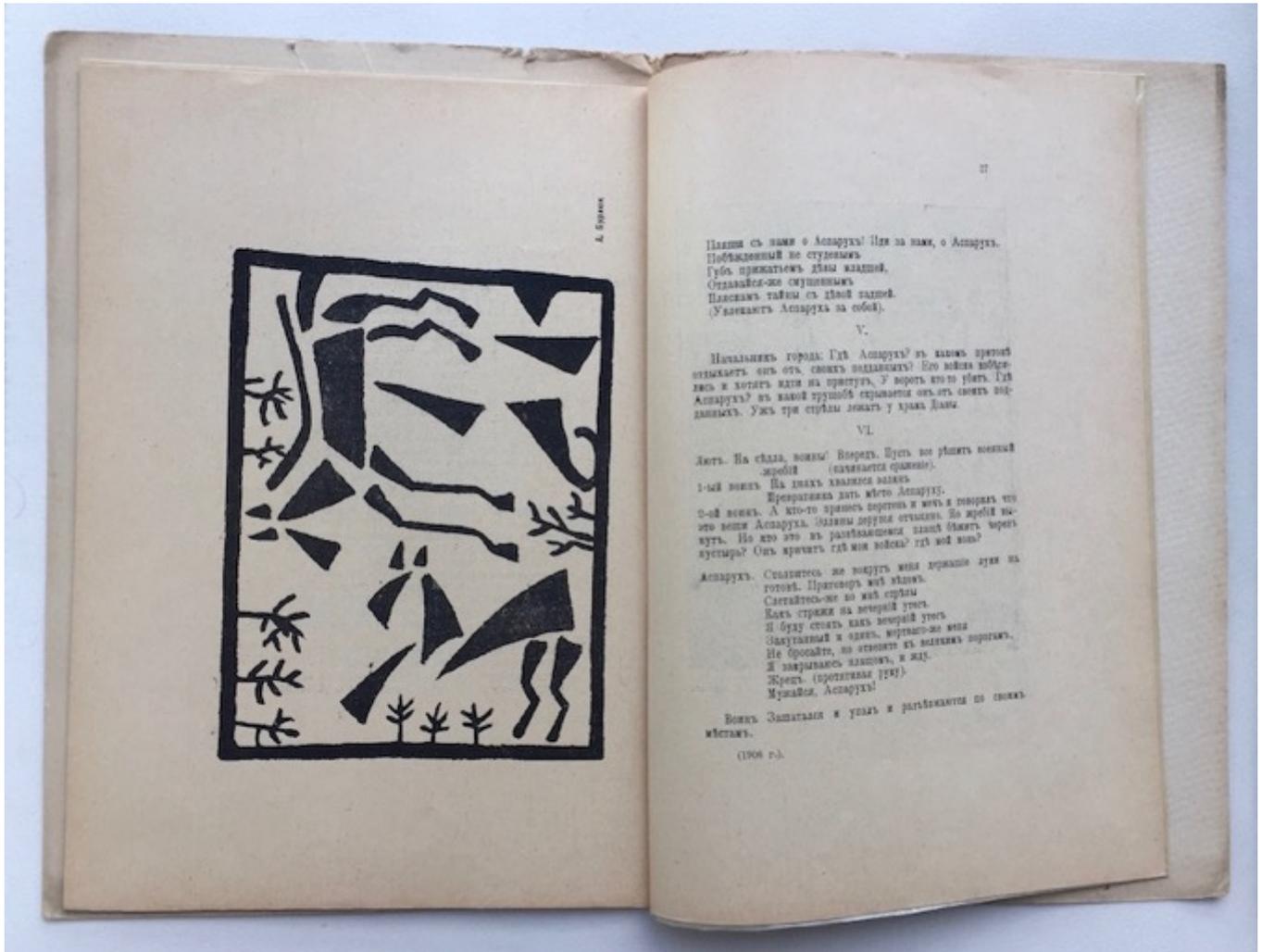
*St. Petersburg. EUY. 1914.*

(20.8 x 15 cm). pp. 48. Publisher's wrappers, with letterpress illustration by Mayakovsky on the front. Covers beginning to split at the spine, and with fraying to yapp edges of wrappers, otherwise a good copy.

Printed with a lithographed 16-page supplement on orange paper bound in at the rear of the book, reproducing handwritten text by Pavel Filonov, together with illustrations by Filonov. One hors-texte reproduction of a drawing by Kasimir Malevich.

[Ref. MoMA, *The Russian Avant-Garde Book*, p. 90].

\$ 3000



16. Velimir KHLEBNIKOV.

**Riav! Perchatki, 1908-1914. (Roar! The Gauntlets).**

St. Petersburg. EUY. 1914.

(25.7 x 17.5 cm). pp. 30. With two halftone reproductive prints and two linocuts in black on gray-brown wove paper. Text block stapled and issued loose in printed orange wrappers.

A compendium of poems, essays and short plays by Khlebnikov. Includes 2 gravures by Malevich that appeared previously in *Troe*, and 2 linocuts by David Burliuk that appeared previously in *Sadok Sudei*. Here, however, the first Burliuk illustration is oriented horizontally on the page rather than vertically, and the second has been inverted.

A number of Khlebnikov's texts are inspired by Slav themes and Slav styles - notably a neoprimitivist poem, 'The Wood Nymph and the Goblin', the central work in the book, which is modelled on traditional folk idylls, and also the opening essay, non-literary and entirely different in character, which is a patriotic appeal to the Slavs, written in 1908. Portions of the collection had earlier appeared in futurist miscellanies.

[Ref. Getty 311; Rowell & Wye - *The Russian Avant- Garde Book 1910-1934*, no. 68; Susan Compton - *The World Backwards. Russian Futurist Books 1912-16*, p. 126].

\$ 3600



17. Velimir KHLEBNIKOV.

**Zapisnaia knizhka Velimira Khlebnikova. (Velimir Khlebnikov's notebook).**

*Moscow. Izdanie Vserosiliskogo soiuz poetov. 1925.*

(18.5 x 13.8 cm). pp. 30, (2). Portrait frontispiece. Original wrappers, with front cover design printed in black by Valentina Kulagina-Klutsis. A good copy.

Khlebnikov was a seminal figure in the Russian Futurist movement and one of the most influential Russian poets of the modern age. In 1912 he coined the neologism *Budetlyane* (Men of the Future), encapsulating the Futurist ethos in one word. His fellow Futurist poet Aleksei Kruchenykh edited this notebook after his friend suffered a stroke and tragically died at the age of 37. [Ref. MoMA, *The Russian Avant Garde Book*, 598].

\$ 900



18. Semen KIRSANOV.

**Slovo predostavliaetsia Kirsanovu.  
(The word belongs to Kirsanov).**

Moscow. GIZ. (*Gosudarstvennoe izdatel'stvo*). 1930.

(20.3 x 9.2 cm). pp. (84). Original wrappers designed by Solomon Telingater, with letterpress lettering and photomontage illustrations. A very good unrestored copy, showing only minimal signs of use.

An exceptional example of innovative constructivist typographic design by Telingater that intended to enhance the work of the leftist poet Semyon Kirsanov. Solomon Telingater (1903-1969) was a Russian graphic artist, designer and typeface designer. He wrote influential books on typography and designed some of the most memorable books of the Soviet period. He was the first Soviet citizen to receive the Gutenberg award for his achievements in designing books and typefaces. The front wrapper suggests a combination of agit-prop and Dadaist elements via collage techniques. The letterpress text also includes typographic designs. For one particular poem, the type is laid out in the shape of a man.

\$ 3800

В ПЕРЬОНСКЕ ОМ 3 ЛЕ ДСУ

**З!ИМ!Н!Я!**  
ВОСТОРЖЕННАЯ

ДЕВ<sup>УШКА</sup> И МАН<sup>ЕКЕН</sup>

РАЗГОВОР  
С **БЫВШЕЙ**

КРЫСЬЯ  
**ЖИЗНЬ**

**БАТУМ**  
СНАЯ  
ЛЕГЕНДА

ЗА **КАВКАЗ.**

—»'џ. № ,

ОТ **ХОД** НАЯ

ЕЙ, ЖЕНЕ

С **О ЮГЕ**

ГУЛЯЩАЯ

П <sup>БЕЗА</sup> В БЕЛОРУССИЮ

ДЕВ<sup>ИЧНИЙ</sup>  
ИМЕН<sup>НИИ</sup>

НАЩОТ ШУБЫ

Авель-у  
**Бани**



**ЯРМАРОЧНАЯ**

**ЖЕЛЕЗНО**  
ДОРОЖНИ

РАЗГОВОР  
ДМИТРИЕМ **ФУРМАНОВЫМ**  
СЕВЕРНЫЕ ПИСЬМА

сельская  
графическая



К  
БАЛЛАДЕ  
О  
НЕИЗВЕСТНОМ  
СОЛДАТЕ



19. Semyon KIRSANOV.

**Posledniy Sovremennik. (The Last Contemporary. A Novel in verse).**

*Moscow. Federatsiya. 1930.*

(18 x 13 cm). pp. 96. Original wrappers designed by Alexander Rodchenko, printed in red and black. Minor wear and fraying to edges.

The poet Semyon Kirsanov (1906-1972), who had already appeared as the instigator of the southern Association of Futurists in 1921, founded the journal *Lef Süd* in the same year. After the journal had ceased publication, Kirsanov went to Moscow and travelled with Mayakovsky through the USSR to hold joint readings.

\$ 750



20. Nikolai Konstaninovich KOSTAREV.  
**Aeropoema.**

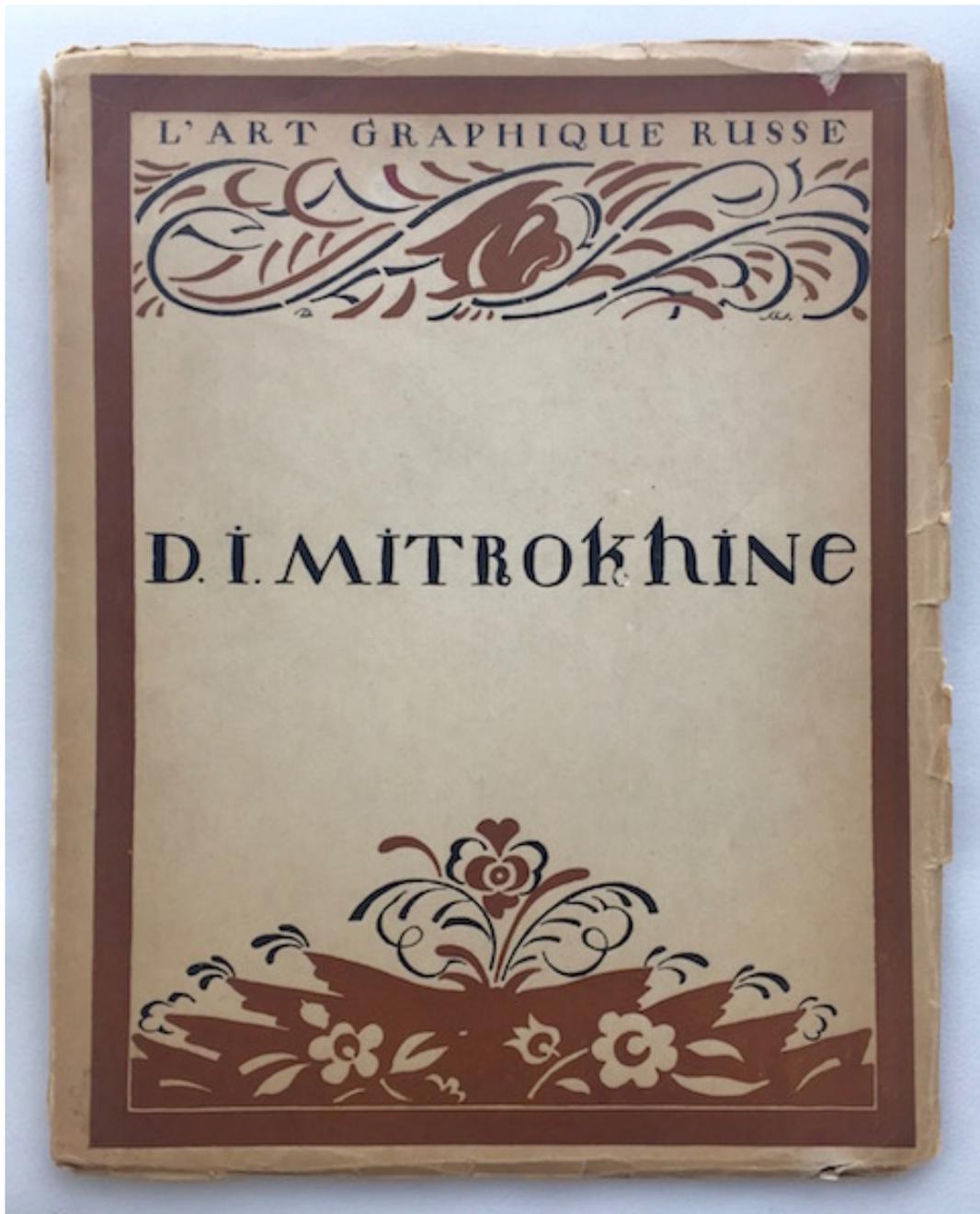
*Vladivostok. 1924.*

(25.8 x 8.9 cm). pp. 8. Original wrappers, stapled, with a wonderful Futurist design by Pavel Liubarsky, printed in red and black on the front cover. Minor browning and fraying to wrappers, covers almost detached.

Rare example of trans-Siberian Futurist poetry and graphic design. Only 200 copies printed. The typographic cover by Liubarsky is very similar, in its graphic make-up, to his cover for *Profsoyuz Sumashedshikh* (The Working Union of the Mad) published in the same year.

Rare. [Only one copy found at the Houghton Library, Harvard].

\$ 6000



21. Mikhail KOUZMINE & Vsevolod VOINOV.

**D.I. Mitrokhine.**

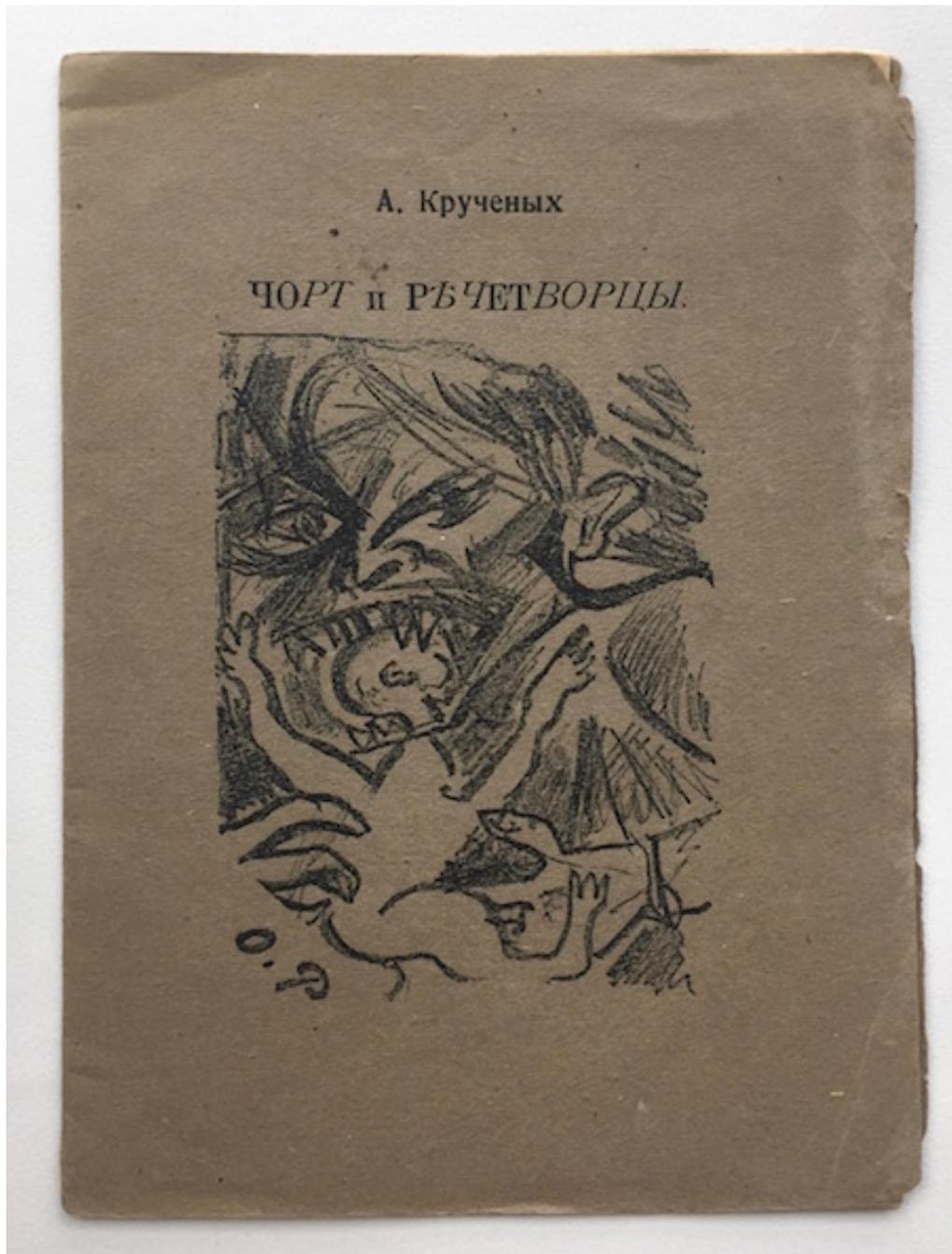
*Moscow. Edition de l'Etat. 1922.*

(29.5 x 23 cm). pp. 126.

Publisher's wrappers, printed in black and brown; fraying to edges. Printed in an edition of 1000 copies, this monograph has over 80 full-page reproductions of Mitrokhin's book illustrations.

With lithographed portrait frontispiece by Neradowsky.

\$ 300



22. Aleksei KRUCHENYKH.

**Chort i rechetvortsy. (The Devil and the Speechmakers).**

*St. Petersburg. 1913.*

(23 x 16.8 cm). pp. 16. Original publisher's printed wrappers with a lithograph by Olga Rozanova. From the edition limited to 1,000 copies.

This polemical work by Kruchenykh deals with the preoccupations of Russian writers with the theme of the devil and demons and how Russian literature has been saved by Futurism. Kruchenykh, perhaps unsurprisingly, cites his own works ('Half Alive' and 'A Game in Hell') as examples of the correct approach to any treatment of the devil and demons in literature. The cover lithograph by Rozanova is a particularly gruesome image of a demon/devil with sharp teeth biting off the head of an infant. [Ref. Rowell & Wye 41/2].

\$ 1500



23. Aleksei KRUCHENYKH.

**Язык Ленина. Одиннадцать приемов ленинской речи. (Lenin's Language: Eleven Devices of Lenin's Speech).**

*Moscow. Vserossisskii soiuz poetov (All-Russian Union of Poets). 1925.*

(19 x 14.2 cm). pp. 60, (4). With 4 hors-texte illustrations by Gustav Klutsis. Publisher's wrappers with design by Valentina Kulagina-Klutsis printed in red and black on front cover (incorporating a drawing by Gustav Klutsis). Browning to wrappers, otherwise a good copy. Edition of 5,000 copies.

\$ 900



24. Aleksei KRUCHENYKH.

**Zaumnyi yazyk u: Seifullinoi, Vs. Ivanova, Leonova, Babelia, I.Selvinskogo, A.Veselogo i dr. (Transrational language in the works of: L.Seifulina, Vs.Ivanov, Leonov, Babel, I.Selvinsky, A.Veselyi and others).**

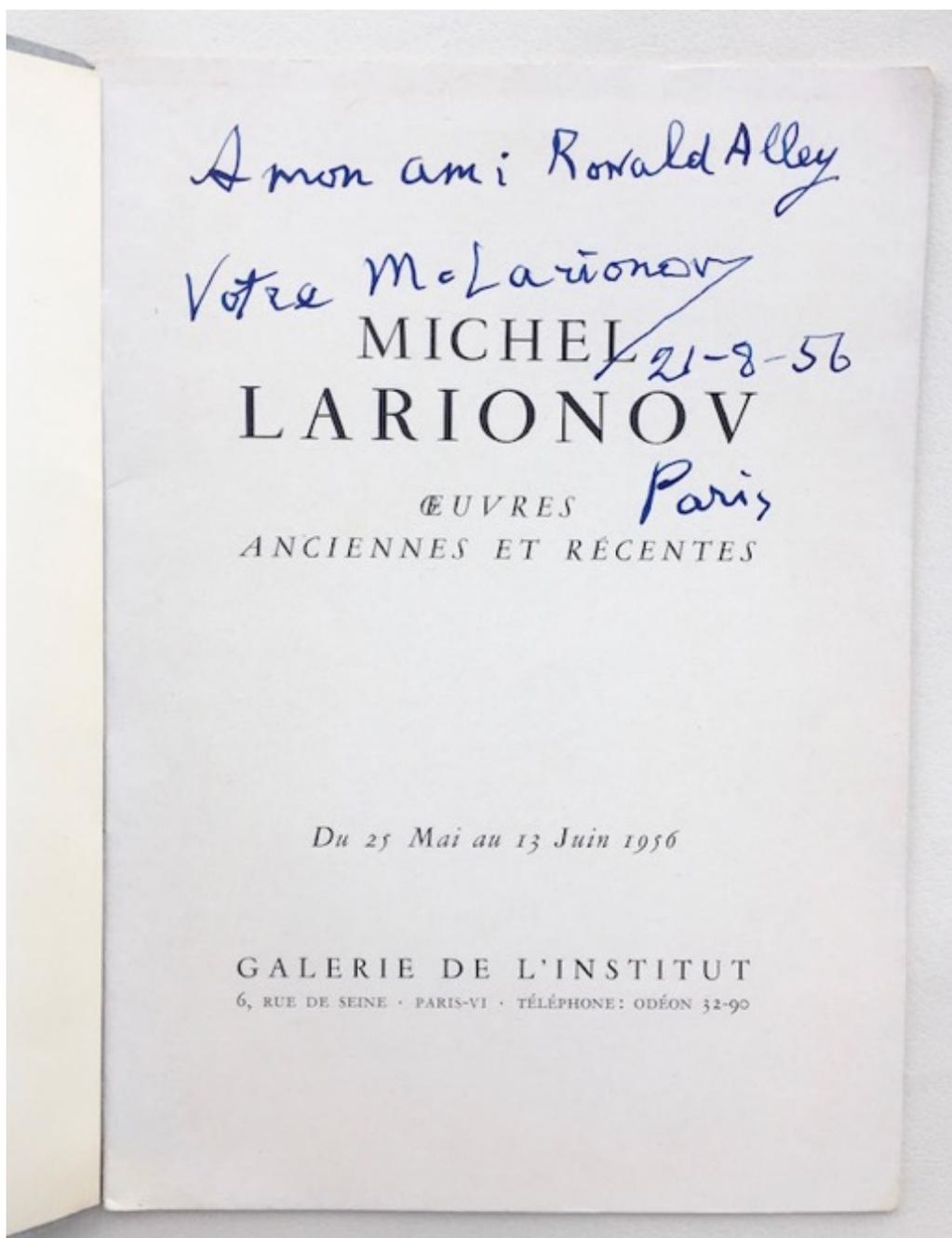
*Moscow. Izdanie Vserosiliskogo soiuz poetov. 1925.*

(18.4 x 13.9 cm). pp. 59, (5). With 2 woodcut typographic designs and original typographic wrappers by Valentina Kulagina-Klutsis.

A critical study of six poets by the most effective theoretician of cubo-futurism and its most loyal and consistent advocate of transrational language or the destruction of meaning in poetry. For Kruchonykh, transrational language also reflected the confusion and chaos of modern life. Included at the end is his 'Declaration No.5. On transrational language in contemporary literature'. Valentina Kulagina-Klutsis was a successful poster-designer in her own right and provided Constructivist cover designs for many of Kruchenykh's books. This work includes a bibliography of Kruchenykh's work to date.

[Ref. Getty 392; Hellyer 260; MoMA 599; Compton - Russian Avant-Garde Books 1917-34, p. 80 + illustration].

\$ 900



25. Michel LARIONOV.

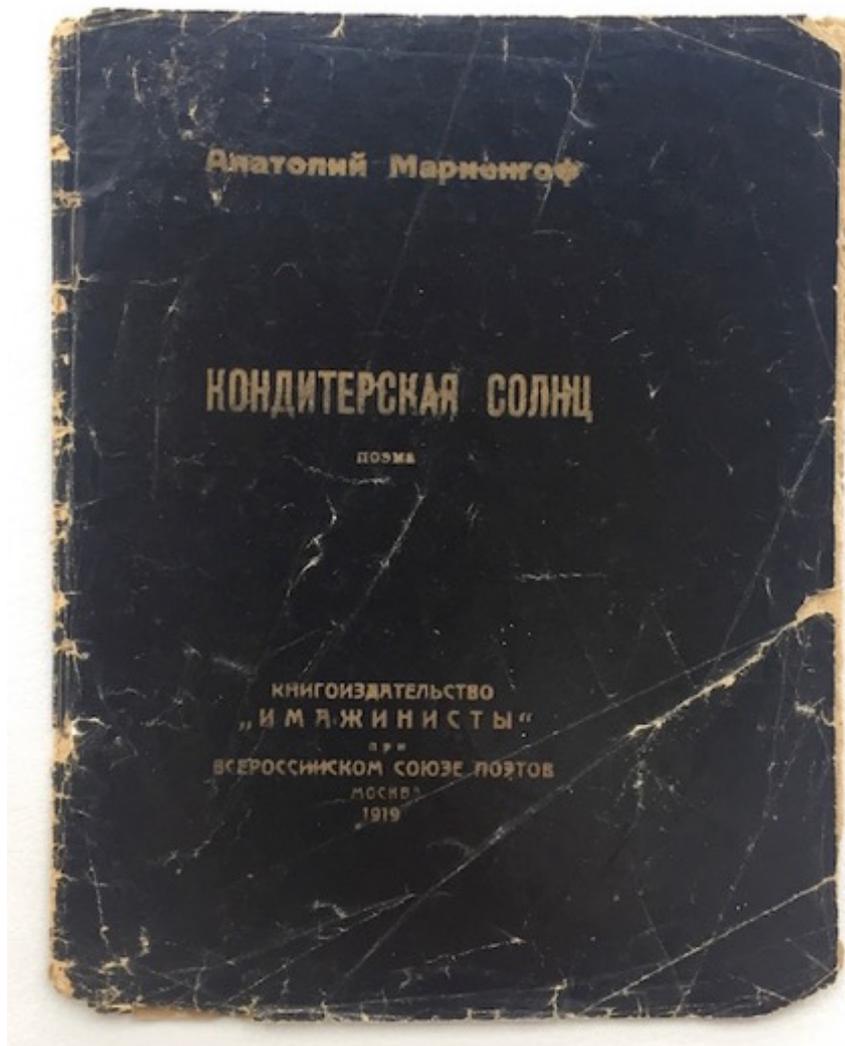
**Michel Larionov. Oeuvres anciennes et récentes.**

*Paris. Galerie de l'Institut. 1956.*

(22 x 15.5 cm). pp. 8, + 8 pages of black and white illustrations. Loose leaf inserted with a list of exhibited works. Original wrappers, stapled.

Catalogue published to accompany the exhibition of Larionov's works, May-June 1956. This copy inscribed by Larionov in blue ink on title page: "A mon ami Ronald Alley, votre M. Larionov 21-8-56, Paris". Ronald Alley was a renowned British art historian and keeper of the modern art collection at the Tate Gallery London.

\$ 550



26. Anatolij MARIENGOF.

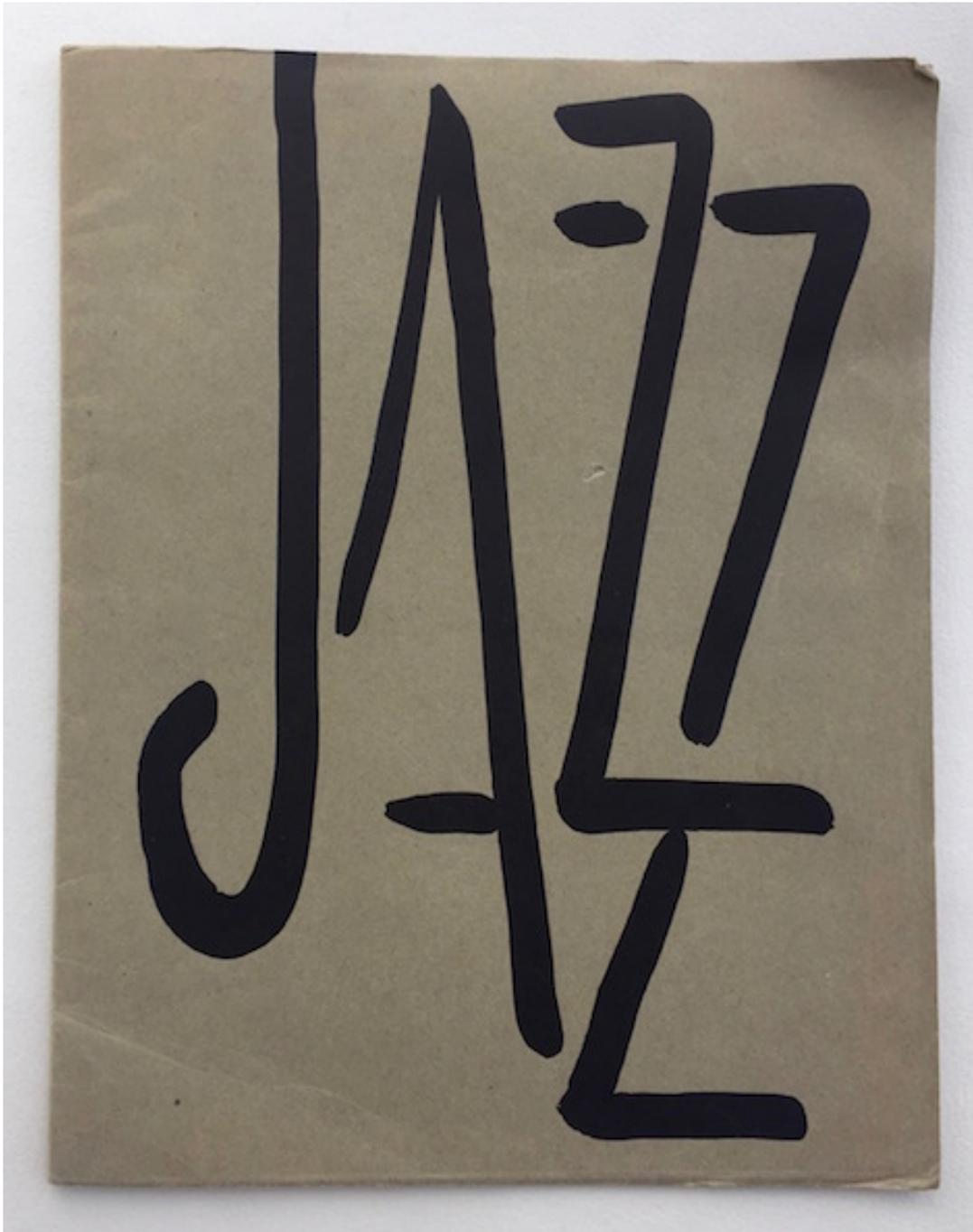
**Konditerskaia solnts. (Pastry Shop of the Suns).**

*Moscow. Imazhinistl. 1919.*

(14.6 x 11.4 cm). Publisher's glossy black wrappers, stapled. Titles printed in gold. Fraying and creasing to wrappers, with tears but minimal loss.

Mariengof's literary career started in 1918 when he participated in the Imaginists' manifesto "Deklaraciia", published in Voronezh. The manifesto was signed also by Sergei Yesenin and other Moscow poets. Together they started a new poetic flow called Imaginism. Mariengof participated in all Imaginist actions and publications, and this is his second book of poetry.

\$ 400



27. Henri MATISSE.

**Jazz.**

*Paris. Tériade Éditeur. 1947.*

(24.5 x 19 cm). pp. (8). Loose as issued in original printed wrappers.

Original publisher's prospectus promoting Tériade's 1947 publication of *Jazz*. The 8-page prospectus consists of a title page, four pages of Matisse quotations, one-page essay by Kurt Martin, one-page extract of text from *Jazz*, and a one-page list of plates contained in the original book. Complete with 2 pochoirs in colours, reduced in size directly from the original cut out illustrations by Matisse, with the usual central vertical fold. The two prints are *Le Lanceur de Couteaux* (24 x 37.5 cm), and *L'Enterrement de Pierrot* (24 x 37.5 cm).

\$ 5000





28. Vladimir MAYAKOVSKY.

**Groznyi smekh. Okna ROSTa. (Menacing Laughter. The Rosta Windows).**

*Moscow / Leningrad. Gosudarstvennoe izdatel'stvo khudozhestvennoĭ literatury. 1932.*

(24.5 x 21.5 cm). pp. 80. (Every other leaf is narrow half-width). Publisher's cream boards, with original printed dust-jacket. Some tears and creasing to edges of jacket, with contemporary ownership inscription on front, otherwise good.

The book is particularly famous for its photographic endpapers designed by Varvara Stepanova, with their powerful photographic image in black and red of the armed guards (incorporating a photograph by Boris Ignatovich). Includes black-and-white reproductions of propaganda sheets from the Russian Telegraph Agency (ROSTA) windows, with some of Mayakovsky's captions.

\$ 1750



29. Edvard MUNCH. (Dr. Max Linde).

**Edvard Munch. Neue Ausgabe.**

*Berlin. Friedrich Gottheiner's Verlag. 1905.*

(27.8 x 22 cm). With title vignette, colour woodcut, 5 hors-texte plates (including 3 in colour), and 7 text illustrations. Publisher's brown wrappers, with small photographic portrait of the artist mounted onto front cover.

Early monograph by the famous collector and patron Max Linde, complete with the colour woodcut by Edvard Munch, *Begegnung im Weltall* (Encounter in outer space). The woodcut sheet has become loose from the book, but is in good condition, and is complete.

\$ 1400



30. Edvard MUNCH. (Emanuel Goldstein).

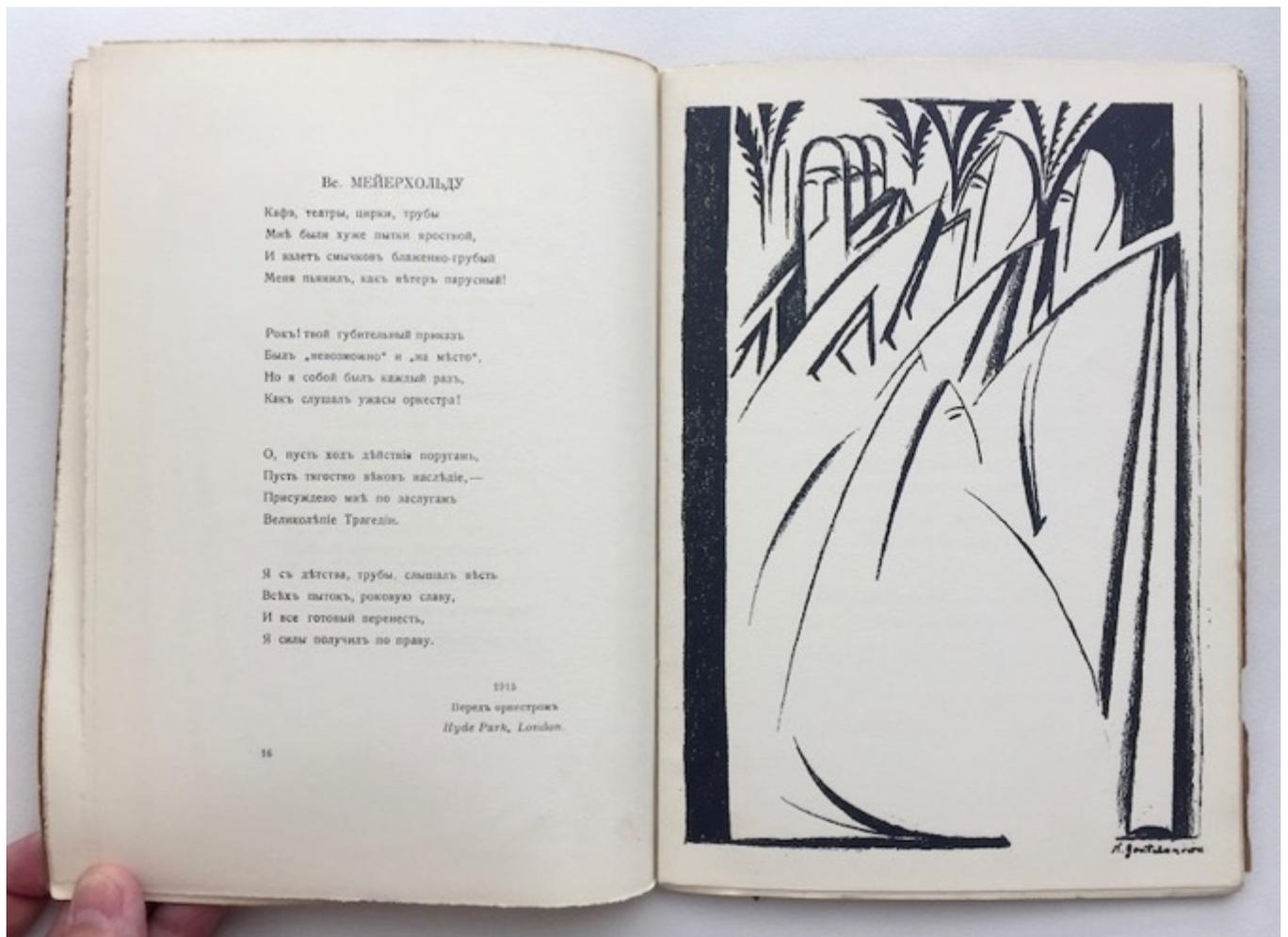
**Alruner.**

*Copenhagen. Gyldendalske Boghandel Nordisk Verlag. 1916.*

(20.5 x 15.5 cm). pp. 45, (4). Publisher's grey wrappers with yapp edges; titles printed in black. With the *Melancholy* collotype frontispiece after a drawing by Edvard Munch, signed in the plate.

Published in an edition of 350 copies, with this one of 55 hand-numbered copies printed on Japan paper. [Ref. Gerd Woll - Edvard Munch. *The Complete Graphic Works*, p. 476].

\$ 2200



31. Valentin PARNAKH & Natalia GONTCHAROVA.

**Samum.**

*Paris. N.L. Danzig. 1919.*

(22.8 x 16 cm). pp. 43, (2). Three lithographed plates after Gontcharova, two of which colour-printed. Original printed wrappers. Small split to spine, otherwise a very good copy.

The striking illustrations by Gontcharova are Cubo-Futurist in style and also reflect the theatrical costume and stage design work she was involved in. This work was printed in Paris shortly after Gontcharova and Larionov settled there permanently. Includes poems dedicated to Osip Mandelstam, Vs. Meyerhold, Mikhail Larionov, N. S. Gontcharova and Alexandr Blok.

\$ 4500



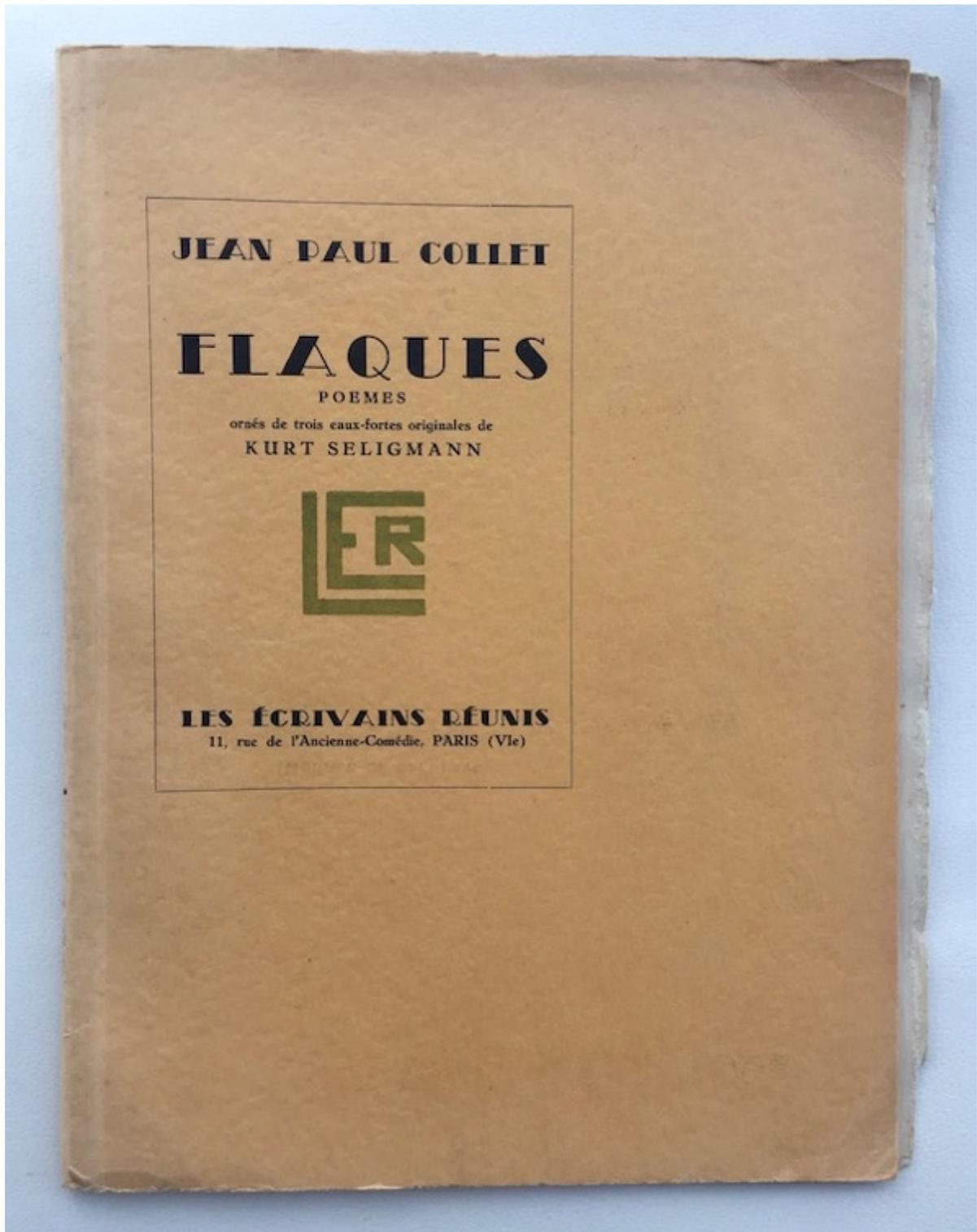
32. Pablo PICASSO.

**Picasso. Peintures 1955-1956.**

*Paris. Galerie Louise Leiris. 1957.*

(16.6 x 16.6 cm). pp. (48). With 50 colour and black-and-white illustrations. Original wrappers. Slightly browned, with minor staining and small areas of wear. The cover is an original colour lithograph by Picasso, specially executed for this publication, and printed by Mourlot Frères. Introductory essay by Daniel-Henry Kahnweiler. [Ref. Goepfert/Cramer 85].

\$ 150



33. Kurt SELIGMANN. (Jean Paul Collet).

**Flaques. Poemes ornés de trois eaux-fortes originales de Kurt Seligmann.**

*Paris. Les Ecrivains Réunis. 1935.*

(28 x 21.5 cm). pp. 32. Pages uncut. Publisher's yellow wrappers. Edition limited to 145 stamp-numbered copies. Illustrated with three original etchings by Kurt Seligmann.

\$ 1200



34. Nicolas de STAEL. (René Char).

**Arrière-histoire du Poème Pulvérisé.**

*Paris. Jean Hughes. 1953.*

(16.6 x 12.8 cm). pp. 55, (4). Original wrappers.

Edition limited to 120 copies, with an original colour lithograph frontispiece by Nicolas de Stael. Numbered, and signed by de Stael and René Char on the colophon page. The collaboration between René Char and Nicolas de Stael, one of the most fecund, is beautifully illustrated by this superb frontispiece portrait of the poet, printed in white inside a red circle, itself placed in a blue rectangle. Without reproducing any of his features, de Stael abstractly evokes his sitter's presence and stature. Offsetting of lithograph onto title page, otherwise a good copy.

\$ 4250



35. E. TERIADE.

**Fernand Leger.**

*Paris. Editions Cahiers d'Art. 1928.*

(28.3 x 23 cm). pp. (xxvii). With 88 black and white plates, and 5 colour pochoir hors-texte plates. Publisher's wrappers, with titles printed in red and black. Book block broken, with resultant splitting and loss to spine.

Published in an edition of 800 stamp-numbered copies. **This copy inscribed in ink by Leger on the initial blank leaf.**

\$ 1600



36. Alexandr TUFANOV.

**K zaumi. Fonicheskaya muzyka i funktsii soglasnykh fonem. (On Zaum. Poetry and Research of phonetic music and functions of consonant phonemes).**

*St. Petersburg. Published by the author. 1924.*

(20.6 x 14.2 cm). pp. 48. Publisher's wrappers with printed front cover. Pale staining to upper and fore-edge of pages throughout, with small section lacking from upper edge of rear cover. Front cover and folded table of speech sounds bound in the rear, both designed by Boris Ender. Ender was an avant-garde artist, pupil and member of the group centred around Mikhail Matiushin.

In Tufanov's treatise, 'zaum' was declared to be the seventh art. He uses verse which utilises both Cyrillic and Latin alphabets, meters of classical antiquity, and vowel length and musical stress. Matiushin's theories about the relationship between image and sound were described with Ender's table of speech sounds. Edition of 1,000 copies.

\$ 750

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