

*Ilse Schreiber-Noll*  
*An artist in the great German Expressionist tradition*

Excerpt from Catalogue Thirty-Three • Summer 2006  
JOSHUA HELLER RARE BOOKS, INC.  
WASHINGTON, D.C.





# JOSHUA HELLER *Rare Books, Inc.*

P O Box 39114 Washington D C 20016-9114 U S A

Telephone: 202/966-9411 Fax: 202/363-5658

E-Mail: HellerBkDC@aol.com

www.joshuahellerrarebooks.com



## Catalogue Thirty-Three - Summer 2006

### *Promoting the Book Arts - Text & Image*

Catalogue Thirty-Three has taken some time to appear; but, it grew like Alice after she drank from the bottle labeled 'drink me'! What was to be a publication of 54 pages thickened up magically to 90 pages with 221 fine items and over 300 mostly full color illustrations.

We had a big story to tell, but what with the publication of our *Miniature Catalogue Thirty-One* and the Barbara Fendrick *Catalogue of Works On Paper* a lot of wonderful books were put on hold.

This has at last all come together for us to now publish *Catalogue Thirty-Three*. There are too many exciting books to single out, but we hope that the selection, which took five months to assemble, will be of interest and give you pleasure. This catalogue contains books on the Private Presses, Artists' Books, Poetry, Fine Bindings, War, Peace, Calligraphy and Portfolios of Prints, Original Drawings and much more.

Your continued interest is appreciated. It encouraged us to produce the catalogue you hold today.

We wish you a Happy and Joyful Summer.

Joshua & Phyllis Heller.

---

#### Conditions of sale:

All items listed in this catalogue are offered subject to prior sale.

Each item has been carefully described as to condition. Any purchase may be returned within ten days after its receipt; if unsatisfactory for any reason - safe return shipment is client's responsibility.

Payment terms for new clients are "remittance with order" or from our pro forma invoice.

A finance charge of 1.5% per month will be added to all bills not paid within thirty days of the date of invoice.

Libraries and institutions will be accommodated by special billing on request.

Prices are net, in U.S. dollars. Postage and handling are extra on all orders.

Overseas orders will be shipped airmail unless otherwise arranged.

D.C. residents will be charged 5.75% Sales Tax.

Possession of title remains with Joshua Heller Rare Books, Inc. until books are paid for in full.

We purchase single volumes, collections, or libraries in our field of interest.

We are pleased to welcome visitors by appointment and are centrally located near convenient bus and Metro stops.

We accept Visa and Mastercard

© Joshua Heller Rare Books, Inc. 2006.

Main cover illustration - Item No. 88.

Photography - Neil Greentree.

Introducing the work of Ilse Schreiber-Noll - in the great German Expressionist tradition



No. 141.

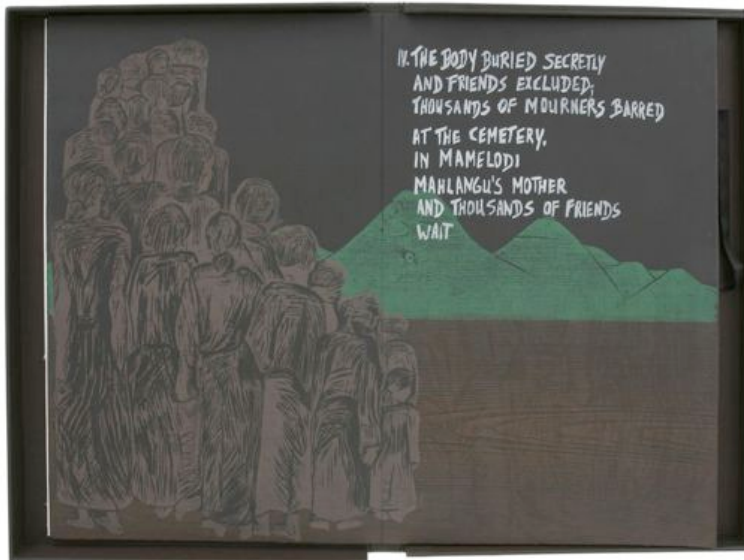
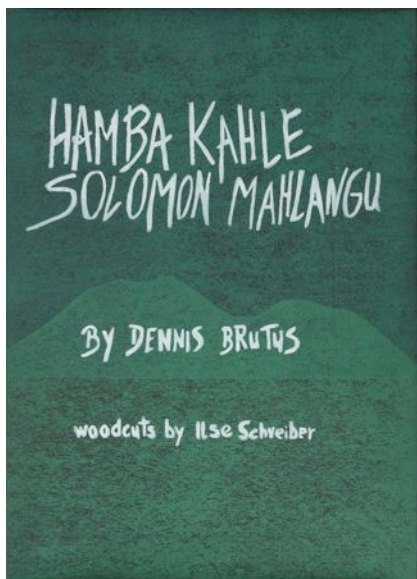
Ilse Schreiber-Noll, born in Germany, studied at the University of Marburg, Germany, then came to the United States and studied at Purchase College, SUNY, receiving her M.F.A. there in 1989. Her work has mostly dealt with the concerns of society and the fight for peace and social justice with emphasis on the tragedy of war. Her ideas are expressed in woodcuts, paintings, and painted books.

She is known for her collaboration with contemporary poets with whom she produced limited edition Artists' Books. She has also done extensive work for the theater usually dealing with plays of German playwrights such as Bertolt Brecht and Frank Wedekind. She also works in close collaboration with playwright, director, and translator Eric Bentley. Poets and musicians with whom she has collaborated include Galway Kinnell, as well as Joseph Brodsky, Octavio Paz, Dennis Brutus, John Cage, and Margaret Leng Tan. Her work has been widely exhibited and published and may be found in major collections in the United States and Europe.

Schreiber-Noll writes: "I began making Artist Books in 1987. For several years I mainly collaborated with contemporary poets. Together we made limited edition Artist's Books usually in editions of 5-15 copies. I wanted to interpret the poets' work but go beyond mere illustration. I became the binder, printer and artist and with this was able to integrate all parts of the book in harmony. "In the last four years I also started to make One-of-a-kind books which became objects of expression deviating from the more conventional approach of my edition books. Here I want to transform the surface of the paper by applying mixed media technique. Heavy textures, collages and color become the womb of invisible letters. Only a title indicates my idea and the viewer is invited to add his or her own memories, which become the unwritten words or the melodies.

In addition to making limited edition books and one of a kind books I have for many years collaborated on small editions of illustrated books with critic, playwright and translator Eric Bentley. These books deal with the works of Bertolt Brecht, Frank Wedekind, Hanns Eisler, Goethe, and Hugo Wolff."

First collaboration



No. 127.

127. (Ilse Schreiber-Noll) *Hamba Kahle Solomon Malangu*. Poem by Dennis Brutus. Printed and illustrated by Ilse Schreiber-Noll. 1987. Color woodcuts. n.p. 22" x 15". French fold. Printed on black Arches Cover paper. The poem is cut out of the woodblock and is printed in white ink over a populated green and brown landscape, which is continuous over 18 pages. In a dropback box covered with dark brown handmade paste paper. Small woodcut inlaid into the front cover. One in an edition of 10 copies signed by the poet and artist. Fine. **\$2250.00**

Dennis Brutus was born in Zimbabwe in 1924 to South African parents. He attended university in South Africa. Political campaigns led to his being banned from all political and social activity. When held captive on Robben Island, near Cape Town, South Africa, he spent time breaking stones with Nelson Mandela. After leaving South Africa, he made his home in England until 1983, when he won the right to stay in the United States as a political refugee. He is an Emeritus Professor at the University of Pittsburgh, and has also taught at Northwestern University, Swarthmore College, the University of Denver, as well as other major universities. He was the recipient of the Langston Hughes Award in 1987 (the first non-African American to receive that award) and he was also honored with the first Paul Robeson Award in 1989 for "artistic excellence, political consciousness and integrity." Brutus' first collection of poetry, *Sirens, Knuckles and Boots* (1962) was published in Nigeria while he was in prison. Although his work is protest poetry, there is a maturity and restraint in his poems that prevent them from ever becoming self-pitying.

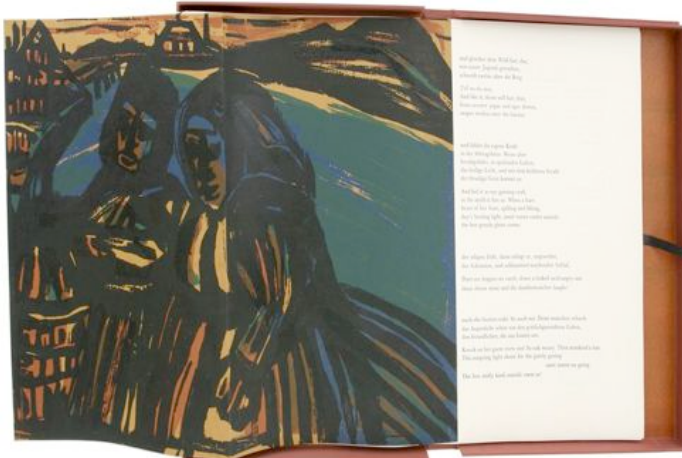
Schreiber-Noll writes: "I encountered the poetry of Dennis Brutus the first time in 1987. ... I read the poem "*Hamba Kahle Solomon Mahlangu*" in a magazine and was so moved that I decided to contact the poet, who was teaching at the University of Pittsburgh. That is how my first collaboration with a contemporary poet started.

128. (Ilse Schreiber-Noll) *Homage to Friedrich Hölderlin*. Poetry by Friedrich Hölderlin, Robert Kelly, Justus Noll, Nathaniel Tarn. [In German and English. German poems translated by Richard Sieburth.] Illustrated by Ilse Schreiber-Noll. Woodcuts and Monoprints. n.p. 19.75" x 13.75". Printed letterpress in Baskerville and Universe on Domestic Etching paper. Laid in a cloth dropback box. An edition of 20 copies, signed by the poets, artist and translator. Fine. **\$2500.00**

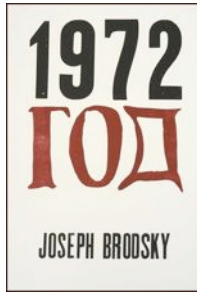
A tribute to Friedrich Hölderlin (1770-1843). The text includes two poems by Hölderlin and three tributes by modern poets, this being the first printing of these works. The book opens with Hölderlin's last poem, "Die Aussicht" (The Prospect), and is followed by "Hölderlin", a tribute poem by Justus Noll, a German musician and writer. The poem by Nathaniel Tarn is based on a theme from a Hölderlin poem. The work by Robert Kelly is a "sound hearing" of a Hölderlin poem. The final poem, *Columbus*, is taken from a manuscript of Hölderlin. The changes he made over years in his manuscript are represented with changes in type.



No. 128.



No. 128.



**129. (Ilse Schreiber-Noll) "1972".** [In English and Russian.] A poem by Joseph Brodsky. Printed and illustrated by Ilse Schreiber-Noll. 1989. Six color woodcuts. 23.5" x 15.5". Printed on white Arches Cover paper. The artist wrote out the English translation by hand while Ardis Press supplied the Cyrillic type for the original Russian. The two manuscripts were then engraved and printed in black and red, respectively. The two versions appear side by side. The unbound sheets are laid in a brown linen covered dropback box lined with a monoprint. The book also contains a handwritten poem by Ilse Schreiber-Noll "For a Fraction of Time", which she wrote after Brodsky's death in 1996 and added to the book in his memory. One in an edition of 8 copies, signed by the poet and the artist. Fine. **\$2750.00**

No. 129.

Schreiber-Noll writes: "My first meeting with Joseph Brodsky was in a small coffee shop on Hudson Street in the West Village in the late 80's. I did not know then who he was and found out only several months later. I had read his poetry and written to him whether or not I [could] illustrate his poem "1972" and produce a limited edition. After getting to know my work he agreed. ... Joseph died in January 1996. I mourn his early death."



Aging! The time of success. Of acknowledging truth. Of its sullied linen. Of banishment. Of discouraging pain. As for the latter, I neither nourish it nor dismiss it. If it gets hard, annoying, I'll yell out: self-restraint is just dumb and mockish. As for now, I can take a bit more of it. If an ember still glows inside this monolith, it's not reason, just blood that keeps circling, going.

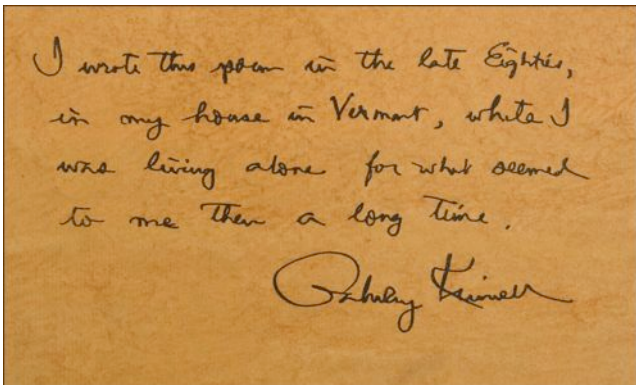
No. 129.

**130. (Ilse Schreiber-Noll) Reading John Cage.** By Octavio Paz and *White on Blanco* by John Cage, translated by Eliot Weinberger. Printed and illustrated by Ilse Schreiber-Noll. [In Spanish and English.] 1989. Woodcuts and monoprints. 22" x 15". Printed in Baskerville. John Cage hand wrote the mesostic for this book, which then was reproduced from the original manuscript by photo offset. Printed in Baskerville on Rives Lightweight paper. Some pages are stained in yellow-orange. Housed in a sepia linen dropback box with two small woodcuts inlaid in the front cover. An edition of 14 copies, signed by the poets, artist and translator. Fine. **\$3000.00**

In this book all participants join voices in a complex bilingual counterpoint of mutual admiration. Octavio Paz's poem *Reading John Cage* is responded to by Cage, himself, in verses titled *White on Blanco*. Cage terms his handwritten poem a "mesostic", a form which permits reading down through the center of the verse as well as left to right. Eliot Weinberger completes the triad with his own "mesostic" on Paz and Cage.

Schreiber-Noll writes: "I had listened to the early piano pieces of John Cage and read his books. At the same time I found Octavio Paz's poem dedicated to John Cage. I thought that I would like to make a book, which [would] be a mutual admiration of [two] great artists for each other, Paz and Cage. After getting permission to use Paz's poem I contacted John Cage asking him if he would write something dedicated to Octavio Paz. [He agreed to re-write *White on White* which he had written for Paz's 80th birthday,] but Octavio never responded to it. Maybe he will this time, we thought. And he did when I met him at his home in Mexico City to bring him his book and to sign the others. He seemed to be pleased."

**The collaboration between the artist and Galway Kinnell**



Schreiber-Noll writes: "Since 1995 I [have] stopped working with any other poets but Galway Kinnell. My first meeting with Galway Kinnell came through both of our involvement with the Apartheid movement. ... Galway's poetry has over the years greatly influenced my work and even if often invisible has become the voice which speaks underneath the surfaces of my paintings and prints together with the voices of Pal Celan, Rilke, Brecht and Ingeborg Bachmann and other great poets.

**131. (Ilse Schreiber-Noll) When One Has Lived a Long Time Alone.** Poem by Galway Kinnell. Printed and illustrated by Ilse Schreiber-Noll. 1995. 18" x 13.25". Handwritten introduction by the poet. Baskerville type on Mulberry paper. Kinnell's poem is printed in silver ink over monoprints of a rural landscape in brown, black, midnight blue, and ochre, which is continuous over nineteen pages.

No. 131.



No. 131.



The formal Baskerville type stands out crisply against loose brushwork. Book wrapped in a woodcut cover of dark green, blue and brown. Book wrapped in a woodcut cover of dark green, blue and brown. Housed in a natural linen covered dropback box. One in an edition of 8 copies, signed by the poet and artist. Fine. \$2500.00



No. 132.



No. 133.

132. (Ilse Schreiber-Noll) *Im Tal der Toten*. [Valley of Death.] **Unique artist's book** by Ilse Schreiber-Noll. 1998. 9.5" x 6.75". Six double-page handcolored woodcuts of flowers and figures. Title and woodcut covering both back and front boards. Signed and dated by the artist. Fine. \$300.00
133. (Ilse Schreiber-Noll) *How Could She Not*. For Jane Kenyon (1947-1995). A Poem by Galway Kinnell. Printed and illustrated by Ilse Schreiber-Noll. 1998. Three woodcuts, two in color. n.p. 11.75" x 8.75". The titles, reproduced by photoengraving, were handwritten by the poet. Printed in Garamond on Rives paper. One of 12 copies in a **special wrap around board cover** in an edition of 50 copies, signed by the poet and artist. Fine. Without cover - \$175.00:  
With cover - \$200.00

134. (Ilse Schreiber-Noll) *Die Erste Elegie - The First Elegy*. [German and English.] By Rainer Maria Rilke. English translation by Galway Kinnell and Hannah Liebmann, with six color woodcuts by Ilse Schreiber-Noll. Music by Dary John Mizelle. 2001. 22" x 13". The English translation was printed on the letterpress and the original German was cut out of linoleum. The music score was handwritten by the composer and reproduced by photoengraving. Loose in wrappers. Cloth dropback box. One in an edition of 10 copies, signed by translator, artist and composer. Fine. \$2500.00



No. 134.



135. **(Ilse Schreiber-Noll)** *When the Towers Fell*. A poem by Galway Kinnell. Concept, illustration, design and binding by Ilse Schreiber-Noll. 2005. 30" x 20". Woodcuts on paper and cheesecloth and mixed media on paper. In two parts. The handwritten manuscript, which contains the first stanza and seven lines of the eleventh stanza of the poem, was written by Galway Kinnell for this project in January 2005 and was reproduced, slightly enlarged, from the original. The entire poem was printed letterpress in a wrapped book. The excerpts in the second part of the book were cut from linoleum. Housed in a cloth dropback box. One in an edition of 8 copies, signed by the poet and the artist in both parts. Fine. [Two double-page spreads above and one below left.] **\$2950.00**



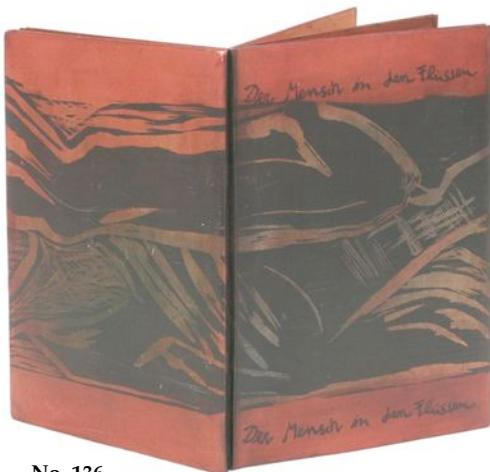
"Galway and I have collaborated on five artist's books ... Our last collaboration is a poem Galway Kinnell wrote in response to 9/11 entitled *When the Towers fell*. It took me two years to complete the final version of this book. My first attempt failed. I disregarded the first version since I felt that the destruction and horrors and the senseless war in Iraq, a consequence of 9/11 cannot be conveyed on beautiful white paper. The surface had to be destroyed to become the reflection of the despair and destruction.

"This book to me became not only a memory of 9/11 but also symbolizes the uselessness of war, and with this becomes a call for peace."

Galway Kinnell was born in Providence, Rhode Island, and studied at Princeton and the University of Rochester. He was influenced by and participated in the civil rights movement, and much of his work deals with social issues, as well as with the spiritual dimensions of poetry. Kinnell is the Erich Remarque Professor of Creative Writing at New York University and a Chancellor of the American Academy of Poets.

In the collections of The Library of Congress Rare Book Division, Dartmouth College Library and the Arthur & Mata Jaffe Collection, Florida Atlantic University, Boca Raton.

136. **(Ilse Schreiber-Noll)** *Der Mensch in den Flüssen [The Man in the River.]* Artist's book by Ilse Schreiber-Noll. 1998. 12" x 8.75". 11 double spread painted images, plus painted cover boards. Woodcuts in orange, brown, black, green and blue on painted thin card. Handwritten title on both front board and title page. **No. 2 of 2 unique signed variants.** Fine. **\$650.00**



137. **(Ilse Schreiber-Noll)** *The Night*. **Unique artist's book** by Ilse Schreiber-Noll. 2002. 5 doublepage spreads. 10" x 7.5". Mixed media collage and drawings on paper. Constellations of the stars in silver with other color and the name written in silver. Dark blue painted boards, with silver handwritten title on front. Dated and signed by the artist on the back cover. Fine. **\$850.00**

Rilke - "Oh, and the night, the night, when wind full of cosmic space ..."



No. 136.

No. 137.



**A cry for peace**

138. (Ilse Schreiber-Noll) *History Destroyed [Tausend Jahre eines Volkes getödet -Thousands of years of history of a country destroyed.] Unique artist's book* by Ilse Schreiber-Noll. 10 paper leaves and 4 gauze leaves. 20" x 14". Mixed media and collage on paper with some handwritten text. Linen leaves with a poem and/or holes. Heavily painted board covers with black cloth spine. German title in red on front board. Laid in a linen-covered box with a separate lid; title in black on top lid. A unique signed book in a series of 10 books entitled *Verloren in Sand und Asche (Lost in sand and ashes.)* Fine. [Binding and two pages illustrated above.] **\$5250.00**

"The books *"History Destroyed"* and *"Die Blumen Vergehen"* belong to a larger project entitled "Only History Remains" on which I have been working since 2000. The focus lies [in] the devastation and environmental destruction inflicted upon countries through war, which I try to show in paintings, artist's books and installations.

"The heavy textures and collages of the surfaces of my paintings and book symbolize burned soil, decayed forests and lands, and speak of the pain of the people, which once inhabited them and now have been lost in the ashes.

"This work is dedicated to those who have died and [is] a reminder for us who are alive and a call for a joint effort to help and contribute to a more peaceful world." - Schreiber-Noll.



No. 139.

139. (Ilse Schreiber-Noll) *Die Blumen vergehen. [The erosion of the flowers.] Unique artist's book* by Ilse Schreiber-Noll. [Tarrytown. New York.] 2005. 10 leaves plus cover. 14.5" x 10.5". Box - 16" x 12". Mixed media and drawings on paper. Sand and ink paintings with leaf collage on paper, gauze fabric pages. Exposed reinforced binding with tape. Title on cover in ink. Box with separate lid; paper title label on front. Unique variant in a series of up to 10 books entitled "Verloren in Sand und Asche" [Lost in sand and ashes.] Signed inside box 'I S N '05.' Fine. **\$1750.00**

"The heavy textures and collages of the surfaces of my paintings and book symbolize burned soil, decayed forests and lands, and speak of the pain of the people, which once inhabited them and now have been lost in the ashes.

"This work is dedicated to those who have died and [is] a reminder for us who are alive and a call for a joint effort to help and contribute to a more peaceful world." - Schreiber-Noll.



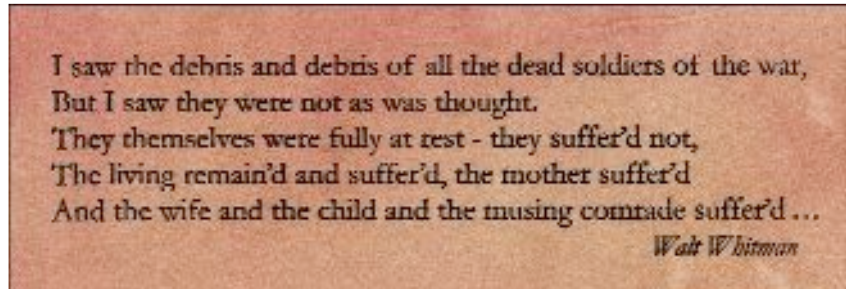
No. 140.

**Carol Schwartzott**

Carol Schwartzott holds an MA in Anthropology and Fine Art from the University of Buffalo and her professional portfolio lists many honors and exhibits. Her bookworks created over the last twelve years are in many museums, libraries and private collections. These include the Joseph Cornell Center of the Smithsonian Institution; The National Gallery of Art, Washington, DC; Yale University; Harvard University; The Arthur and Mata Jaffe Collection, Florida Atlantic University, Boca Raton; Toronto Metro Library, Special Acquisitions; and the Victoria and Albert Museum, London. She is the recipient of a New York State Fellowship for the Arts, and an Arts International/NEA Grant.

**140. (Ilse Schreiber-Noll) *Orpheus, Eurydice, Hermes*.** By Rainer Maria Rilke. [German and English.] English translation by Galway Kinnell, with 5 encaustic woodcuts by Ilse Schreiber-Noll. 2005. 20" x 14". Dropback box. One in an edition of 5 copies signed by poet-translator and artist. Fine. **\$1750.00**

**141. (Ilse Schreiber-Noll) *I Mourn for You*. Unique artist's book** by Ilse Schreiber-Noll. [2005-6.] 14.25" x 10". Two books in a maroon cloth box with a separate lid, which has a small black inset illustration of a branch. The first book has a wrapped handpainted titled cover, with three leaves: the first leaf with a verse from Walt Whitman, the next a transparent painted gauze, and last a full-page black and white woodcut of a weeping woman, signed and dated by Schreiber-Noll. The second book, with the same title consists of 13 double page woodcut spreads in hand colored black, brown, orange and red, against painted card pages. Painted gauze endpages. Black and brown woodcuts over board covers with maroon spine. Title in white ink on front. Woodcuts on inside of cover boards. Signed by Ilse Schreiber-Noll and dated '05-06'. Fine. **\$2000.00**  
This moving work was produced as a memorial to the people who died as a results of wars in the first years of this century. [See illustration p. 50.]



No. 141.



No. 142.

**142. (Carol Schwartzott) *Kimono/Kisode: A Decorative Study of the Kimono*.** Artist's book by Carol Schwartzott. [2001.] Designed and bound by Carol Schwartzott. 6 double-fold-out spreads. 9.75" x 5.5". Printed by Blacks Corner Letterpress in Monotype Gill Sans Light cast by Bixler Press & Letterfoundry. Archival boards and Japanese Chiyogami papers with a piano hinge binding design by Heidi Kyle. Seven wooden rods held together with strips of various multi-colored Japanese papers

form the binding. Title on front board. Heavy board slipcase covered in various Japanese papers with paper title label on spine. An edition of 125 signed and numbered copies. Created for and supported by the Library Fellows of the National Museum of Women in the Arts, Washington DC. Fine. **\$425.00**  
Each fold-out spread has a cut-out in a kimono shape which allows the different Japanese papers lining the back sections of the fold-out to show. Text on the history of the kimono is on the back of the first fold of each section. Informative, colorful and tactile.

**143. (Carol Schwartzott) *Ola Mola: The Kuna of San Blas*.** Artist's book by Carol Schwartzott. [Freeville. New York. 2004.] Accordion fold. 5.25" x 7.25". Designed and bound by Carol Schwartzott. Printed at Blacks Corner Letterpress in black, gray and red on Zerkall Text. Type faces used are Miro, by P22 Type, Skia and Geometric 231. Five stitched folios contain four double pages, and include text and fourteen black and white illustrations. The folios are connected with four