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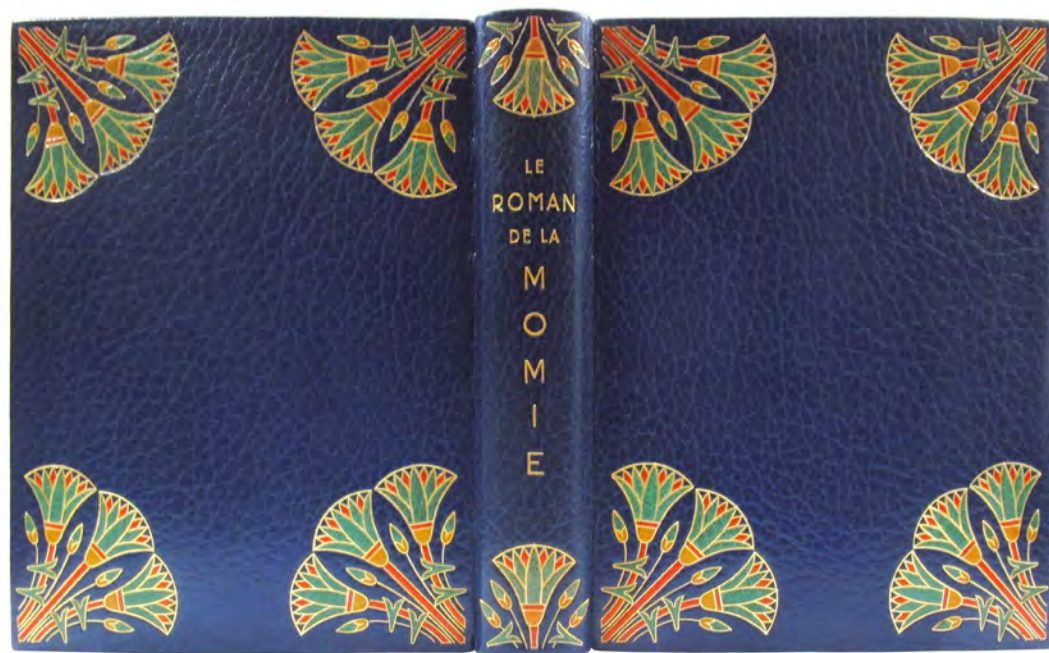
Sims Reed Rare Books

The 52nd California International
Antiquarian Book Fair

February 8 -10, 2019

Booth 710

Oakland Marriott City Center
1001 Broadway
Oakland, CA 94607



1. BARBIER, Georges. Gautier, Théophile. Le Roman de la Momie. Paris. A. & G. Mornay, Editeurs. 1929.

2 vols. 4to. (252 x 200 mm). pp. (v), 325, (i), (i). Printed half-title with printed copy number verso, leaf with wood-engraved frontispiece by Georges Barbier verso, decorative title printed in colour, 'Prologue' and Chapters i - XVIII of Gautier's text illustrated with 35 wood-engraved colour illustrations by Georges Barbier (2 head- and tail-pieces, 2 5-line decorative initials, vignette to justification and 27 text illustrations as well as the frontispiece), final leaf with justification and *achevé d'imprimer*, the original wrappers feature a large composition to the front cover (see below), a vignette to the rear with printed 'G[eorges]. B[arbier]. / 1929' and vignette to the backstrip; in addition two suites of 36 leaves with all of the 38 illustrations, in colour as published and in monochrome (in a variety of colours: black, blue, magenta, red &c.) in outline only are included in vol. 2 together with the original watercolours.. Full blue crushed morocco by Georges Cretté with his signature gilt for the book, boards with inlaid sections of green, terracotta and tan crushed morocco with gilt highlights to form corner pieces of Egyptian floral motifs to front and rear boards, matching decoration to head and foot of spine with gilt title, blue morocco dentelles, brushed green suede doublures, original publisher's printed wrappers and backstrip with designs by Barbier preserved, a.e.g., matching blue morocco-backed marbled board chemise, matching blue morocco-backed marbled boards (drawings and suites) ruled in gilt with gilt title to spine, marbled endpapers, t.e.g., both vols. with matching slipcase.

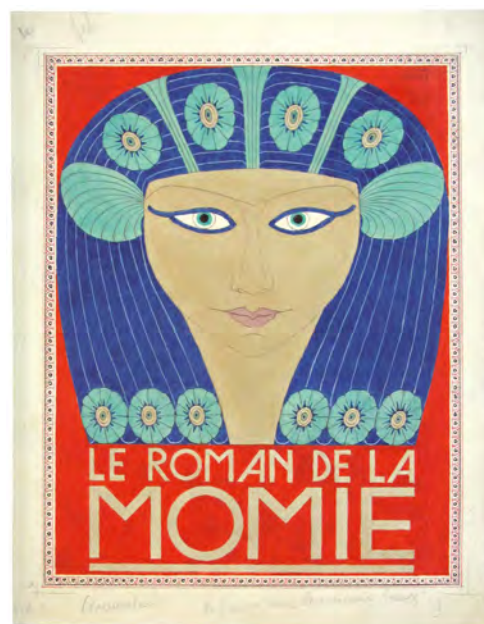
[PROVENANCE: Both vols. with blue morocco bookplate with gilt vignette of Francis Kettaneh to verso of initial blank leaf].

An exceptional copy, number 1 on large paper vieux japon, with a number of original watercolours by Barbier, two additional suites and bound by Georges Cretté.

From the edition limited to 1,091 copies, with this copy number 1 of 3 édition de tête copies, uncut on vieux japon à la forme with two suites of the plates, in colour on japon and in outline (in a variety of colours) on chine, and a number of Barbier's original watercolours (*un tiers des originaux*) for the book.

The 14 original watercolours by Barbier, bound in the second volume on 13 sheets under passepartouts, feature the designs for the original wrappers (the large design for the front wrapper with the work's title and the vignette for the rear wrapper with Barbier's initials), many of the larger vignettes, several of the smaller vignettes and one of the two decorative colour initials. Many of the watercolours feature additional annotations in pencil and are of larger size than the printed versions.

List of Barbier's original watercolours, all on thick cream paper with pencil registration and in the order they appear, available on request. \$48,500





2. BELLMER, Hans / Georges Hugnet. Original Photograph for 'La Carte Surréaliste'. (Paris). (1937).

(140 x 89 mm). Original monochrome photograph by Georges Hugnet of his collage 'Le Pied de la Lettre', verso with manuscript letter by Hugnet to Hans Bellmer in black and red inks.

The maquette for Georges Hugnet's contribution to *La Carte Surréaliste* with a long note to Hans Bellmer.

Georges Hugnet's contribution to the series of Surrealist postcards *La Carte Surréaliste* is a photograph of his own original collage featuring torn manuscript poems, the hands of a doll, a seahorse in a doll's bed, a slate-pencil sea urchin and beads, all arranged against a neutral background. In turn, Hugnet sought contributions from a number of other Surrealists for the finished project, *La Carte Surréaliste Première Série* (although no other series was issued), published in 1937.

The present photograph, sent by Hugnet to Hans Bellmer, represents Hugnet's maquette and features a long explanatory text verso detailing Hugnet's ideas and demonstrating the layout of the finished version of the cards (*elles comporteront au verso les formules habituelles des cartes postales, plus une légende et une marque de garantie Surréaliste*). Dated 9 Février 1937, it seems that the photograph, sent to *Mon très cher ami* is Hugnet's response to the submission of some of Bellmer's photographs that were not suited to the project (*...vos photos sont très belles mais ... je le crains, vont perdre par trop à la réduction, l'une étant trop allongé, l'autre trop large...*).

Hugnet continues: *Ne pourriez-vous m'envoyer une photo (inédite) qui s'apparente proportionnellement au format 9 x 14 ... afin de tirer du document le meilleur parti ... J'en ai maintenant onze sur vingt.* The eventual edition featured 21 such postcards and although Hugnet indicated that his contribution (as above, *Au Pied de la Lettre*) is No. 5, it was published as No. 13 with the translated English title *Word for Word*. Hugnet concludes: *... ne tardez pas à me répondre / car je meurs d'impatienter. / votre affectionné GEORGES.*

Bellmer's own published contribution to Hugnet's series was the photograph *Deux Demi-Soeurs* (Step-Sisters), published as No. 8 and dated to 1933 - 1935. The photograph was later published with colour in Bellmer's *Les Jeux de la Poupée* of 1949, conjoined with Eluard's text *La nuit rayonne à sa manière, des yeux au coeur. La nuit annule le / sensible, le seul espace pur*; for the 1949 book, Hugnet translated a text by Bellmer published as the introductory *Notes au Sujet de la Jointure à Boule*.

[see Ades 12.135].

\$5,200

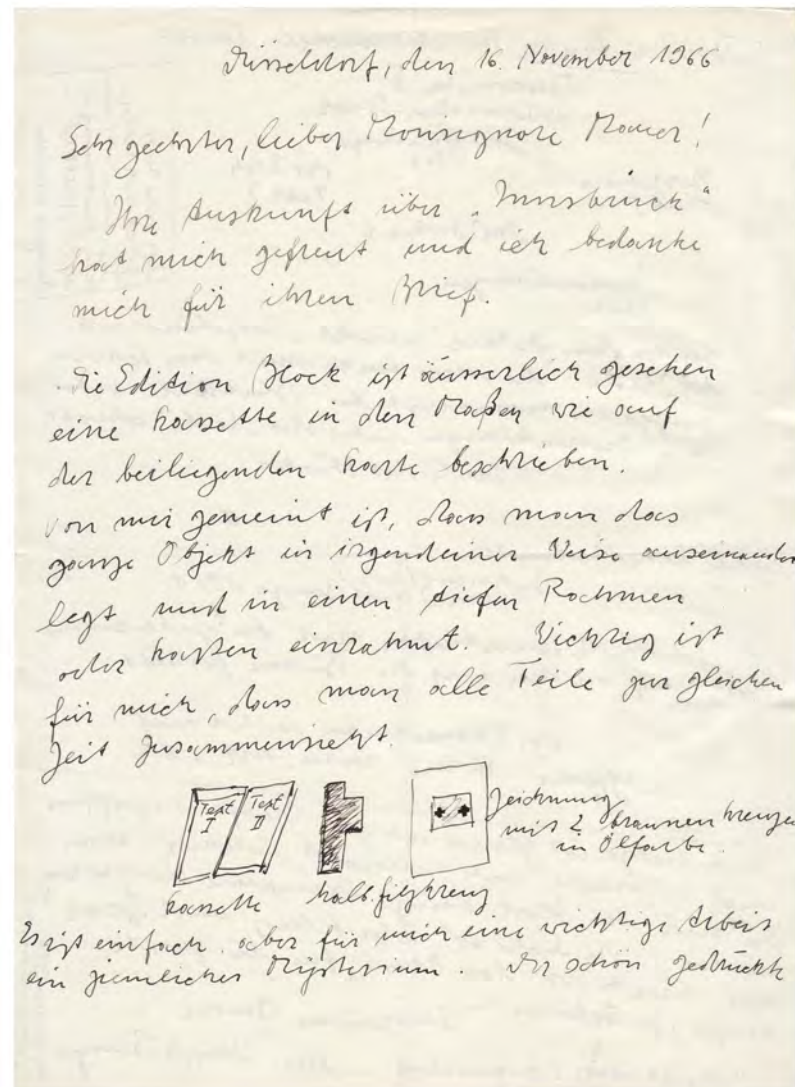


3. BELLMER, Hans. *Mode d'Emploi*. Paris. Les Editions Georges Visat. 1967.

8vo. (235 x 164 mm). pp. 23. Half-title with copy number verso, printed title and text illustrated with 7 original signed etchings by Hans Bellmer, final leaf with achevé d'imprimer and justification, together with the additional wrapper with printed title with a suite of all of the etchings on Japon Hosekawa signed by Bellmer in pencil. Loose as issued in original publisher's wrappers with blindstamped title, patterned paper-covered chemise with pink title label to spine and matching slipcase.

An excellent copy of Bellmer's *Mode d'Emploi* illustrated with his own signed engravings.

From the edition limited to 165 copies with each plate signed by Bellmer in pencil, together with the additional signed suite of the etchings on Japon Hosekawa. \$8,500



4. BEUYS, Joseph. ... Mit Braunkreuz. (... With Browncross). Original Letter by Beuys to 'Monsignore Mauer' Concerning the Seminal Multiple. Düsseldorf. 1966, 16 November.

4to. (297 x 210 mm). Single leaf of cream A4 paper with triple circular watermark 'MK / PAPER' with Beuys' manuscript in black ink recto and verso, dated 'Düsseldorf, den 16 November 1966' and addressed to *Sehr geehrter, lieber Monsignore Mauer!*, recto with small drawing of the multiple with explanatory annotations, additional marginalia to verso, signed 'Herzliche Grüsse / von Joseph Beuys' at foot of verso; text in German throughout. Two punched holes (for filing) at right of sheet edge restored.

A highly important letter from Joseph Beuys to Monsignor Otto Mauer of Galerie Nächst Saint Stephan concerning the early multiple ... mit Braunkreuz.

The multiple ... *mit Braunkreuz* is of particular significance for Beuys' oeuvre as it incorporates so many of the themes and currents, here still in development, that came to dominate his work. It seems clear from the letter that Beuys seeks to convey that significance to Mauer, a man whose intellect would allow him to grasp it and whose influence would allow its dissemination. Stemmler (see below) notes that an entire book could be written about the interplay of theme, content and interpretation and the interrelated significances thereof.

Beuys opens his letter effusively, greeting Mauer as *Sehr geehrter, lieber Monsignore Mauer!* before thanking him for his thoughts (referring to an earlier letter to Beuys) and beginning his explanation of his multiple ... *mit Braunkreuz* published by Edition René Block earlier in the same year. In addition to Beuys' explanation, which takes up much of the letter, the artist has sketched an explanatory drawing, towards the foot of the first page showing each element: at left, *Kassette* with two texts, *Text I* and *Text II*, at centre the felt piece '*halb. Filzkreuz*' and at right the *Zeichnung mit 2 braunen Kreuzen in Ölfarbe*. Beuys continues *Es ist einfach, aber für mich eine wichtige Arbeit ein ziemliches Mysterium*, (It is simple, but for me an important work, a relative mystery).

Overleaf, Beuys explains the content of the multiple, consisting as per his drawing, of two framed typed texts, *GIOCONDA III* (i.e. *Text I* of the drawing) and *BÜHNSTÜCK I*, (i.e. text 2), elucidating his allusive prose and following the typography of each of them - both refer to actions and performances by Beuys - as published. The two texts, each important in terms of reference and interleaved with Beuys' artistic philosophy, experiential mysticism and thought processes (referring to Greek mythology, Leonardo, the Swedish chemist, Berzelius, the theatre and cooking) are the source of much speculation and exegesis (see below) and it seems clear that he was concerned to convey the detail in toto to Mauer. The other parts of the multiple, illustrated in the drawing, are the half felt cross and the original drawing with the cross painting, a symbol that became - at least from this multiple onward - very significant for Beuys.

Beuys soon returns to less complicated matters: the sale of drawings to the Albertina and the sale of ... *mit Braunkreuz* by Block. Beuys suggests that half of the edition of 26 copies has already been sold and that Block is preparing to raise the price for the remaining copies. Beuys signs off with his typical *Herzliche Grüsse* before adding a postscript suggesting that Mauer may want two or three copies of ... *mit Braunkreuz*.

Monsignor Otto Mauer, was a Catholic priest and collector who founded the Galerie Saint Stephan (later the Galerie nächst Saint Stephan) in Vienna's Grünangergasse next to the Stephansdom. Cited as the *driving force behind the revitalisation of Austrian art after the Second World War*, Mauer was a keen proponent of abstraction and conjoined with his intellectual leanings, founded the gallery as a place for the exchange of ideas and a platform for the avant garde. Mauer remained director of the gallery until his death and was an early champion of performance and installation - Beuys' work included - as well as contemporary art in all its forms and varieties.

A full transcription of the letter is available on request.

Browncross: This term designates a type of brown primer frequently used by Beuys. '... brown ... is a densely covered red - the will to sculptural form. Brown is earth, suppressed red, earthly warmth, dried blood. But it's through this suppression that the colors of light or of the spectrum are thrown up by contrast and emphasized. (Beuys, in: Coyote, pg. 28; see Schellman, pg. 428).

The divided cross motif initially occurred in connection with the notion of 'EURASIA'. To Beuys' way of thinking, the political division of the contiguous landmass of Europe and Asia into East and West was accompanied by a spiritual distinction between Eastern and Western Man. The bisected cross was a symbol of this division, and at the same time a new symbol of unity. (Uwe M. Schneede in 'Die Aktion', pg. 129; see Schellman, pg. 428).

In multiples such as '... mit Braunkreuz' (... with Browncross), 1968, (No. 3) - about which a separate book could be written due to the twenty-six different accompanying drawings that correspond to the edition and the use of nearly every key motif in Beuys' early work - these possibilities ['the plurality of energetic relationships among several elements'] converge without losing their wealth of associations. While the homogeneous felt shape bears a correspondence with the more compact 'Bühnensstück I' (Stage Piece I), the open, differentiated, and twenty-six times exchangeable drawing corresponds with the more complex two-second piece 'Gioconda III'. Nevertheless, all 4 parts of the multiple are linked in terms of meaning. The two movable pieces, felt and drawing, e.g., are linked not only externally by the brown crosses ('Braunkreuze') on the periphery of the images ... the brown crosses function as a sign of integration. As such they are a confessional sign, and at the same time a demarcation of fields of tension. The 'BEUYS' stamp with crosses on the bisected felt cross is orientated towards its missing half, upwards, which tends to heighten the character of supplementation. The halved cross ... forms the prototype of the multiple constituent (No. 3). The halved cross also seems to be a visual embodiment of what Beuys himself describes as a complementary or counter-image conception ... In general, Beuys does not see it as a longing for the missing half of something, but as an association of the missing opposite. The two-second piece 'Gioconda III', conceived in 1961, represents a highly complex interplay of several central figures as Beuys experiences them on several levels. (Dierk Stemmler quoted in Schellman, pp. 509 - 510).

[see Schellman 3 for the multiple; see Schellman pp. 509 - 510; see 'Joseph Beuys: Werbung für die Kunst', 2012, pg. 95 for this letter].
\$19,500

Text im linken Hornhautdeckel lautet

Gioconda III
3-Secunden-Stück
Joseph Beuys
1961

Bergelius
Tisch I

Der Elch
Tisch II

Im Detail

Bienenkönigin
Leda

Hinter dem Detail steht "Bergelius" von
der "Leda" die vorne links mit dem Schwanz
rings ein monumentales Bildbild wobei
die "Bienenkönigin" über der "Leda" schwebt.

Ende des Stückes

rechte Hornhautseite:

Bühnensstück I
von Joseph Beuys 1961

Der Värmekuchen wird bei geschlossener
Vorhang mitten auf die Bühne gestellt.

Der Värmekuchen leitet auf
offener Bühne seine Last ab.

Die Auflage ist glatte ich zur Hälfte verspritzt
und es würde sich vielleicht lohnen wenn
Sie sich bei Block einige Exemplare aussuchen
würden. Die Sache ist sehr billig und Block
hat bereits vor dem Preis für die zweite
Hälfte für ortieren Königlich Prinz

P.S.: Vielleicht noch 2-3 Exemplare
für Innsbruck?

Mr. Joseph Beuys

Bestellungen nicht
alle unterschreiben

5. BLAKE, William. Illustrations to Dante's Divine Comedy. (London). (Dixon & Ross for John Linnell). (1838.)

Oblong folio. (c.400 x 550 mm). Seven engraved plates by William Blake on chine appliqué / laid India on thick wove backing sheets; sheet size: each c.398 x 546 mm. Loose as issued.

A very scarce complete set of William Blake's unfinished *Illustrations to Dante's Divine Comedy*.

Blake's engravings for *Illustrations to Dante's Divine Comedy* were based on a series of watercolours commissioned by John Linnell in around 1824. Over the course of Blake's remaining years, these drawings - he completed 102 for the project - and the present engravings derived from them, occupied Blake, although the engravings, begun in 1826, were left unfinished at his death in 1827. Blake had pulled proofs of several of the engravings (these are now in the British Museum, the Fitzwilliam and elsewhere) but it was not until the purchase of the engraving plates themselves by John Linnell that an edition was published, printed by Dixon and Ross in 1838.

Various limitations have been suggested for that initial printing: Keynes suggests 120 sets of the plates (he may have been giving the figure for the combined issue - see below), Bentley (citing the printers' daybook) gives 55 as the number of sets issued, while Essick refines the figure further (also using the printers' daybook) to 38 sets, an initial 25 sets printed on September 26th and a further 13 sets on October 2nd, all on chine appliqué (or laid India). To confuse matters further, an additional 50 sets of the plates, also on chine appliqué, were printed c.1892 by Holdgate Bros., again for the Linnell family; several facsimiles of the plates were issued in the 20th century.

The Linnell family, in the guise of John Linnell's sons William and James, were keen to make the 1892 impressions as close to the earlier versions as possible and chose paper and printing technique accordingly. As a result of this, it appears a virtual impossibility to attribute the plates with any definition to one printing or another. The traditional idea that Whatman paper was used only for the first printing is undermined by a letter from William Linnell in 1892 that *Whatman drawing paper is the nearest in quality and appearance to the old prints*.

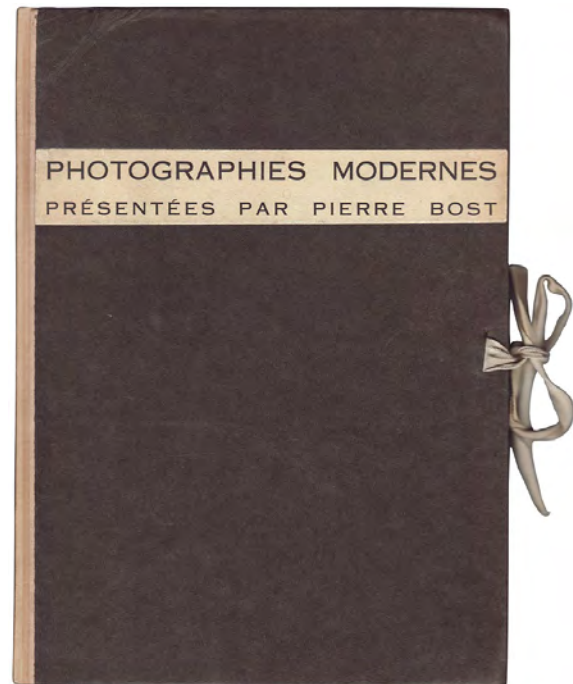
The seven engravings were all left unfinished upon Blake's death in 1827 and the only contemporary impressions are a few progress proofs ... Blake began the watercolour drawings for Dante at least as early as 1825, but the first indication that he had made progress upon the engravings is to be found in a letter to Linnell of February, 1827, and in one of his last letters: on 25 April 1827 he wrote that he had 'Proved the Six Plates, & reduced the Fighting devils ready for the Copper'. (Bindman).

In the Dante plates, Blake puts into practice more fully than elsewhere his contention that 'Engraving is drawing in Copper & Nothing Else'. (Robert Essick).

[Bindman 647- 653; see Robert N. Essick's 'The Printing of Blake's Dante Engravings', 1990].

\$78,000





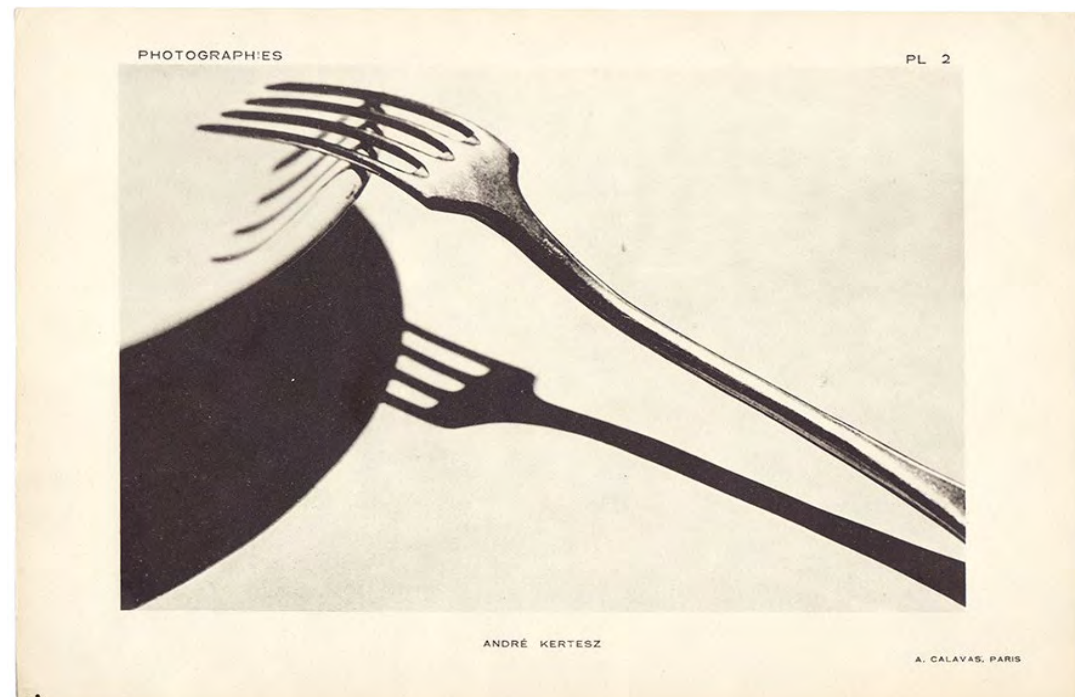
6. BOST, Pierre. Photographies Modernes Présentées par Pierre Bost. Paris. Librairie des Arts Decoratifs. (1927).

Small 4to. Half-title, title, folded sheet with printed text by Bost (pp. 7) and 24 monochrome reproduction photographs ('phototypies') printed recto only on thick paper, each with photographer's credit. Original publisher's cloth-backed board portfolio, contents loose as issued, original paper title label pasted to upper board.

First edition of Bost's presentation of Modernist photographers.

Among the photographers included are André Kertesz, Germaine Krull, Emmanuel Sougez, Maurice Tabard, Roger Parry and Joris Ivens. Most photographers are represented by two images, the exceptions being M. Gravot, Chevojon and André Vigneau, represented by a single image.

Si la photographie est un art, c'est parce qu'elle a renoncé bravement à l'exactitude photographique. (Pierre Bost writing in the preface).
\$4,250





7. BROODTHAERS, Marcel. Charles Baudelaire. Pauvre Belgique. Brussels. Daled, Gevaert & Lebeer. 1974.

Small folio. (325 x 250 mm). [76 leaves]. Blank leaf, leaf with reproduction in red and black with vignette portrait of the title of Baudelaire's 'Oeuvres Complètes', leaf with section title 'Sur la Belgique', leaf with printed frame reproducing the page size of Baudelaire's 'Oeuvres Complètes' with subtitle 'Pauvre Belgique' recto, verso with reproduction of page 1318 of same with frame and headline 'Pauvre Belgique' and without text and 70 leaves (pp. 1319 - 1457) with frame and headline 'De la Belgique' recto and 'Pauvre Belgique' verso, all without text, final leaf with list of works by the Bibliothèque de la Pléiade verso, blank leaf and final leaf with 'Note' and justification. Original publisher's white printed wrappers with titles in black to front and rear covers, Broodthaers' copyright to inner rear wrapper, additional semi-opaque glassine jacket with printed titles 'ABCABCABCABCA' masking the title 'PAUVRE BELGIQUE' of the wrappers.

An excellent copy of Marcel Broodthaers' scarce gnomic artist book based on Charles Baudelaire's criticism of Belgium.

From the edition limited to 44 copies on papier d'épreuve, with this one of 40 numbered examples (34) signed and dated *Bruxelles, le 26 Septembre 74. M. B.* by Broodthaers in black ink.

In this artist book, like others in Broodthaers' oeuvre - Dumas' *Vingt Ans Après* or the words of Mallarmé for *Un Coup de Dés N'abolira Jamais le Hasard* - Broodthaers' concern is with and of a found text. Charles Baudelaire's highly critical *Pauvre Belgique* was begun in June 1864 but was never published during his lifetime (extracts were issued in 1887 in *Le Progrès*) and did not appear until 1952. Scathing in regard to Belgium, its people, their habits and outlook, Baudelaire's text has been assumed to reflect more on his own state of mind and misery than on Belgium itself but it certainly appears that Broodthaers' choice of text indicates a certain seriousness in his own attitude to it.

In Broodthaers' version, Charles Baudelaire remains the author, the title remains the same and the work gives every appearance of being a large paper reprint of the Bibliothèque de la Pléiade edition of Baudelaire's *Oeuvres Complètes* (or at least a part of it) complete with the title in red and black and the vignette of Baudelaire. That appearance dissolves when one turns the pages further, only to find that although each page includes the frame of the original, the page number and the running headline, the text has been removed in its entirety; the nullification continues throughout, even to the final page (also in red and black) listing other works issued by the Bibliothèque de la Pléiade. In addition, although the front and rear covers are printed with the titles as per the book, Broodthaers has added a glassine jacket with a central printed title of its own *ABCABCABCABCA* which, when in place, effaces the title of Baudelaire's work. Broodthaers' final flourish is to give the book fictitious places of publication: Paris for the front cover, New York for the rear; the book was, as per the justification, printed at the expense of (*pour le compte de*) Herman Daled, Yves Gevaert and Paul Lebeer, all three resident in Brussels.

L'on ne peut définir ce livre comme une contrefaçon / telle qu'elle fut d'usage courant chez les éditeurs bruxellois / pendant la période romantique. / Si contrefaçon, il y a, elle se trouve être une référence / dont la forme particulière renvoie aux polémiques actuelles / dépassant un cadre géographique précis. / C'est tout au moins, ce que j'ai visé. (Marcel Broodthaers 'NOTE' to the justification).

[Jamar 42; Werner 19; Ceuleers 43; see Artists Who Make Books pp. 51 - 52].

\$29,000

8. BURNE-JONES, Sir Edward Coley. *Ausgewählte Lieder für eine Singstimme mit Begleitung des Pianoforte, Componirt von L. van Beethoven. Leipzig / Berlin. C. F. Peters, Bureau de Musique. (c.1870?)*.

4to. (276 x 198 mm). [47 leaves; pp. 93]. Leaf with printed pictorial title recto and 'Inhalt' verso and 46 leaves with Beethoven's 'Lieder' for piano printed recto and verso, final leaf recto only. Full contemporary vellum, front board with original painting and presentation by Edward Burne-Jones in oil and gilt (see below), loose in original maroon velvet-lined hinged gilt display frame with clasp (386 x 304 mm). [PROVENANCE: Presented by Burne-Jones to Mary Gladstone with inscription to painted front cover: 'MG 18 / 80 / from EBJ' and tipped-in letter to front pastedown (see below); bequest by Mary Gladstone (under her married name Mary Drew) to her friend Kathleen Alington with inscription in blue ink to front free endpaper: 'Bequeathed to Kathleen Alington / by Mary Drew - / 1927 - '; presentation inscription from Kathleen Alington in blue ink to same leaf: 'Given to Elizabeth Wansbrough / in memory of her friendship / with Kathleen Alington / March 27th 1938'; sold as part of the Lewis Collection at Sotheby's, London, June 7th, 1995; with Peter Eaton; private collection, Japan].

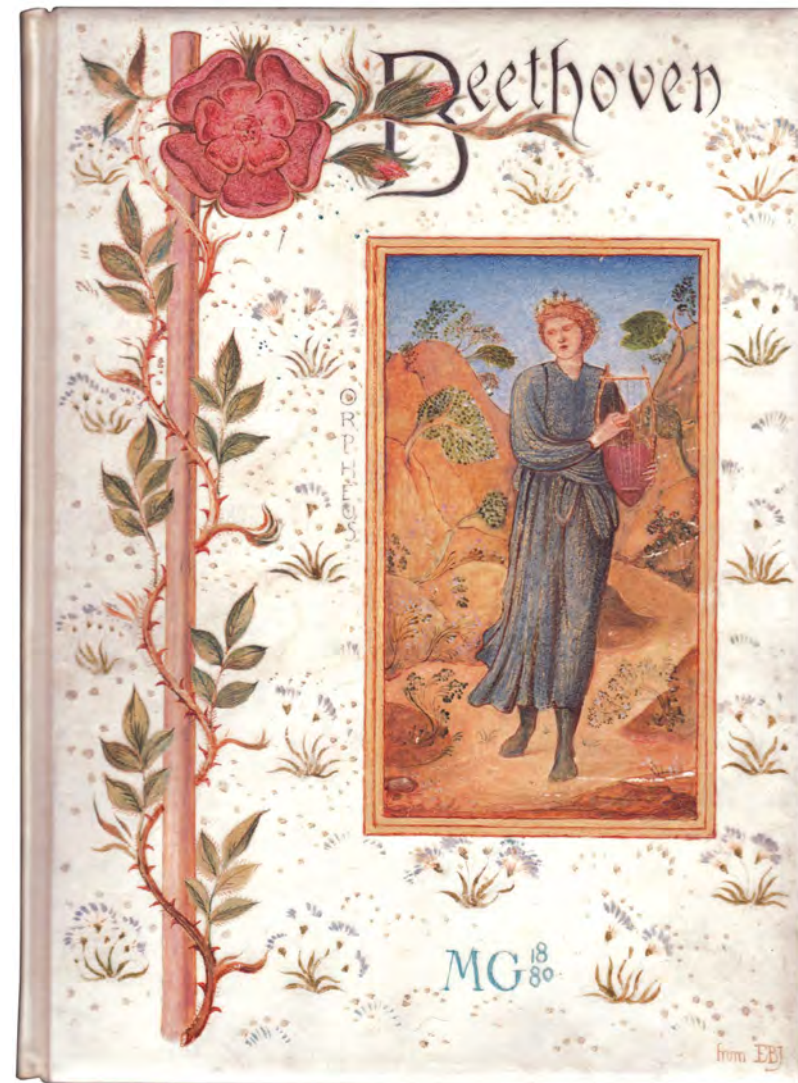
An exceptional gift: Beethoven's *Lieder* in a binding painted by Sir Edward Burne-Jones and presented by him to Mary Gladstone, daughter of the Liberal Prime Minister.

This extraordinary work, painted and presented by Burne-Jones to Mary Gladstone and later bequeathed by her, has been associated for much of its existence with three families, each connected intimately with each other and with the artist himself.

Burne-Jones' painting for the cover is a beautiful confection incorporating many themes from Burne-Jones' larger oeuvre: headed *Beethoven* in an elegant calligraphy in black oil, the title is supported and entwined with - at left - a five-petalled rose with two opening buds, seven sprays of leaf and thorns that climbs a support from the foot to the head of the board; at right is a painted panel with gilt and scarlet frame enclosing a figure in blue flowing robes with five-stringed lyre and floral coronet, a strolling minstrel in a blue-skyed, hilly landscape with wild flowers, foliage and shrubs, identified at left of frame with vertical capitals as *ORPHEUS*; beneath the frame in blue paint are Gladstone's initials *MG* and the date *18 / 80*; at lower right in ochre paint - and in rather smaller lettering - is Burne-Jones' presentation: *from EBJ*; the remaining surface of the board is covered with a dense decor of blue flowers - they appear to be agapanthus - providing a superb contrast against the white vellum and a context for the more overt elements of Burne-Jones' composition.

Mary Gladstone (1847 - 1927), daughter of William Ewart Gladstone, and his confidante, advisor and for a time private secretary, was one of a number of young, accomplished and fashionable women befriended by Edward Burne-Jones during the 1870s and 1880s. Many of those most important to Burne-Jones, among them Mary Gladstone, Frances Graham (daughter of his patron William Graham and likely the person who introduced Gladstone and Burne-Jones), May Morris (daughter of his friend William Morris) and Margaret Burne-Jones (the artist's daughter), feature in Burne-Jones' muse-filled painting *The Golden Stairs* of 1880 and it was in 1880 that Burne-Jones presented this book to Gladstone. As an accomplished musician (*music was her passion*, DNB) this collected edition of Beethoven's *Lieder* would certainly have appealed to Gladstone - her *great susceptibility to musical sounds* was noted by her father when she was barely more than a month old - but as the binding and presentation (and the provenance with the successive bequests of the book) suggest, it must have meant rather more. Beethoven too was of great significance for Gladstone, although she was overheard to say, and perhaps in relation to one of the *Lieder* in the present volume: *I know Beethoven wrote it like 'that', but I like to play it like this*.

Burne-Jones made few painted bindings and of those we can trace, all save those made for personal use, were created as gifts or for presentation. Frances Graham (later Mrs. John Horner), another of Burne-Jones' great friends, was the recipient of two painted bindings (copies of 'The Apocrypha' and 'The Book of Common Prayer') in 1879 and 1880, as was Helen Gaskell, recipient of the



same works in the 1890s, but the only other painted binding we can locate was made by Burne-Jones for himself, on the binding for his own copy of Caxton's 1485 edition of Sir Thomas Malory's *Morte d'Arthur*. Mary Gladstone's painted binding therefore represents something of a rarity, but more importantly, an indication of a profound sympathy between an artist then in his 50s and a woman, by 1880 with her father re-installed as Prime Minister in the same year, of considerable influence and social and political importance, albeit nearly 20 years his junior. The two had begun corresponding in the 1870s and their friendship was to endure, even after Gladstone's marriage in 1886 to the Reverend Harry Drew (Burne-Jones painted their daughter Dorothy in 1893), until the artist's death in 1898. It is worth noting too that the award of Burne-Jones' baronetcy was proposed in 1893 by Mary's father, William Gladstone, as outgoing Prime Minister; the award was made in the following year, 1894. In addition, Burne-Jones' last work and one about which he corresponded with Mary, was the stained glass window he designed to commemorate her father at the Church of St. Deiniol, Hawarden, completed a few weeks before the artist's death in 1898.

The artist presented the binding - as per the painted cover date - in 1880 and tipped-in to the front pastedown is Burne-Jones' affectionate and typically self-deprecating letter (undated) attesting to this fact: *My Dear Miss Gladstone / Lo! Thy little book - and / bear to use it - use will make / it better & the colours are / dry and no harm will happen to it - only a badhearted / person scraping it with a knife / out of malignant purpose could / hurt it - therefore don't show / it to Sir Drummond Wolfe / - whose soul may some deity swiftly wash for the public health's sake - / I cannot bring it to-day to thee / - and rather hide than display / it - it ought to be better / but was meant with all my / heart to please thee - and / don't forget [Monday crossed through] Tuesday. Yours aff. E B-J.* Burne-Jones allusion to Sir Drummond Wolfe (the diplomat and politician Sir Henry Drummond Charles Wolff, 1830 - 1908, known as *Lord Randolph's Jackal*) suggests that the presentation was made in early 1880, as it was in that year, with Gladstone re-installed as Prime Minister, that Wolff, in consort with Lord Randolph Churchill and the two other members of the *Fourth Party*, made mischievous sport in Parliament: *In the house he ... was an indefatigable troublemaker; during the first four months of 1880 alone he delivered sixty-eight speeches and asked thirty-four questions ... Gladstone foolishly played into the hands of the four by his readiness to reply to every question with laborious explanation* (DNB). Given Mary Gladstone's position vis-à-vis her father and given Burne-Jones' intimacy with Mary herself, it comes as little surprise that the two should discuss and share a joke - Burne-Jones' imputation to Wolff of 'malignant purpose' and suggestion that his 'soul' required washing by a *deity* is clearly irony-laden - on such a subject.

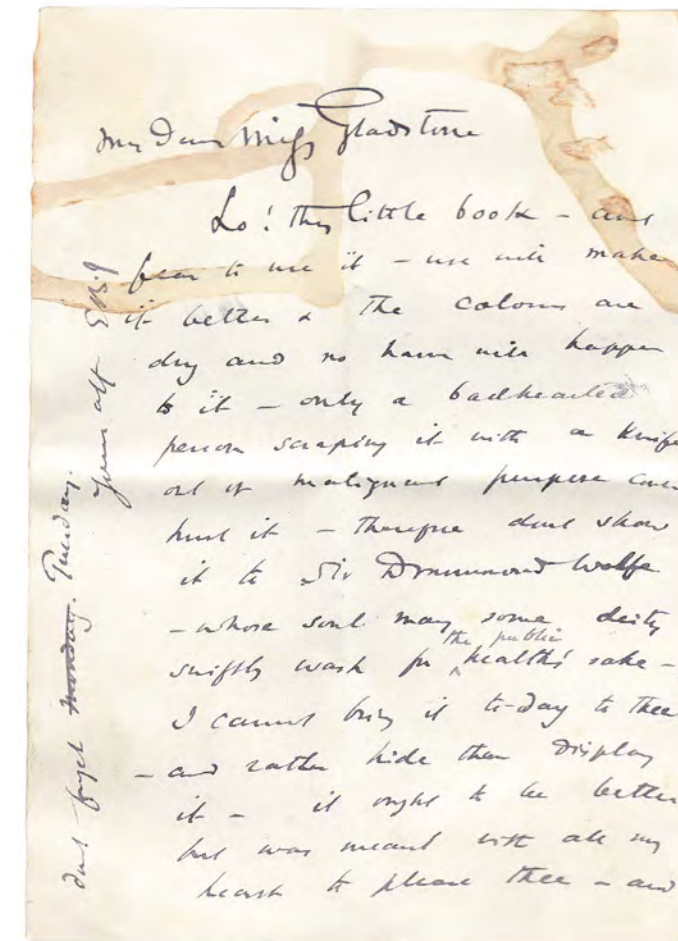
Mary Gladstone died at Hawarden, the Gladstone family home inherited by her brother, on January 1st, 1927, *having been particularly lively at dinner in the evening* on New Year's Eve and her book with its painted binding was bequeathed to Kathleen Alington as per the inscription on the front free endpaper. Alington (1908 - 1938) was the daughter of the *hymn-writing Provost of Eton*, Cyril Argentine Alington and his wife, the Hon. Hester Margaret Alington, whose father, the 4th Baron Lyttelton, was the widower of Mary Gladstone's aunt, Mary Glynne, the sister of Mary's mother Catherine; an indication of the close relations of the Gladstone and Lyttelton families - they have been described as always in each others' houses - was intimated in the marriage of the Glynne sisters on the same day in the same church.

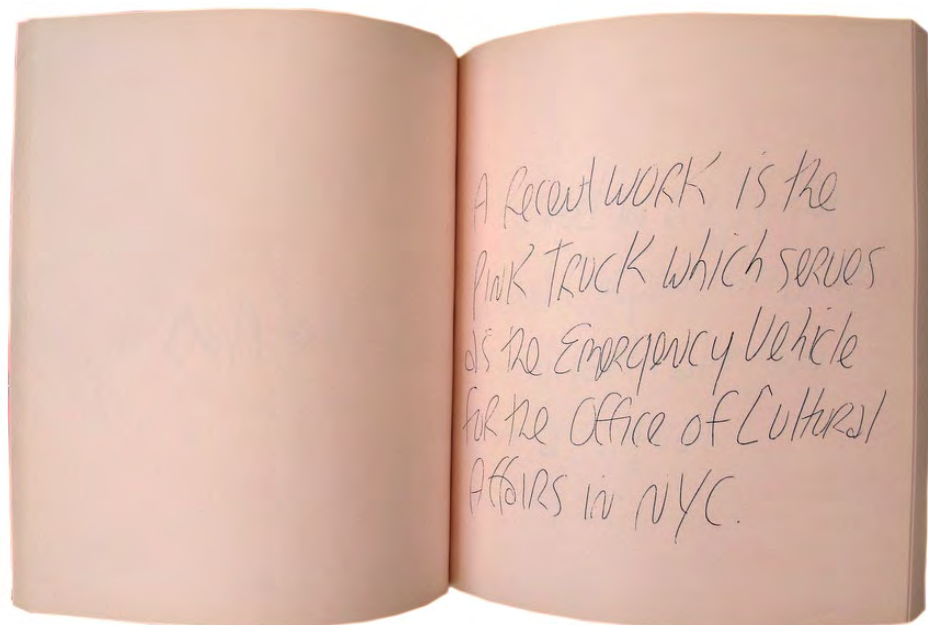
Alington, in turn, bequeathed the book to her close friend Elizabeth Wansbrough (1897 - 1995), née Lewis, as per the subsequent inscription. Wansbrough was the daughter of Sir George Lewis, the second baronet, and grand-daughter of the famed and feared lawyer Sir George Lewis (Burne-Jones himself, a close friend of the family, described him as ... *the terror of the aristocracy of England* and [a man who] *knows enough to hang half the Dukes and Duchesses in the Kingdom ...*, DNB concurs, adding that he was *trusted to handle royal mistresses and maris complaisants*), the first baronet, and his wife, the formidable saloniste Lady Elizabeth Lewis. Lady Lewis and her husband were keen supporters, admirers and friends of Burne-Jones, commissioning paintings, entertaining and travelling with him (he painted a notable portrait of their daughter Katie) and he was involved with Lady Lewis' bohemian salon at their house in Portland Place. Lady Lewis, whose correspondence with Burne-Jones appears to have been destroyed, was complimented by Max Beerbohm thus: *Good looks, good plays, good pictures and, above all, good music were for her no mere topic of conversation, but vital needs of her nature.* The Lewis' collection of paintings and other works passed to their daughter Katie who donated, sold or disposed

of many, retaining those most important, particularly those of Burne-Jones and these in turn passed to her niece, Elizabeth Wansbrough. Wansbrough, who had inherited this painted binding from Alington, lived until nearly one hundred years of age, and it and her remaining paintings and drawings were consigned by her daughter, to auction.

Gladstone's painted binding was displayed at the Burlington Fine Arts Club in 1899, the year after Burne-Jones' death, in *Exhibition of Drawings and Studies by Sir Edward Burne-Jones, Bart.* (described as *Bound in vellum, with water-colour drawing on the front cover, Orpheus with his Lute ... decorated with a climbing five-petalled rose*) together with Frances Horner's *The Apocrypha* (described in the catalogue as *'Bound in vellum, with pen and ink drawings on both covers'*) and Horner's manuscript *Rubáiyát of Omar Khayám* with text by William Morris and six watercolours by Burne-Jones; no other books featured in the exhibition.

[see 'Exhibition of Drawings and Studies by Sir Edward Burne-Jones, Bart.' London, Burlington Fine Arts Club, 1899 ('no. 5 in the 'case of painted books and sketches'); see Wildman & Christian, 'Edward Burne-Jones: Victorian Artist-Dreamer', New York, 1998, pg. 243; see 'Victorian Pictures', Sotheby's London, 7th June, 1995, lot 153]. \$120,000





9. BYARS, James Lee. 100,000. Antwerp. Anny de Decker / Wide White Space. 1969.

4to. (269 x 209 mm). [206 unnumbered leaves]. Blank leaf, 204 leaves with offset lithograph reproduction of manuscript text by Byars recto only, blank leaf; the colophon and justification is printed to the rear inner wrapper. Original publisher's pink paper wrappers with title to spine in black.

An excellent copy of James Lee Byars first artist book and conceptual biography.

From the edition limited to 250 unnumbered copies.

Composed during James Lee Byars' (1932 - 1997) first European solo exhibition at Antwerp's Wide White Space (renamed *The Institute for the Advanced Study of James Lee Byars* and painted pink for the occasion), *100,000* or *100,000 minutes* (see below for additional titles) is the supposed first half of the then 37 year-old Byars' autobiography. According to his own theory, *according to statistics, with 36, you are halfway ... that's why I'm writing the first half of my biography now.*

The book reproduces, on the recto of 204 sheets of pink paper, the thoughts, questions and statements that occurred to Byars during the exhibition and these are printed as reproductions of his own manuscript. Typically gnomic, Byars veers from the profound (*How many ways are / there to look?*) via the banal (*I write best with / ball pen.*) to the peculiar (*What in imagination / allows a Chinaman / to say my Beard is 10,000 feet long?*). Although the most important statement in the book may be *Your reading my big / sample is one of / my works.*

Byars' title, *100,000* as printed on the spine, continues within the book: *100,000 minutes ... OR The Big Sample of Byars ... OR 1/2 an autobiography OR ... The First Paper of Philosophy ... &c. &c. &c.*

[Artists Who Make Books 35].

\$2,250



10. CANSON & Montgolfier. 23 Examples of the Use of Color in Modern Advertising. New York. Canson & Montgolfier Inc. 1928.

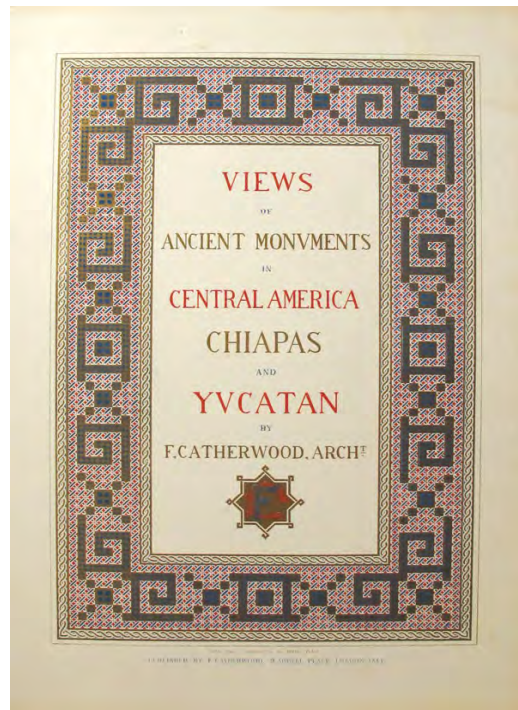
8vo. 23 leaves with Art Deco advertisements printed on a variety of different paper stock. Original publisher's decorated paper boards.

Canson and Montgolfier's guide to modern printing.

From the edition limited to 5,000 copies, this copy unnumbered.

this book was designed to demonstrate, in a modern way, the application of colored inks on colored papers. the treatment used in the various signatures are simple and inexpensive; the texture and incomparably rich colors of the paper doing their full share toward making each page a compelling and pleasing one. (From the Preface: 'color in advertising produces greater returns').

\$550



11. CATHERWOOD, Frederick. Views of Ancient Monuments in Central America, Chiapas and Yucatan. London. F. Catherwood. 1844.

Folio. (554 x 374 mm). Decorative chromolithograph title by Owen Jones, leaf with Catherwood's dedication to Stephens, outline map in red and black of 'Central America and Yucatan' showing Catherwood and Stephens' route, Catherwood's introduction, descriptions of the plates and 26 tinted lithographs on 25 sheets by various lithographers (see below) after Catherwood. Publisher's green morocco-backed green moiré cloth boards, title gilt to upper cover and spine, yellow glazed endpapers.

First edition, one of 300 copies, of Catherwood's fine illustrations of ancient monuments in Central America.

Frederick Catherwood, an English artist and architect, accompanied John Lloyd Stephens (to whom this work is dedicated) on two journeys through Central America between 1839 and 1841. During the course of their travel - they covered more than 3,000 miles and visited Honduras, Guatemala and the Yucatan (Mexico) - they visited 44 archaeological sites and Catherwood selected the best of his drawings to be reproduced by lithography. Stephens, who had been inspired by the accounts (all published between 1822 and 1838) of Antonio del Rio, Frederick de Waldeck and Guillaume Dupaix, published his own accounts of his travels in 1841 and 1843; both accounts are illustrated with plates after Catherwood's drawings.

It is only within the present century that the attention of European scholars has been drawn to the fact ... that there yet mouldered within the Forests of Yucatan and Guatemala, architectural and sculptural remains of vast size and mysterious purpose, still displaying ... a high degree of constructive skill, and attesting, in their ornaments and proportions, to the prevalence of an indigenous and well established system of design, varying from any known models in the old world. The truth of this statement, though at first received with incredulity, has been satisfactorily established by later researches; and I may appeal to the following Drawings for its confirmation. They illustrate some of the more striking objects which engaged my notice as an Artist, during two expeditions, undertaken expressly with a view of exploring the ruined cities of Central America, and preserving some memorials of their present state. (Catherwood writing in the Introduction to the present work).

The lithographers used are the following: Thomas Shotter Boys (1 plate), George Moore (1 plate), John C. Bourne (2 plates), William Parrott (4 plates), Andrew Picken (10 plates) and Henry Warren (8 plates).

[not in Abbey; see Tooley 133 for colour issue].

\$39,000





12. CHAGALL, Marc. Marteau, Robert. Les Ateliers de Chagall. Paris. Fernand Mourlot Editeur. 1976.

Folio. (456 x 334 mm). Half-title with original signed colour lithograph by Chagall as frontispiece verso, printed title with copyright verso and Marteau's text illustrated with 5 original lithographs and 2 original woodcuts, as well as numerous reproductions after Chagall's originals, 'Table des Illustrations', justification and final leaf with achevé d'imprimer. Loose as issued in original publisher's printed wrappers, cloth portfolio box with title to spine in black.

Les Ateliers de Chagall with the signed original colour lithograph frontispiece.

From the edition limited to 270 copies.

The coloured frontispiece lithograph is signed and numbered by Chagall.

All the reproductions in this book were produced to exactly the same format as the originals. They were executed by Charles Sorlier under the direction of the artist.

[Cramer 101].

\$16,000



№ 2621

Le Comité du **Bal des Quatr'z'Arts** (Peintres,
Sculpteurs, Architectes et Graveurs), a l'honneur d'inviter

MONSIEUR *Delfau*

au *Bal costumé* qui aura lieu le *Jendredi 9 Février 1893* au
Moulin-Rouge, de minuit à cinq heures du matin.

N.-B. — Cette invitation, *rigoureusement personnelle*, ne donne droit à l'entrée qu'à une seule personne. L'entrée du bal en sera refusée à tout autre que le véritable titulaire. Le costume est de rigueur, la blouse, l'habit, le moine et le domino noir sont interdits. A partir de 2 heures du matin les portes d'entrée seront fermées. Présenter cette invitation à l'entrée.
En cas de non emploi, prière instante de renvoyer l'invitation au Comité des Quatr'z'Arts, 25, rue Turgot.

LE VESTIAIRE EST ABSOLUMENT GRATUIT

13. CHERET, Jules. *Quatr'z'Arts*. Invitation Card for the 1893 *Bal des Quatr'z'Arts*. (Paris). *Le Comité du Bal des Quatr'z'Arts*. 1893.

Single sheet of card. (138 x 320 mm). Lithograph illustration in bistre by Jules Chéret above printed letterpress text in black (see below).

A scarce ephemeral illustrated invitation to the second *Bal des Quatr'z'Arts* held at the *Moulin-Rouge* in 1893.

Held on February 9th, the *Bal Costumé* began at midnight and continued until 5 o'clock. As the invitation, in an effort to encourage original and interesting costume, states: 'Le costume est de rigueur, la blouse, l'habit, le moine et le domino noir sont interdits.'

The invitation, with the lithograph by Jules Chéret, features a stamped number (no. 2621, suggesting a large number of guests) and the owner's name *Monsieur* [printed] *Delfau*, written in the appropriate space in black ink. The invitation also bears the stamp of the *Ecole des Beaux-Arts / Atelier Laloux*. \$325



14. CHIMOT, Edouard. Louÿs, Pierre. Aphrodite. Moeurs Antiques. Eaux-Fortes Originales en Couleurs Gravées par Edouard Chimot. Paris. Editions d'Art de l'Intermediaire du Bibliophile. 1929.

Small folio. (338 x 274 mm). pp. xiv, (i), 257, (i), (i). Half-title with justification verso, original etching by Chimot as frontispiece in five states, leaf with Louÿs dedication to Albert Bernard, 'Préface' Livre Premier' to 'Live Cinquième' of Louÿs's text, 'Table' and final leaf with achieve d'imprimer illustrated with 15 original etchings together with the five additional 'planches libres' (issued only with certain copies), all in a number of states, together with the 'dossier complet d'une planche [libre] - see below; head- and tail-pieces and four-line initials throughout. Full dark green crushed morocco by Mercier with his signature gilt ('Mercier suc de son pere 193?'), copper plate for one of the Chimot illustrations inlaid in the front board, doublures in red morocco with colour and gilt acanthus borders, additional border of brown morocco with gilt star tools, burgundy silk moiré guards, marbled endpapers, banded spine with gilt titles in six compartments, original publisher's etched printed wrappers by A. Laroche and backstrips (also for suites &c.) preserved, a.e.g., morocco-backed marbled board chemise and matching slipcase.

Copy number 1 on Japon Blanc Supernacré of Pierre Louÿs' erotic text illustrated by Edouard Chimot with an original copper plate, original drawings and Chimot's 'planches libres' included only with special copies.

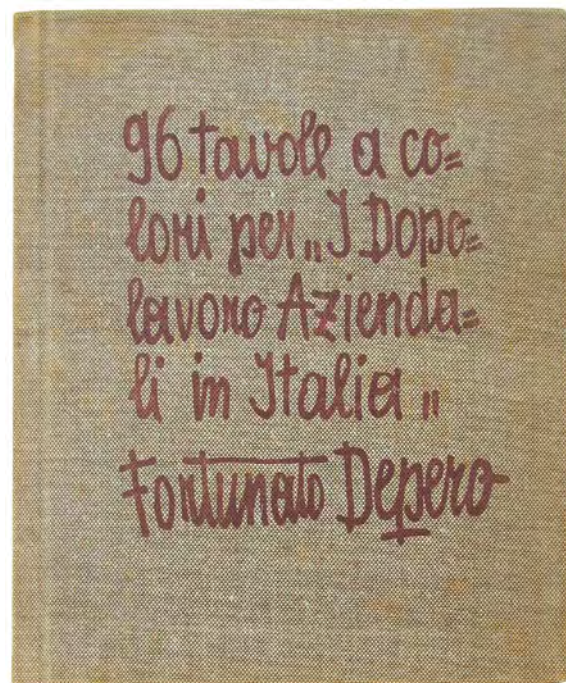
From the edition limited to 325 copies, with this copy number 1 of 5 édition de tête examples on *Japon Blanc Supernacré contenant le dossier complet d'une des cinq planches libres, quatre états des vingt et une planches, le bon à tirer et le cuivre original barré*; the *dossier complet* includes a number of proofs and original drawings and watercolours.

The additional material is as follows:

1. The 21 plates (including the 5 planches libres,) in 4 or 5 states (etched proof in monochrome, etched proof with remarques, etched proof in colour without black, etched proof in different colour and final state in colour); all plates in 5 states save plate 15 which is in 4 states: only 4 are called for.
2. *Cinq Planches Libres d'Edouard Chimot*: These 5 etchings, each in 5 states, are bound within the text; the original wrapper and backstop for these plates is preserved.
3. *Dossier Complet d'une Planche*: The *dossier* is for the plate *Elle se fit à genius deviant Rhodis ...* and includes an original coloured crayon drawing and 2 other drawings (one is the drawing on tracing paper for the transfer to the copper plate) signed in violet ink, 10 different states of the plate, 6 are annotated and signed or initialled (2 of these are inscribed Bon à Tirer) - 13 leaves in total; the original wrapper and backstop for the dossier is preserved.

Les ornements et culs-de-lampe ont été extraits de la collection égyptienne Champollion le Jeune. (From the achevé d'imprimer).

\$8,500



15. DEPERO, Fortunato. 96 Tavole a Colori per 'I Dopolavoro Aziendali in Italia'. Rovereto. Tipografia R. Manfrini. Anno XVI / 1938.

Small folio. (296 x 274 mm). [97 leaves]. Leaf with calligraphic title (repeat of the front board of the binding) in pink, copy number and signature verso, leaf with explanatory text recto and 95 colour plates, each with guard leaf, recto only. Original publisher's coarse weave cloth, burgundy title to front cover reproducing Depero's manuscript.

An excellent copy of the propaganda colour plates produced by Fortunato Depero to symbolise Italian regions for the III° Congresso Mondiale del Dopolavoro.

From the edition limited to 200 copies, signed and numbered by Depero in black ink to the verso of the title.

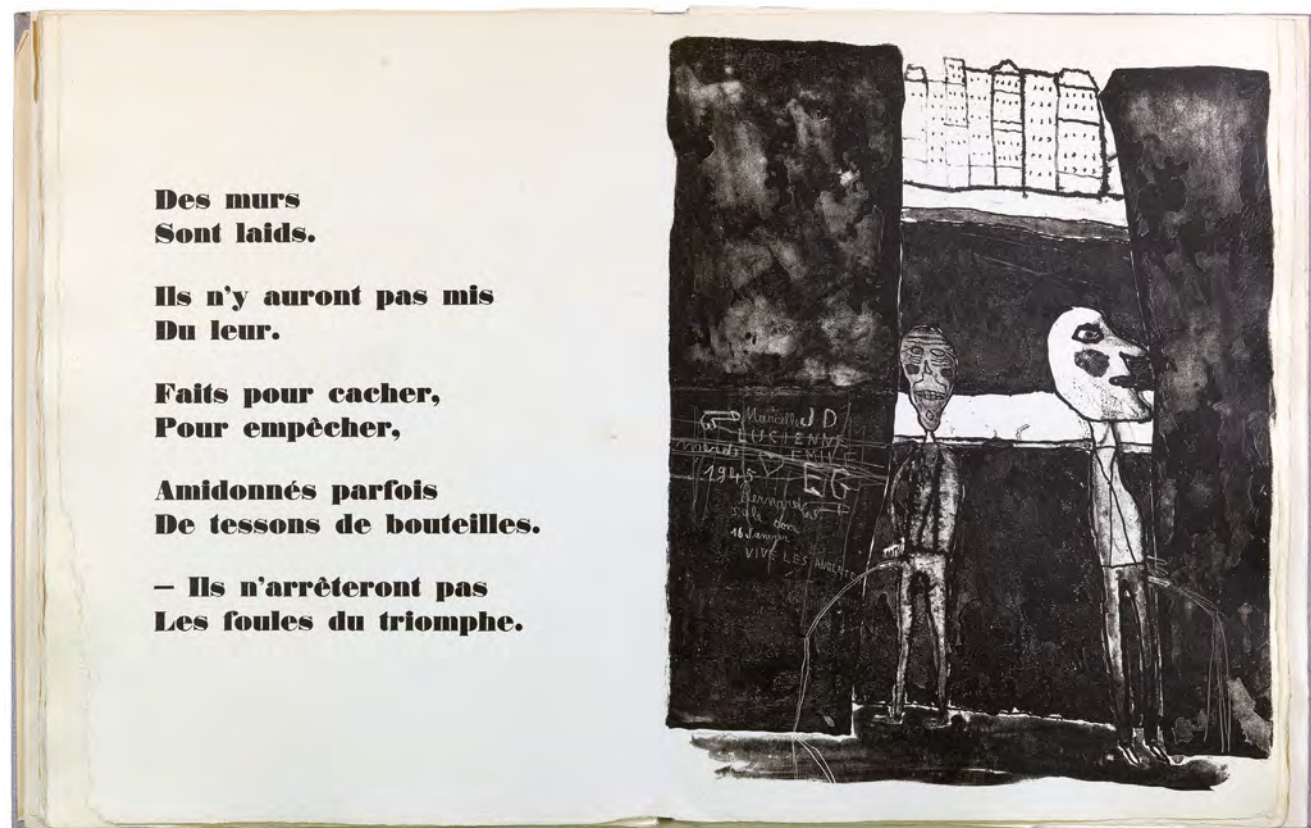
Fortunato Depero (1892 - 1960) was commissioned to produce a series of illustrations for *I Dopolavoro Aziendali in Italia*, a five-volume book published in five languages, on the occasion of the 1938 Third International World Congress of Leisure Time and Recreation (III° Congresso Mondiale del Dopolavoro), which convened first in Hamburg before moving to Rome. Depero produced 100 images for the book *ideate e realizzate con singolare senso artistico*, each representing a different Italian region and bearing a motto by Mussolini: *Ogni tavola a colori simboleggia una Provincia del Regno e porta impresso, oltre i dati statistici di quel Dopolav[oro]. Prov[incia]., un motto del DUCE [sic] ad essa riferentesi.*

Depero's *tavole* open with a pictorial dedication to the patron of the work, Il Duce, Benito Mussolini, with the repeated slogan *DUCE / DUCE / DUCE / DUCE* above and a repeated black eagle beneath; various symbols of a modern Fascist Italy are also included but an overt reference to previous Italian glory, in the form of the Roman *senatus populusque romanus* is also included at right in its *S P Q R* form. The plate is completed with a quotation from Mussolini: *noi vogliamo forgiare la grande, la superba, la maestosa italia del nostro sogno, dei nostri poeti, dei nostri guerrieri, dei nostri martiri.*

In essence a monument to *Kraft durch Freude* (Strength Through Joy), Depero's plates - running in alphabetical order from *Aquila* to *Zara* - each represent a region and each include a further quote from Il Duce. The iconography is often simplistic, makes frequent allusions to Italy's history and Roman heritage, is more frequently Futurist, but remains distinctly Fascist throughout, especially when combined with Mussolini's slogans, a testament to art's frequent subservience to power. Despite the title, the work - as always - features 95 plates not including the colour title after Depero's manuscript; each plate is signed within the image by Depero. The publication details are to the rear pastedown.

The *96 Tavole a Colori per 'I Dopolavoro Aziendali in Italia'* is scarce and we can trace only one copy outside Italy, that at the Zentralbibliothek, Zürich. \$12,500





16. DUBUFFET. Guillevic, E[ugène]. Les Murs. Paris. Les Editions du Livre. (1950).

Folio. (400 x 304 mm). [17 unnumbered bifolia including blanks: 34 leaves]. Half-title, justification verso, original monochrome lithograph frontispiece, printed title and Guillevic's verse (presented as bifolia numbered 1 - 12 on first recto with verse verso, Dubuffet's lithograph on following recto with blank verso) with 13 original monochrome lithographs (the final lithograph hors texte), final leaf with achevé d'imprimer recto; the front cover is also an original monochrome lithograph. (Sheet size: 380 x 285 mm). Loose in original paper wrappers with Dubuffet's lithograph cover, blue paper board chemise with printed title label to spine and matching slipcase.

Les Murs with verse by Eugène Guillevic and Dubuffet's magnificent lithographs.

From the edition limited to 172 numbered copies, with this one of 160 on Montval.

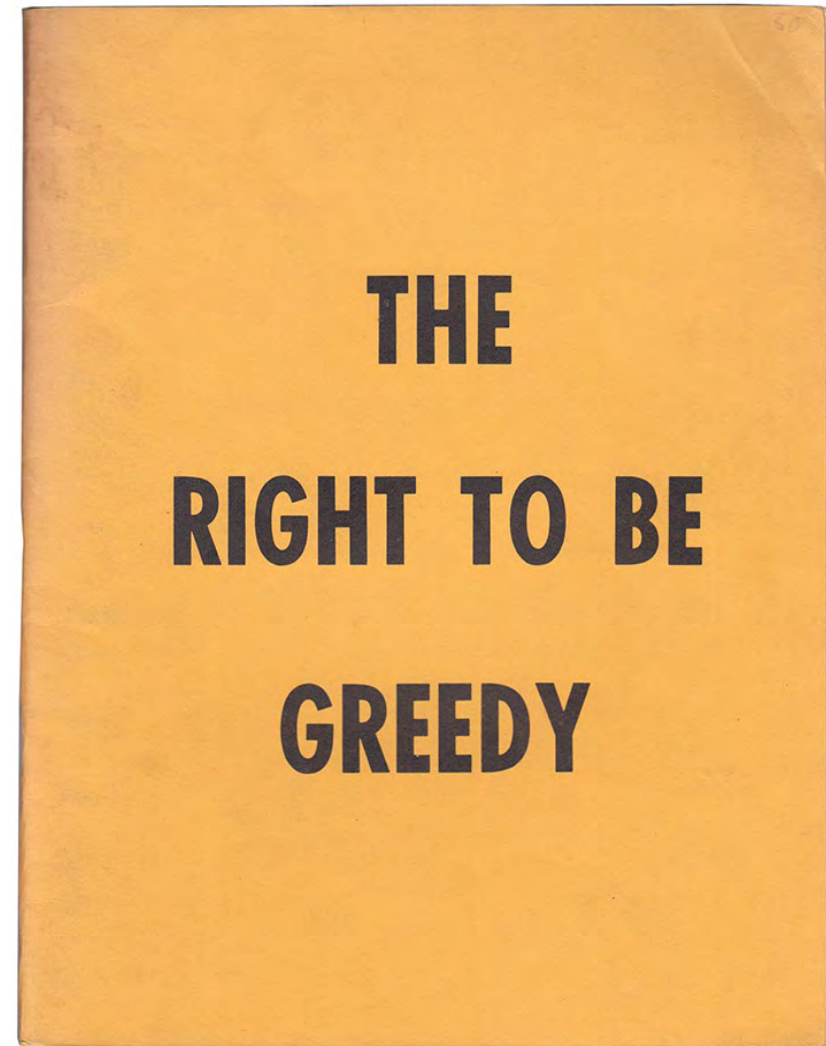
In *Les Murs*, one sees a distillation of many of Dubuffet's fundamental ideas. The artist was fascinated by natural materials, and constructed his lithographs by building upon the various imprints he made during his experiments with stones, leaves, dirt, etc. In this series of fifteen lithographs, he repeatedly explores the motif of the stone wall, examining its rich patterns, textural possibilities and the human and animal interventions upon it (graffiti and defacement) that all combine to create a new canvas. By presenting these apparently crude images the artist set out to shock the world with a *new refreshed eye*. In 1945, he stated: *I feed on the banal. The more banal a thing may be, the better it suits me ... It is where the picturesque is absent that I am in a state of constant amazement.*

The figures in *Les Murs* do not have any definable relationship to each other or to their surroundings, they merge with their environments, absorbed into the various wall surfaces. By focusing on the mundane materiality of walls, the elemental aspect of nature, Dubuffet creates a new expressive vocabulary that challenges the process of idealisation inherent in mainstream artistic endeavours.

The lithographs were executed by Dubuffet in 1945 and printed at Mourlot Frères; the book was printed by Joseph Zichieri, Paris for Les Editions du Livre.

[Webel 52 - 67].

\$22,500



17. FOR OURSELVES Council for Generalized Self-Management. *The Right to be Greedy*. California. Self-published / For Ourselves Council for Generalized Self-Management. 1974.

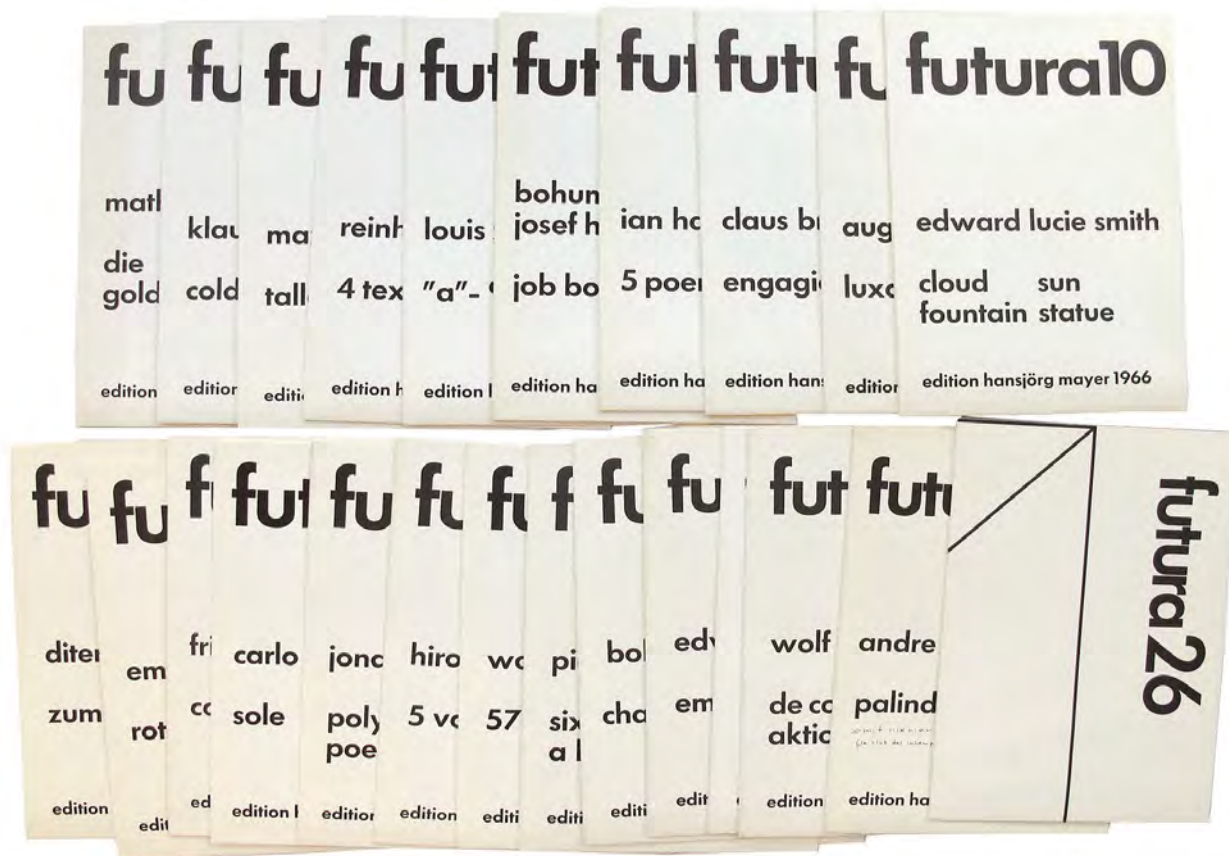
8vo. (216 x 178 mm). [28 unnumbered leaves]. Printed title, leaf with contents and text. Original publisher's stapled yellow wrappers, printed title in black to front cover.

The Right to be Greedy manifesto by the American Situationist collective *For Ourselves: Council for Generalized Self-Management*.

Sub-titled *Theses On The Practical Necessity of Demanding Everything*, the book takes the form of an anarcho-communist manifesto comprising 115 theses with an Appendix: *We have woken to discover that our lives are becoming unliveable. From boring, meaningless jobs to the humiliation of waiting endlessly in lines, at desks and counters to receive our share of survival...*(from Appendix: Preamble To The Founding Agreements of FOR OURSELVES Council for Generalized Self-Management).

This first original edition of the book is rarely seen and we can trace no copies for sale outside America. COPAC lists a single copy of this first edition in the UK, that at Cambridge; the copy at the V & A is the later edition published by Loompanics Unlimited.

\$160



18. FUTURA. Futura. Nos. 1 - 26. (All published). Stuttgart. Edition Hansjörg Mayer 1965 - 1968.

26 issues. Folio. (640 x 480 mm). Each issue a single broadsheet designed by an individual artist, poet and typographer with printed text in Futura type recto only; sheets folded as issued into eight panels, each 240 x 160 mm.

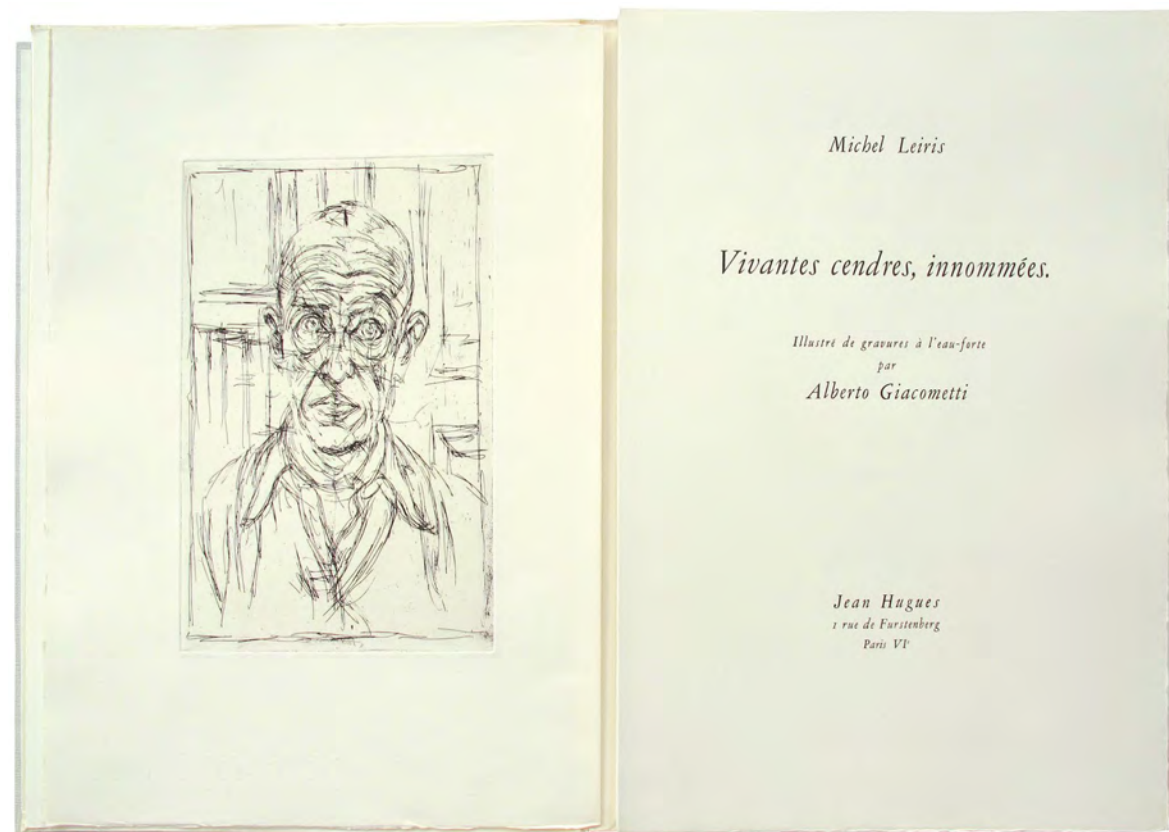
Complete set of the concrete poetry broadsheet Futura.

Each issue of *Futura* consists of a single sheet of folded paper and is devoted to the work of a single artist or poet, each invited to do as they liked within the physical constraints of the publication. From the fields of fluxus, avant-garde and visual poetry, contributors include Max Bense, Ian Hamilton Finlay, Augusto de Campos, Edward Lucie Smith, Dieter Roth, and Emmett Williams.

Each issue is printed in the sans-serif typeface for which the series is named. 6 of the later issues (Nos. 18, 19, 20, 22, 24 and 25) contain small pin-holes to corners.

[Allen pg. 262; Kellein pg. 155; Le Fonds Paul Destribats 947 (incomplete)].

\$2,250



19. GIACOMETTI. Leiris, Michel. *Vivantes Cendres, Innommées*. Paris. Jean Hugues. 1961.

Small folio. (330 x 254 mm). [18 bifolia; pp. 58, (ii), (i)]. Half-title, original etched frontispiece portrait of Leiris by Giacometti, printed title and Leiris' verse illustrated with 12 original etchings by Giacometti, final leaf with justification; sheet size: 325 x 250 mm. Loose as issued in original publisher's printed wrappers with titles to front cover in black, patterned cloth-covered chemise with title to spine in black and matching slipcase.

A beautiful copy, as issued, of Giacometti's collaboration with his friend Michel Leiris.

From the edition limited to 100 numbered copies on vélin de Rives, with this one of 90 numbered in Arabic numerals, signed in pencil by Giacometti and Leiris and numbered and initialed by the publisher Jean Hugues.

The critic, ethnographer and Surrealist poet Michel Leiris (1901 - 1990) wrote the first critical text regarding the then unknown Giacometti in *Documents* in 1929. The two remained friends throughout the turbulent years of Surrealism and war until Giacometti's death in 1966. *Vivantes Cendres, Innommées*, in which Giacometti illustrates Leiris' verse, is the only illustrated book on which the two friends collaborated.

It was said that Giacometti was never completely at ease with the medium of intaglio printmaking, but one would never know that from the confidence and artistry displayed in these thirteen etchings. Giacometti's genius lay in his ability to reduce his subject to the lines of artistic necessity, leaving nothing in excess. Like twisted wire filling a void, his line is thin yet strong, calligraphic yet descriptive. (Logan Collection).

[Lust 108 - 120; Logan 225].

\$22,500



20. GILBERT & GEORGE. 'Underneath the Arches'. Anniversary. (The most fascinating, realistic, beautiful, dusty and serious art piece you have ever seen). London. Art For All (Self-Published). 1969.

Single sheet of folded card, (198 x 252 mm) Small colour illustration showing Gilbert & George signed by each beneath their image, printed text with manuscript and the 'G & G' stamp recto only, the card folded as issued for mailing and with address and stamp verso.

One of the earliest items of Gilbert & George ephemera, the scarce signed invitation to one of the first public performances of *The Singing Sculpture*, in a railway arch in East London.

The card reads as follows: We would very much like you to be present at 3pm [in ink] on 26th [also in ink] October when we present the above piece in the most naturalistic form, revealing to you a clear picture of avant garde art. Heading East from the Tower of London along Royal Mint Street brings you to Cable Street where we have chosen Railway Arch No. 8 for the historical occasion of our anniversary of 'Underneath the Arches'.

The exact time and date have been hand written within the printed text, leading one to assume that there were several performances on different days (the artists were known to have performed the sculpture for seven hours per day for a week); the only other example we have seen featured the same date.

Printed above the text is a reproduction of a drawing of Gilbert & George standing either side of a gramophone record player. Their faces are hand coloured and each has signed in ink under their portrait.

The card carries the standard red GG stamp, and when folded was sealed for postage using a small circular red seal which is still present; this copy was addressed and mailed to Ritsaert ten Cate's legendary Dutch *Gallery Mickery* (the franking is dated 21 OCT / 1969) in Loenersloot and features the manuscript notes *Roland Rees / Pip Simmons / Gilbert / George* in black ink recto. \$1,600



21. GILBERT & GEORGE. The Limericks. A Postal Sculpture in Eight-Parts. (Complete Set). London. Art For All (Self-Published). 1971.

8 folded sheets of card. (Each c.125 x 200 mm). Each card illustrated with a photo-based design printed in black to the front, dedication and title verso (the dedication as per the addressed envelopes), printed poetic text caption within the card and signatures of the artists in red ink; cards are printed alternately on cream or white paper with deckle edges. Cards presented loose in the original addressed and mailed G & G envelope, with the artist's red 'Towards Progress and Understanding in Art' stamp to the front, and their stamped initials to the rear flap.

An excellent complete set of Gilbert and George's second and decidedly most elusive postal sculptures.

Each element was mailed during the course of 1971, the cards themselves with the printed dates 11th March - 19th May, the franking revealing they were sent April - October. The cards are reflective of Gilbert & George's socio-philosophic *dead-pan* concerns / enthusiasms: boredom, manliness, worldliness, etc.

Each card is signed in red ink by Gilbert & George and each has printed dedication to Mr. and Mrs. von Graevenitz and manuscript address of Mr. and Mrs. von Graevenitz on each envelope.

Cards are entitled as follows:

- 1st Limerick - *Lost Day*, 11 March, 1971.
- 2nd Limerick - *Shyness*, 29th March 1971.
- 3rd Limerick - *Experience*, 2nd April, 1971.
- 4th Limerick - *Worldliness*, 13th April, 1971.
- 5th Limerick - *Idiot Ambition*, 24th April, 1971.
- 6th Limerick - *Normal Boredom*, 1st May, 1971.
- 7th Limerick - *Manliness*, 15th May, 1971.
- Last Limerick - *Artist's Culture*, 19th May, 1971.

Gerhard von Graevenitz (1934 - 1983) was a German kinetic artist, one of the founders of Nouvelle Tendence and a member of the op-art movement.

[(Eindhoven) Gilbert & George 1968 to 1980, pp. 86 - 87; Die Sammlung Marzona in der Kunstbibliothek pg.120].

\$5,750



22. GONCHAROVA, Natalia. 6 Litografi K Stikham Churilina. (6 Lithographs for Churilin's Verse). *Vesna Posle Smerti*. (Spring after Death). (Moscow). Kushneriev & Co. 1912.

Small 4to. (216 x 178 mm). [8 leaves]. Lithograph title with vignette and lithograph text (216 x 222 mm) and seven lithographs (216 x 178 mm), all recto only in monochrome on smooth wove paper with full margins, each numbered at lower left (1 to 6 and 6a) and with signature at lower right (signed in the stone), three dated '12' or '1912'. Loose as issued.

The complete series of lithographs by Natalia Goncharova inspired by Tikhon Churilin's verse.

These eight lithographs - a lithograph title with vignette and seven plates - were inspired by the verse of the poet Tikhon Churilin (1885 - 1946). After reading manuscript versions of poems by the poet, Goncharova produced this important lithograph series, an early flowering of Rayonism. This early printing, executed in 1912, was published loose without text before the prints were incorporated into the first edition of Churilin's *Vesna Posie Smert* (Spring After Death). Published in 1915, the book edition was limited to 240 copies, and the lithographs were trimmed to fit the page.

[Rowell & Wye 103 / 104 (book edition)].

\$12,500





23. GRANT, Susan Kae. Radio-Active Substances. (Dallas). 1994 - 1995.

Oblong 12mo. (100 x 160 mm). [12 unnumbered leaves of lead]. Frontispiece to front wrapper verso and 12 Polaroid Emulsion Transfer plates, each printed verso only to accompany texts on opposing pages; the book is accompanied by 5 test tubes, each containing additional text. Original publisher's spiral bound lead wrappers, printed title to front cover, housed in formed lead box with matching title to lid.

An extraordinary artist book - devoted to the life and work of Marie Curie - printed entirely on lead.

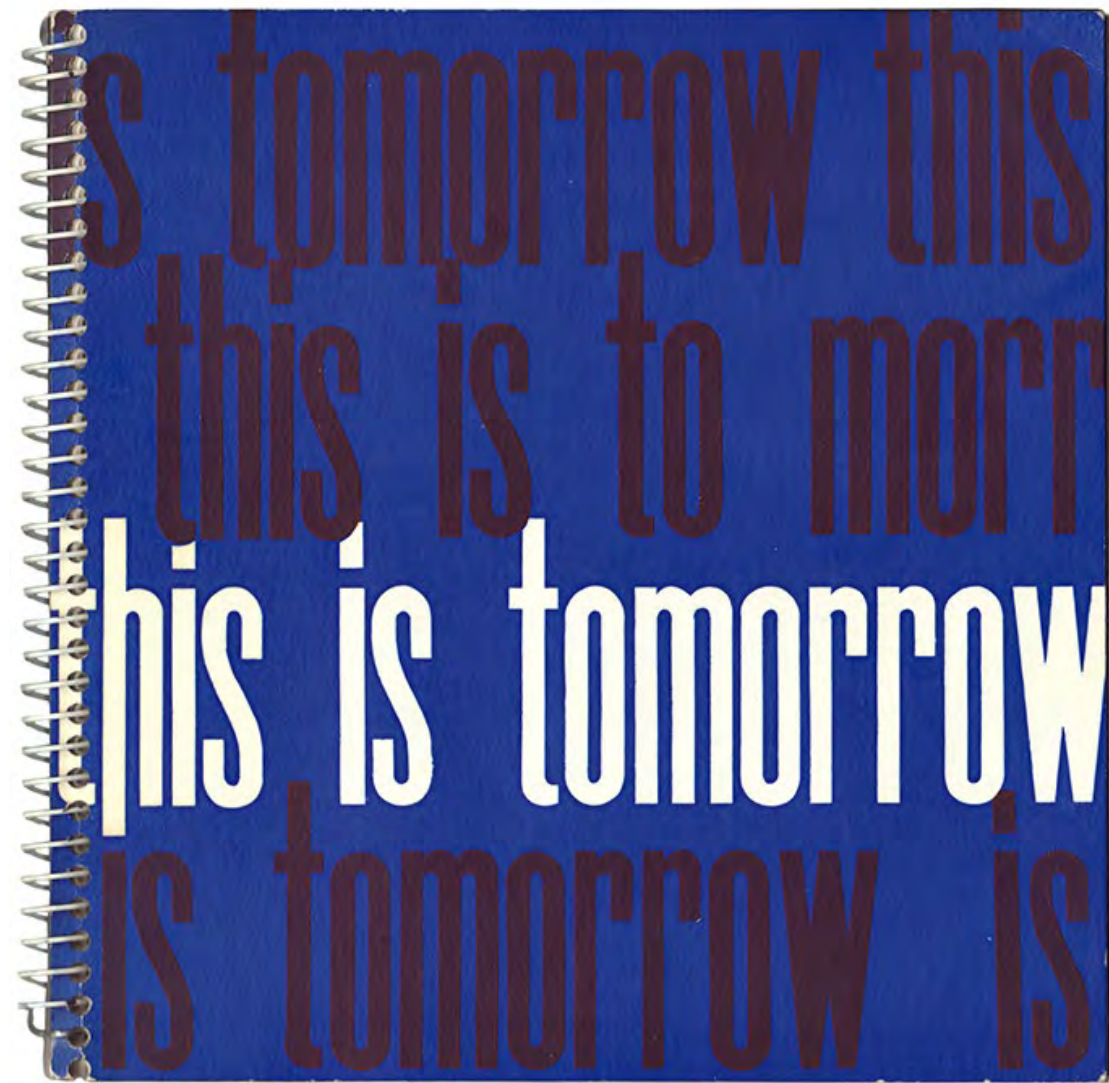
From the edition limited to 20 copies.

This extraordinary volume - devoted to the life and work of Marie Curie - was created for the exhibition *Science and the artist's book* held at the Smithsonian Institution and the Washington Project for the Arts in 1995. The text was printed with a Tektronix Phaser 300i at Tektronix and the plates are Polaroid Emulsion Transfers, all printed direct on 1lb. lead sheets. It seems entirely appropriate given the subject that Grant chose lead as the medium for her work.

It is an interpretation of Marie Curie's graduate dissertation, which was presented at the Sorbonne in Paris, France in 1903. While illustrating her scientific research, It provides a personal look into her life as both mother and wife, the dangerous conditions she worked in, and consequently the physiological effects she and her husband suffered ... Theoretically, this bookwork artistically portrays and examines the life of Marie Curie while addressing feminist issues related to the exclusion of women in science. It chronicles her life and achievements as a scientist and articulates her ability to balance her obsession for knowledge and scientific inquiry with her duties as a wife and mother. (Grant writing about Radio-Active Substances).

Grant's book is scarce on the market; we can locate 13 copies in institutions, all in the US.

\$3,800



24. (HAMILTON, Richard, et al.). **this is tomorrow**. London. *The Whitechapel Art Gallery*. 1956.

Square 8vo. (166 x 172 mm). [64 unnumbered leaves]. Illustrated throughout with photos, portraits, photocollages, diagrams. Original publisher's spiral bound blue printed wrappers, titles in burgundy and cream to upper cover.

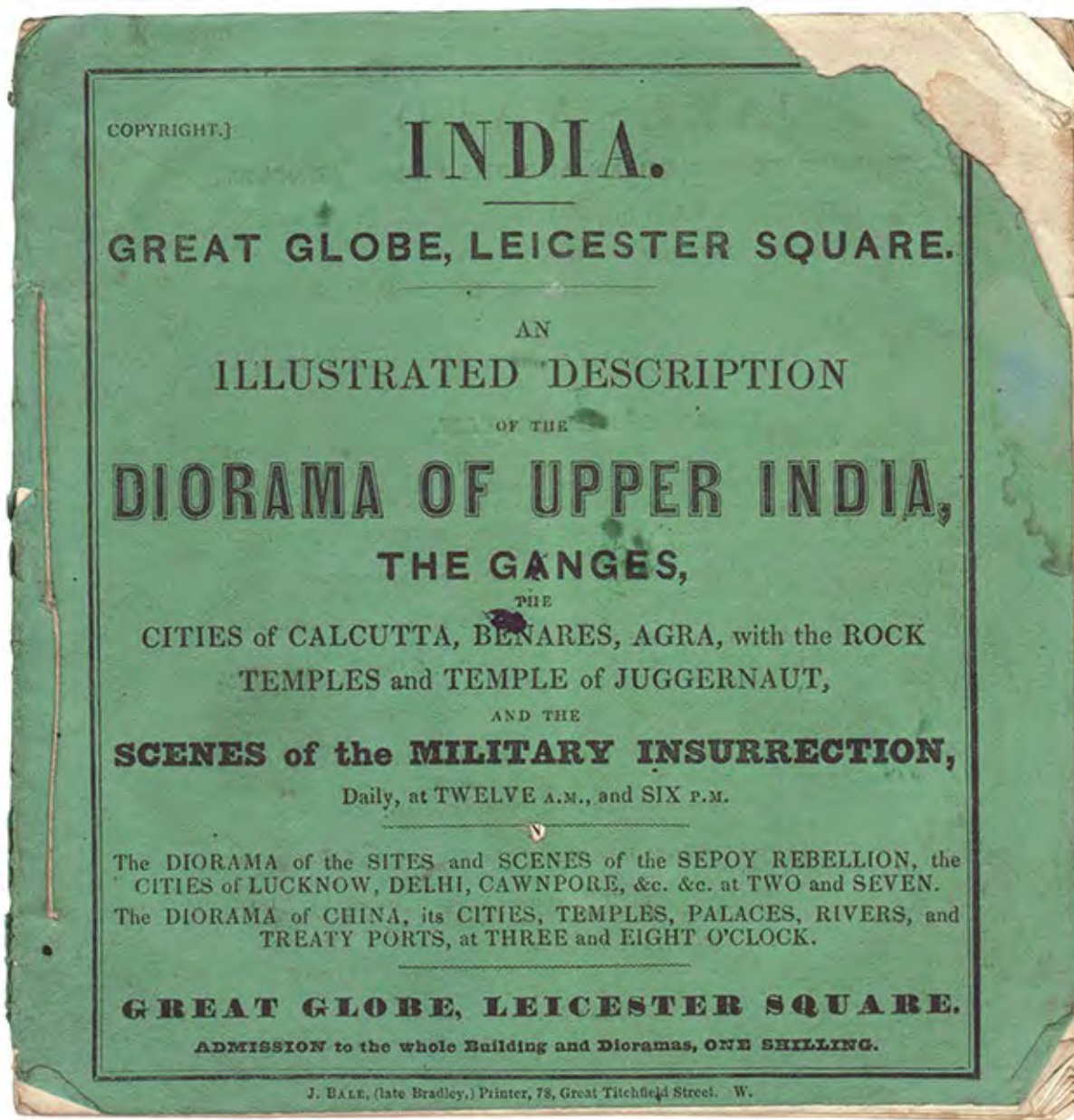
An excellent copy of the landmark catalogue of the Independent Group.

From the edition limited to 1,300 copies; the catalogue, designed by Richard Hamilton, was printed by Print Partners in offset litho from text prepared by the Printing Section of King's College, Newcastle upon Tyne.

Includes introductions by Lawrence Alloway, David Lewis and some blank verse by Reyner Banham and Richard Hamilton's *Just what is it that makes today's homes so different, so appealing?*. Other contributors include William Turnbull, German Facetti, James Hull, J.D.H. Catleugh, Eduardo Paolozzi, the Smithsons, Victor Pasmore, Ernö Goldfinger, James Stirling, Mary Martin and Frank Newby.

A seminal exhibition catalogue published in a pivotal year in the history of British culture that was an attempt by twelve teams of architects and artists to produce a vision of habitation in the future. A recent survey by the Tate separates the contributors into two distinct factions. These were the Constructivists under Pasmore, effectively a continuation of the Bauhaus project, and the Independent Group under Hamilton, the Smithsons, Paolozzi and Henderson.

In 'This is Tomorrow' the visitor is exposed to space effects, play with signs, a wide range of materials and structures, which, taken together make of art and architecture a many channelled activity, as far from ideal standards as the street outside. (Lawrence Alloway writing in the introduction).
\$2,250



25. INDIA. (Wyld, James). *An Illustrated Description of the Diorama of Upper India, the Ganges, the Cities of Calcutta, Benares, Agra, with the Rock Temples and Temple of Juggernaut and the Scenes of the Military Insurrection.* London. (James Wyld, *Geographer to the Queen and the Prince Consort*). (1857).

Small square 12mo. (160 x 155 mm). [19 leaves incl. fold-out plate; pp. 32, (iv)]. Leaf with title (a repeat of the cover without border) recto, contents verso, leaf with explanation recto, introduction and text illustrated with 11 monochrome plates and one large folding plate 'Panorama of Benares' (160 x 498 mm), leaf with advertisement for 'The Model of the Earth' recto, list of views with printer's credit verso. Original publisher's green stitched paper wrappers with printed titles to front cover and advertisements to rear in black, advertisements to inner wrappers.

The scarce pictorial programme for the *Diorama of Upper India* shown daily at James Wyld's Great Globe, Leicester Square in 1857.

James Wyld's *Diorama* presented a series of views of Indian scenes and cities as an entertainment for the curious at his *Great Globe* in Leicester Square, a venue of attraction and transport that during the Great Exhibition enjoyed a considerable success. Opening with a *View of Calcutta, the City of Palaces*, the spectator then undertakes a *journey* through the scenes of *Hog Hunters, Rock-Cut Temples, the Black Pagoda (the celebrated Temple of the Sun), Dawk Travelling, by palanqueen to proceed into Juggernaut* (the following plate and text), for the great festival of *Râth Jatra, Benares* (depicted in the fold-out panorama), then *up the river (Ganges to Chunar or Chandelgurh (situated on a rock projecting into the river), via a Banyan Tree to Bindachul, thence to Allahabad, Agra where there is a Halt of Travellers to view before seeing The Palace of Agra and the Taj Mahal where the journey ends.* Each of the scenes is illustrated in the guide and is accompanied by a descriptive text.

The present Diorama embraces only a portion of India. It illustrates, however, the principal Anglo-Indian capital of the country, and two of the principal Hindoo, and one of the finest Mohammedan, cities in the world, with its intermediate scenery; and the attention of the spectator cannot be counted upon for more than one hour and a-half, which is the time occupies by the Exhibition, but during that period the most interesting points, both of historical, pictorial, and geographical interest are exhibited. (From the Introduction).

This descriptive catalogue is scarce and we can locate only two copies: a copy at Edinburgh in Scotland and that at Tufts in the US.
\$725



26. JOHNS, Jasper. Beckett, Samuel. Foirades / Fizzles. London / New York. Petersburg Press Ltd. 1975 - 1976.

Small folio. (334 x 256 mm). [30 unnumbered leaves]. Leaf with French title, leaf with English title and Beckett's printed text 'Foirades' in French and 'Fizzles' in English illustrated with 33 original etchings (2 etchings printed in colour as endpapers) and 2 colour lithographs for the inside lining of the portfolio by Jasper Johns, leaf with justification and final leaf with colophon, text and plates on doubled leaves of handmade paper watermarked with the initials of Beckett and the signature of Johns. Original publisher's wrappers, loose in grey linen drop-back book box with purple tassle, the interior lined with two colour lithographs.

A very good copy of the collaboration between Samuel Beckett and Jasper Johns.

From the edition limited to 250 copies on Richard de Bas handmade paper, signed by the artist and the author in pencil; this copy with a signed presentation in pencil on initial blank: *For / Jean Stein / with affection / Jasper Johns / 25 July '05'.*

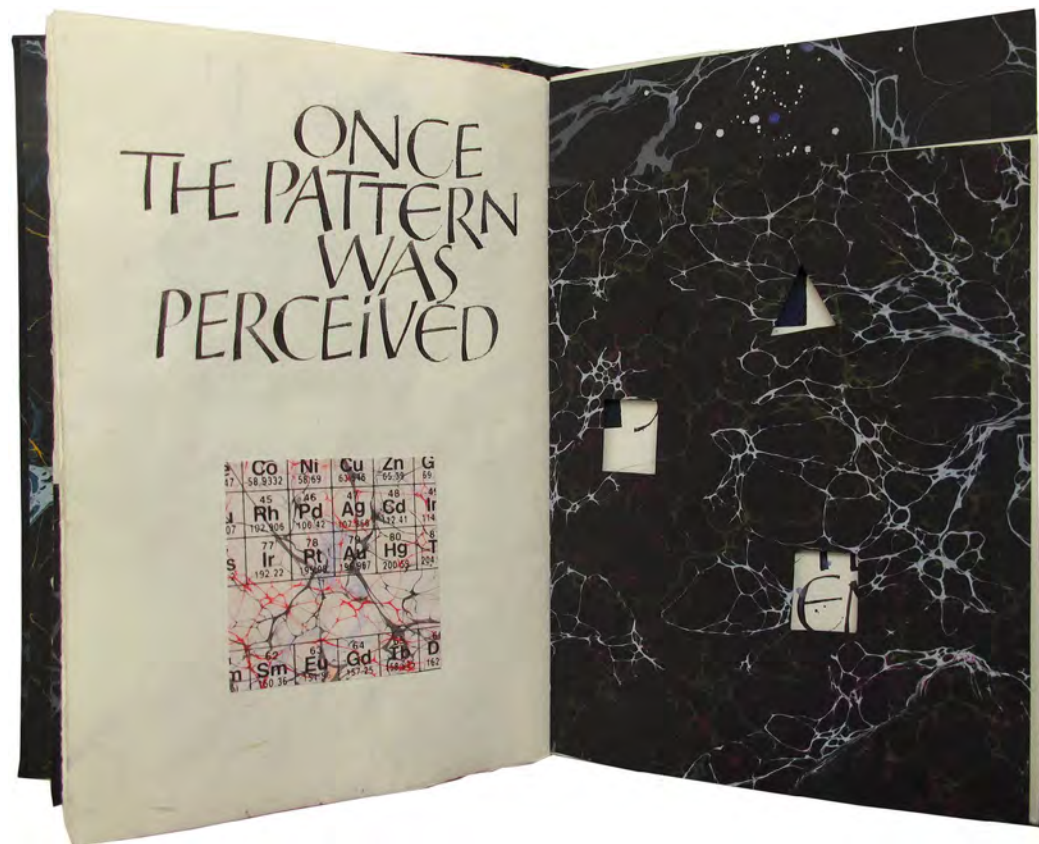
This book contains five texts by Samuel Beckett and thirty-three etchings by Jasper Johns. The French texts first appeared in 1972; the English texts were written by Samuel Beckett in 1974 for this collection. (From the justification).

*Two of the most enigmatic artists of our time, Samuel Beckett and Jasper Johns, collaborated on this complex yet elegant artist's book. Originally written in French between 1960 and 1972, the brooding essays were rewritten in English by Beckett for this project. Nevertheless, Johns decided to include both texts that expanded his contribution to thirty-three etchings and aquatints plus color lithograph endpapers. John's imagery is based on a major four-panel painting, *Untitled* (1972), along with his classic imagery related to numbers and body parts. This cerebral volume that provokes more questions than it answers is considered one of the greatest artists' books of the second half of the twentieth century. (See Artists' Books in the Modern Era 1870 - 2000 The Reva and David Logan Collection).*

Copies of *Foirades / Fizzles* often feature pronounced offsetting from the ink used for the etchings created by Johns to illustrate the text; this copy is an excellent one and features almost no trace of the offsetting from the plates to the adjacent leaves.

[Field 215 - 248; Universal 173; Castleman 214 - 215].

\$35,500



27. LEAVITT, Nancy. Alexander, Pamela. Table of Elements. Stillwater, Maine. 1989.

8vo. (184 x 126 mm). [34 unnumbered leaves]. Leaf with manuscript title, leaf with mounted gouache and calligraphic text in a variety of inks with hand-painted decoration throughout on white and marbled paper, mounted gouaches, inserted leaves of marbled paper with excisions to form windows, mounted leaves to form folding plates and so on, final leaf with colophon with Leavitt's signature and dated '1989'. Original black marbled handmade cloth, original gouache pasted to spine, marbled endpapers, matching cloth box with mounted gouache to spine.

Nancy Leavitt's unique handmade calligraphic artist book for Pamela Alexander's poem *Table of Elements*.

A beautiful example of the work of Nancy Leavitt incorporating her work as an artist, calligrapher, and binder. For this book, made entirely by hand, Leavitt chose Pamela Alexander's meditative 62-line poem *Table of Elements* and has written and illuminated the whole. Large capitals predominate, with smaller lowercase flourishes to create the rise en page, which Leavitt has then illuminated with watercolour, inserted leaves of marbled paper, small mounted gouaches, leaves stitched-in to create folding pages, and additional elements derived from the text itself. The colophon, signed by Leavitt in pencil, and written in a variety of coloured inks, is instructive: *COLOPHON / POETRY - Pamela Alexander / PAINTING & Marbled / Papers / CALLIGRAPHY / BINDING - c. Nancy Leavitt, 1989; Leavitt's signature and the date are beneath in pencil and at right the note Gouache on TH Saunders.*

Leavitt has created more than 100 unique books since the mid-1980s and this work, dated 1989, appears to be the fifth she created. Inspired by nature and biology (Leavitt states ... *I could not have had a better background in art than the one I had in biology* ...), Leavitt's exceptional work is held in prestigious institutions and private collections worldwide. A calligraphic version - plausibly derived from the present version - was published in the *Calligraphy Review* in 1992. \$4,500



28. MAN RAY. 12 Rayographs. 1921 - 1928. Stuttgart / Paris. Schubert and Kapitzki. 1963.

Folio. (294 x 232 mm). [Bifolium + 12 plates]. Leaf with printed title, justification and copyright verso, leaf with Man Ray's printed text 'The Rayograph 1921 - 1928' dated 'February 1963' recto and verso in French and German in double columns and 12 original monochrome gelatine silver print photographs by Man Ray each mounted to thick card and dated verso; sheet size: 290 x 228 mm. Loose as issued in original publisher's board portfolio, matte grey front cover with titles in black and white.

The very scarce portfolio of Man Ray's early rayographs.

From the edition limited to 20 copies, signed and numbered by Man Ray in black ink.

Man Ray's eponymous rayographs were created when he placed objects on light sensitive photographic paper which were then exposed to light. Often described as photograms, Man Ray's work in the field and the refinements and developments he made ensured that the results of the technique became known as rayographs. His work *Champs Delicieux* of 1922 featured 12 rayographs (as here) and Tristan Tzara's quotation - see below - is taken from the Préface to that ground-breaking publication.

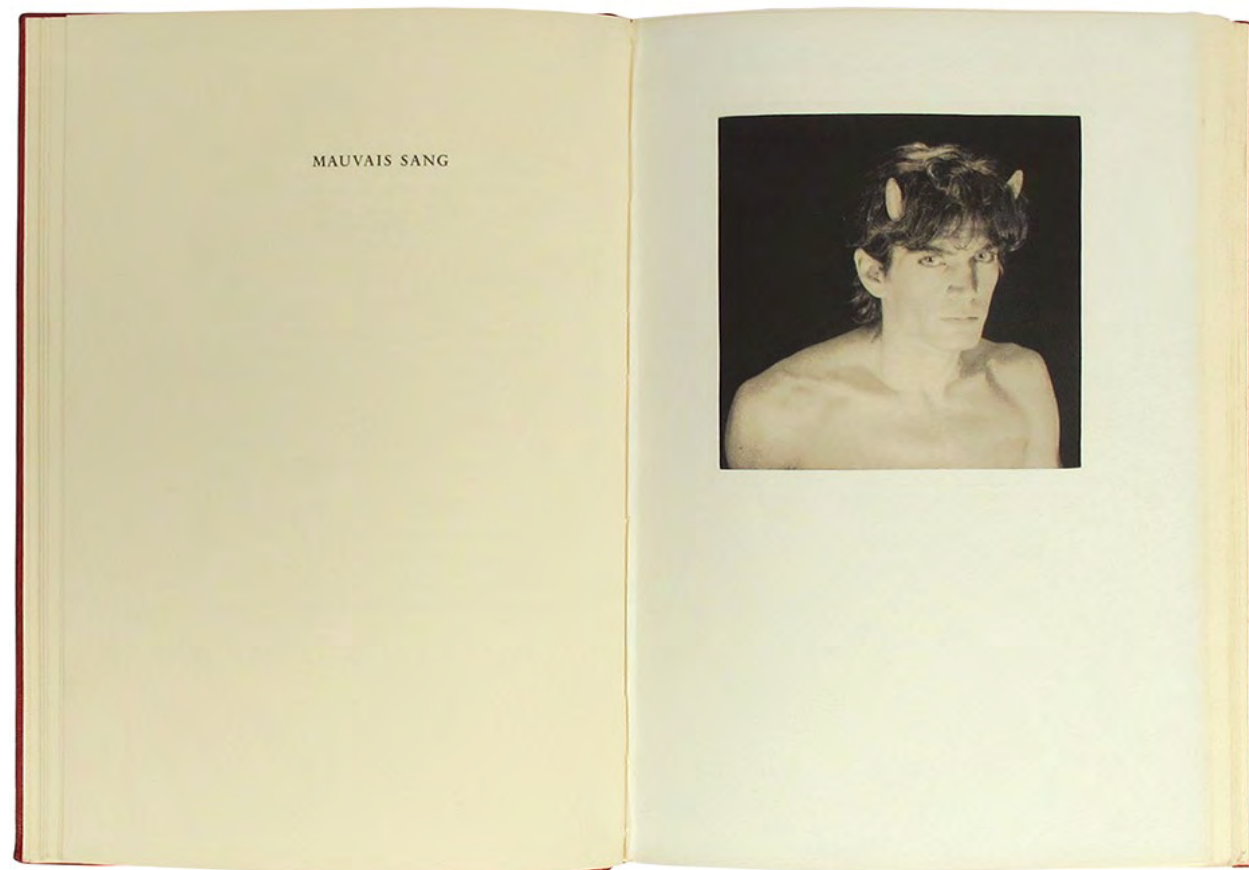
When all that which is called art was well covered with rheumatism, the photographer [i.e. Man Ray], turned on the thousand candle-power of his lamp and by degrees the sensitive paper absorbed the black silhouetted by ordinary objects. He had invented the force of a tender and fresh flash which exceeded in importance all the constellations destined for our visual pleasures. The mechanical deformation, precise, unique and right was fixed, smooth and filtered like hair through a comb of light. (Tristan Tzara quoted by Man Ray in his introductory text).

Like the undisturbed ashes of an object consumed by flames these images are oxidised residues fixed by light and chemical elements of an experience, an adventure, not an experiment. They are the result of curiosity, inspiration, and these words do not pretend to convey any information. (The conclusion to Man Ray's introductory text).

12 Rayographs 1921 - 1928 is scarce and we can trace no copies sold at auction or in institutions.

\$42,500



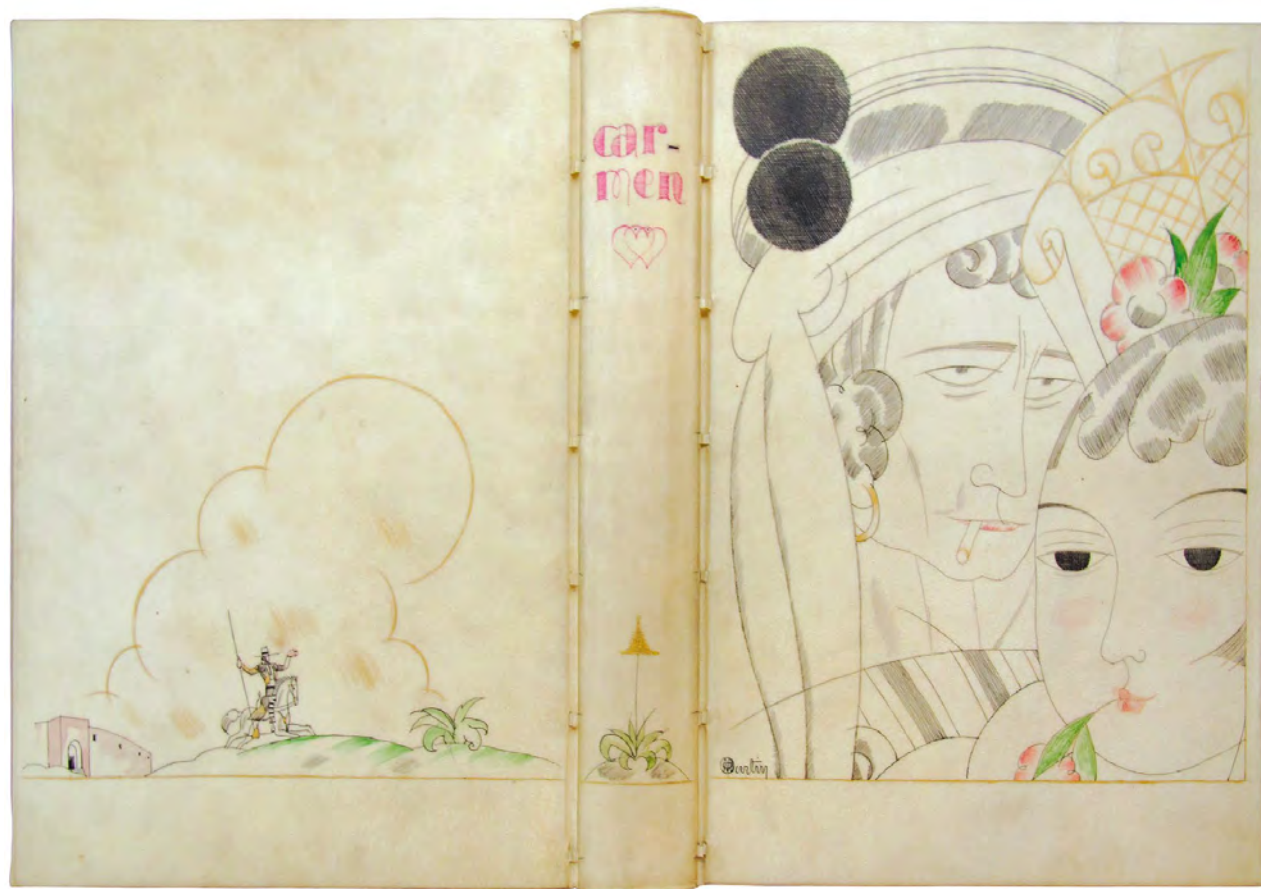


29. MAPPLETHORPE, Robert. Rimbaud, Arthur. A Season in Hell. New York. Limited Editions Club. 1986.

Large 8vo. (292 x 200 mm). pp. (xii, 89). Half-title, printed title with copyright verso, four leaves with Paul Schmidt's 'Introduction' and Rimbaud's verse in French and ENGLISH (Schmidt's translation) illustrated with eight 'dust-grain photogravure plates' by Robert Mapplethorpe, final leaf with justification. Original publisher's red crushed morocco with title to spine and 'Arthur Rimbaud' to front board in blind, wool-lined black cloth slipcase.

Arthur Rimbaud illustrated by Robert Mapplethorpe.

From the edition limited to 1,000 numbered copies on mould-made letterpress paper, the plates on hand-made etching paper, each by Cartiere Enrico Magnani, signed by Mapplethorpe and the translator, Paul Schmidt. \$1,200



30. MARTIN, Charles. Mérimée, Prosper. Carmen. Paris. Editions de la Roseraie. 1926.

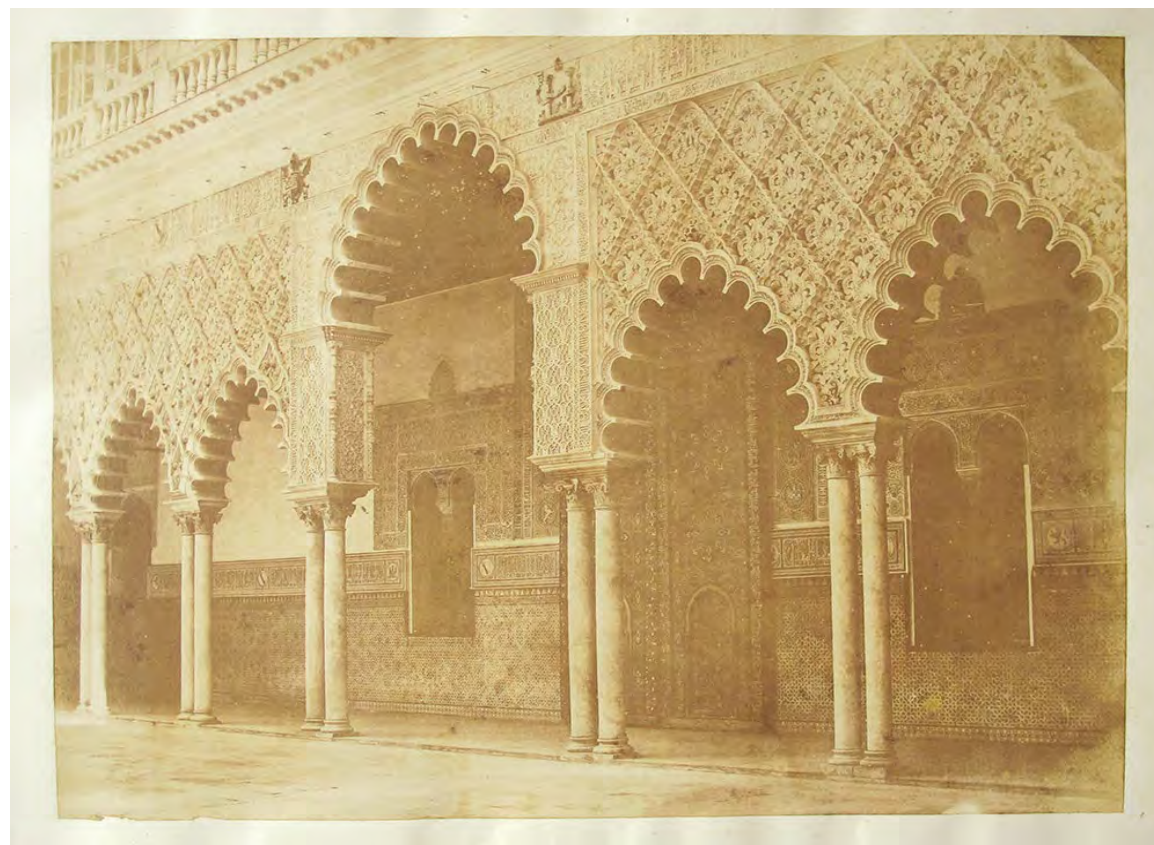
4to. (255 x 205 mm). pp. 143. Engraved frontispiece, decorative printed title with colour vignette 5 engraved plates (each in two states) and 34 etched vignettes, 28 in colour by Charles Martin; a separate suite of all the vignettes with additional title is bound in at the rear of the volume, the final illustration in the suite is present in the suite alone. Full vellum with Yapp edges, the binding painted by Martin (see below) and signed in ink at lower left, original silver printed wrappers and backstrip preserved, grey silk moiré doublures, marbled endpapers, t.e.g., polished paper chemise with gilt title and matching wool-lined slipcase.

Charles Martin's illustrations for Mérimée's Carmen in a beautiful painted binding.

From the edition limited to 176 numbered copies, with this one of 150 on vélin de Rives teinté and with an extra suite of the plates printed in black.

Martin's painted binding, signed on the front cover at lower left and executed in black ink with additional highlights in gilt and colour depicts (for the front board) a man and a woman, the man with a gold earring and a cigarette between his lips, the woman - it seems likely that this is a portrait of Carmen herself - with elaborate coiffure and a green leaf between her stylised lips, her elaborate mantilla picked out in gilt; the rear cover depicts a landscape with mounted caballero and a hacienda with a cloud in outline behind; the spine features the title in magenta ink and a small vignette at the foot.

\$12,500



31. MASSON, Luis-Léon. Album Fotografico Sevillano, Dedicado à SS. AA. RR. los Serms. Sres. Infantes Duques de Montpensier. Seville. Louis Léon Masson, Fotografico, Calle de las Sierpes número 13 ... Imprenta del Porvenir. (c.1855).

Oblong folio. (486 x 550 mm). [24 unnumbered leaves]. Chromolithograph title page with decorative border surrounding printed text in gold and 23 calotype photographs from paper negatives printed in sepia, each mounted to sheet of wove paper with guardleaf, and with manuscript captions at lower left of mounts in pencil in French. Original publisher's blue moiré cloth, boards with elaborate decorative ruling in blind, gilt-stamped title ('ALBUM FOTOGRAFICO / SEVILLANO') to centre of upper board, white moiré cloth endpapers.

A rare early album of views in Seville, bound for presentation, by the French photographer Masson.

Although of French birth, Masson was one of the earliest photographers established in Seville, possibly as early as 1850 but certainly by 1855, and is known for his architectural views and studies - in Seville particularly but also further afield in Andalucía and Toledo - as well as his pioneering photographs of the corrida de toros.

The album presented here contains 23 photographs by Masson, all of his adopted Seville, and include a series of photographs of the Gothic Cathedral of St. Mary, the Alcázar and San Telmo palaces, churches, La Cartuja and views of the Triana, the port and the Guadalquivir (see below for a full list of photographs). With an elaborate chromolithograph title page with the text printed in gilt and elaborate calligraphy and Masson's dedication to the Duke of Montpensier, it seems likely that the album was bound for presentation.

Masson's photographs are rare on the market and in institutions; although single images are occasionally seen, we can locate only one further example of an album such as this, at the University of Navarre.

Masson trabajó en Sevilla entre 1855 y los últimos años de la década siguiente y fue autor de algunos memorables calotipos de tema tau-rino, probablemente los primeros en su género ... La producción calotípica no fue, pues, muy abundante, y tuvo sus cultivadores más destacados en fotógrafos foráneos, como los citados Tenison, Vigier, Gustave de Beaucorp, Masson, de Clercq y Clifford. (see López Mondéjar, Historia de la Fotografía en España &c.).

Each of the photographs in the album is captioned in pencil *Seville* on the mount sheet at lower left in two hands in French with further indications as to the view. \$39,000



32. MATISSE, Henri. Alcaforado, Marianna. Lettres Portugaises. Paris. Tériade Editeur. (1946).

*4to. (278 x 214 mm). [32 bifolia; pp. 109, (ii), (v), (i)]. Half-title with justification verso, leaf with original lithograph by Matisse as frontispiece verso, printed title, leaf with 'Au Lecteur' and 'Première Lettre' to 'Cinquième Lettre', 3 leaves with 'Notice' and final leaf with *achevé d'imprimer*, illustrated with xx original lithographs by Matisse in sanguine or violet including 15 full-page (frontispiece included), 55 ornaments (including 5 full page and 2 for the covers) and 35 initials printed by Mourlot Frères, Paris. Loose as issued in original publisher's printed wrappers with lithograph title and illustration to front wrapper, illustration to rear wrapper, all by Matisse, chemise with paper label with printed title to spine and slipcase.*

Matisse's illustrations for *Lettres Portugaises*.

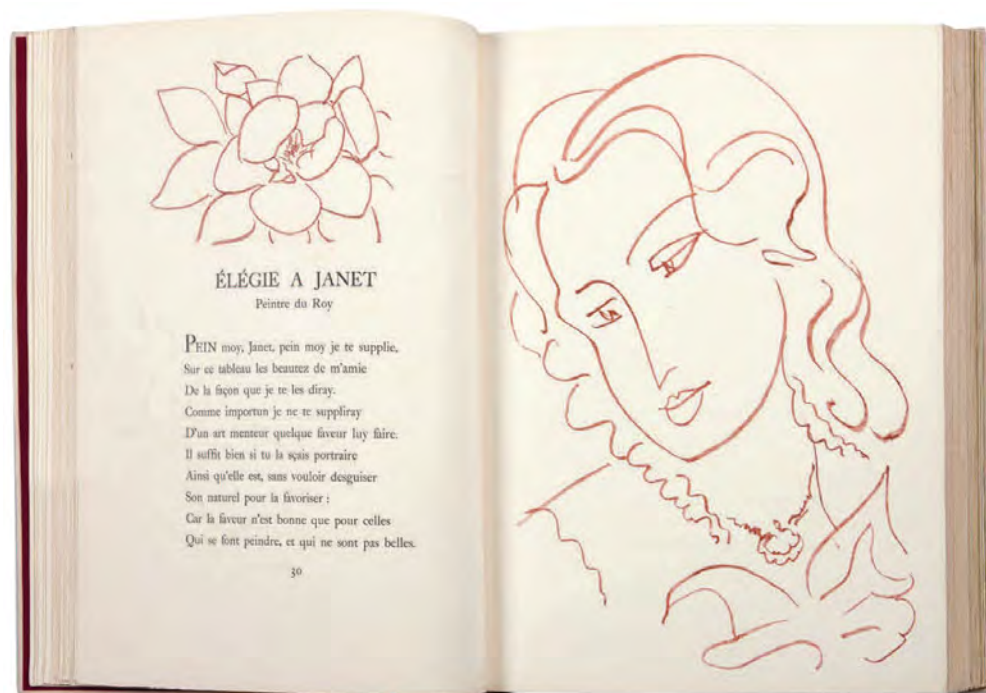
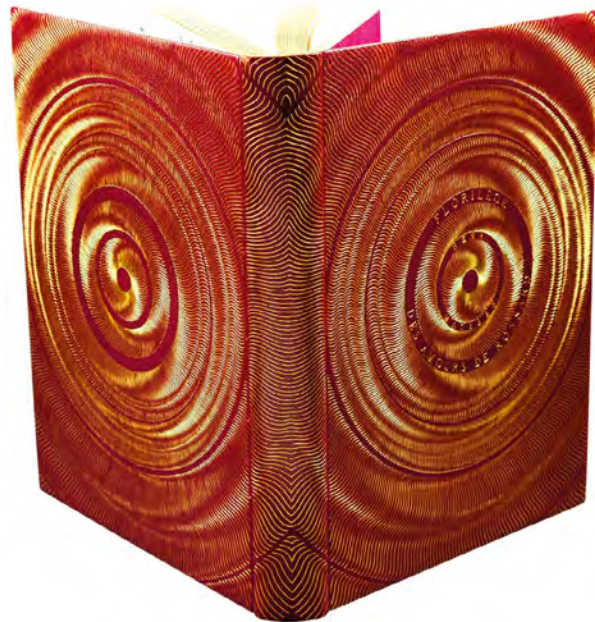
From the edition limited to 270 numbered copies on vélin d'Arches signed by Matisse.

These seventeenth century letters appealed to Matisse, who was introduced to them by Pierre Guegen for a proposed publication by Editions Ariel, although Matisse himself offered the project to Tériade. Matisse used the models who had posed for him as inspiration for his lithographs and worked on the project throughout 1945. The letters were published anonymously in Paris in 1669 for the first time. Modern scholarship attributes the letters to Gabriel de Guilleragues, a French politician and diplomat of the seventeenth century who was appointed ambassador to the Sublime Porte by Louis XIV.

The suavity of Matisse's line is particularly well adapted to the printed page. (The Artist and the Book).

[Duthuit / Garnaud 15; The Artist and the Book 199].

\$8,500



33. MATISSE, Henri. Ronsard, P[ierre]. de. Florilège des Amours de Ronsard. Paris. Albert Skira. 1948.

Folio. (388 x 294 mm). [118 leaves: 98 leaves (book) + 12 leaves (suite) + 8 leaves (suite); pp. 185, (ii), (i)]. Illustrated with 128 original lithographs by Henri Matisse, of which 127 printed in sanguine and 1 in black; with additional lithographs printed in sanguine on the front and rear wrappers and for the slipcase (here bound-in). Full rose crushed morocco by Paul Bonet with his signature gilt and dated '1966', boards with elaborate decorative curvilinear tooling in gilt to form elaborate circular motifs, front board with 'FLORILEGE DES AMOURS' and 'HENRI MATISSE' lettered within central circles and forming title vignette, gilt curvilinear tooling to spine, light pink calf turn-ins, magenta brushed suede doublures, paper from original slipcase boards with Matisse's lithographs bound-in, original printed wrappers with Matisse's lithographs and backstrip preserved, matching morocco-backed leather-lined marbled paper chemise with titles gilt to spine, matching slipcase.

An excellent copy of the édition de tête of Matisse's *Florilège des Amours de Ronsard* with the two additional suites and in a stunning binding by Paul Bonet.

From the edition limited to 320 numbered copies on vélin teinté pur chiffon à la forme des Papeteries d'Arches signed by Matisse and Skira, with this one of 20 from the édition de tête with the additional suite of *pierres refusées* limited to 20 copies on Japon Impérial and the additional suite of variants for the plate *Marie, qui voudroit votre nom retourner* limited to 30 copies on Japon Impérial with each plate from the two suites initialled *HM* in pencil by Matisse.

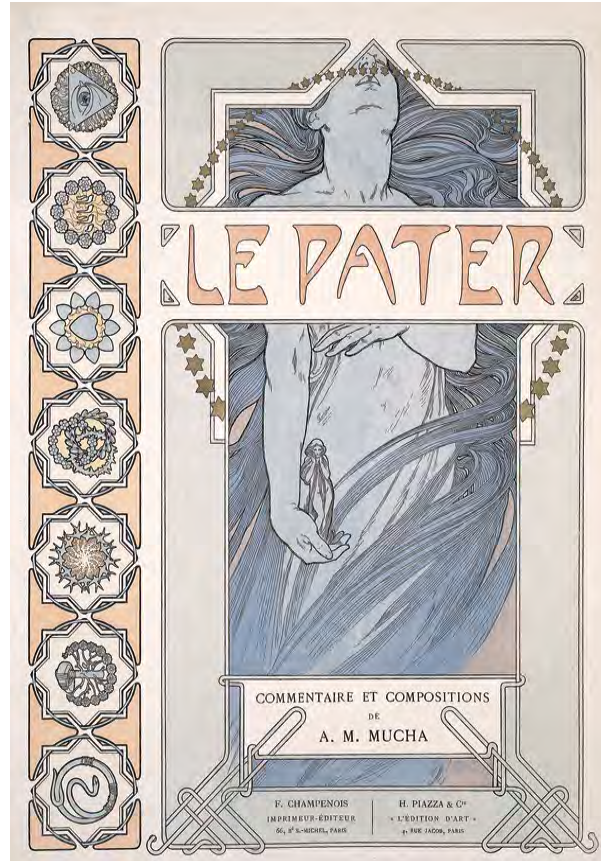
The first additional suite, 12 original lithographs recto only in sanguine, each initialled *HM* in pencil and printed from the *pierres refusées* is limited to 20 copies on Japon Impérial and was included only with the édition de tête. The second additional suite, 8 original lithographs recto only in sanguine, each initialled *HM* in pencil, containing the variant lithographs for the poem *Marie, qui voudroit votre nom retourner* is limited to only 50 copies and was included only with the édition de tête and the following 30 copies of the book.

*While convalescing from the serious operation he had undergone in January of 1941, Matisse began plans to publish 'a book containing a number of memories having more or less to do with painting, but especially the life of a painter' which would be illustrated with linoleum cuts and published by Albert Skira. He decided against the idea not long afterwards ... Now he can announce that Ronsard will take the place of *Memoires* and the book-collectors won't be disappointed ... Work on Ronsard lasted seven years, and was interspersed with two long interruptions, one due to the war and the other due to technical difficulties Matisse and Skira experienced during production. Matisse used these interruptions to work at the composition of other books, notably *Jazz* and *Charles d'Orleans*. (Duthuit).*

*From beginning to end, the feminine and the vegetal are mixed together and set in relation to each other. The luxuriant but not libidinous character of the nymphs, nymphets and sirens; the embraces, passionate without being lecherous; the rondo going back to 'la Danse'; the visual metaphors, of which the most frequent is that which equates fruits and breasts; the pairs of doves; the unconventional 'Naissance de Vénus', ('l'escumière fille' ('daughter of the foam'); 'portée en sa coquille' ('carried in her shell')); right down to the mosquito, the 'cousin' (cousin, or 'crane-fly') drawn with the accompaniment of a flower or plant décor; all make up a 'Ronsardian' garland of the most seductive venereousness. (Jean Guichard-Meili, translated by Timothy Bent in *By the Light of the Great Flowering Books*- see Duthuit page 420).*

[Duthuit 25; The Artist and the Book 201; Bonet Carnets 1538].

\$97,500



34. MUCHA, Alphonse. Le Pater. Paris. F. Champenois & H. Piazza & Cie. 1899.

*Folio. (406 x 324 mm). [Book: 32 leaves including blanks; Suite on Japon: 28 leaves; Suite on Chine: 29 leaves; 89 leaves in total]. Leaf with signed watercolour by Mucha, leaf with half-title in red, leaf with colour vignette and copy number, leaf with colour lithograph pictorial title, leaf with dedication to Henri Piazza and 22 leaves with 8 full-page colour lithographs with heightening in gilt, 7 leaves with elaborate calligraphic text and decorative initials and vignettes and 7 monochrome heliogravure plates, leaf with justification within elaborate decorative colour frame and final leaf with colour frame and *achevé d'imprimer* all by Alphonse Mucha; also included is the suite in colour on Japon interleaved with the suite on Chine in black without colour, the original wrappers are also present in the suite on Chine. Full burgundy crushed morocco by Marius Michel with his signature gilt, boards with decoration in blind, banded spine in five compartments with gilt title, turn-ins with elaborate decoration in blind and inlaid sections of green and red morocco at corners to form holly and berry motif, patterned silk moiré doublures, marbled endpapers, original illustrated wrappers with gilt heightening preserved, a.e.g., matching slipcase.*

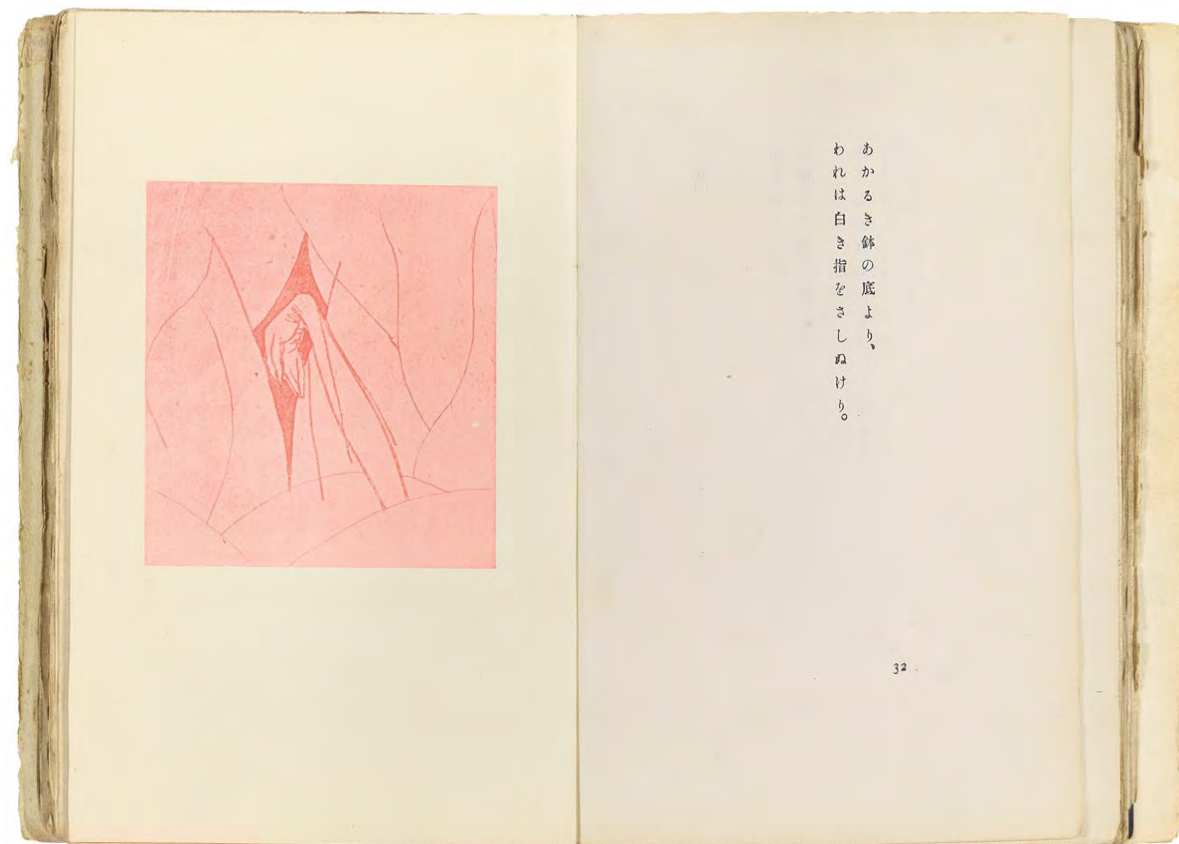
An exceptional copy from the édition de tête of Mucha's mystical Art Nouveau masterpiece with an original signed watercolour and in a binding by Marius Michel.

From the edition limited to 510 copies, with this one of 10 édition de tête copies printed on Japon with an original drawing by Mucha, the colour suite of all the plates on Japon and an additional suite in monochrome on Chine.

Le Pater, which Alphonse Mucha (1860 - 1939) considered his printed magnum opus and masterpiece in book form, takes the text of the Lord's Prayer in Latin and French and illustrates it in a series of dense Art Nouveau and Symbolist compositions. As a devout Catholic, Mucha wished to present a pictorial version of the prayer and each of his large full-page colour lithographs incorporates lines of the Latin text (above) with the French (below) heightened with gold and colour while the heliogravures illustrate the themes of the prayer. The calligraphic leaves, each with elaborate frame, historiated and decorative initials and vignettes, elucidate the lines of the prayer in Mucha's own spiritual, mystical and philosophical terms.

Mucha's large original watercolour, executed on the second blank initial leaf, depicts a seated female figure garlanded with flowers face on with elaborately draped skirt and floral patterned chemise. The work is signed in pencil at lower right and dated 99, the year of publication of the book.

The printed half-title in red is present only in the suite on Japon, the illustrated title is present in both, but is without letters in the monochrome, and the original wrappers are present only in the monochrome suite. \$58,500



35. ONCHI Koshiro, Hagiwara Sakutaro & Tanaka Kyokichi. *Tsuki ni Hoeru. (Howling at the Moon)*. Tokyo. Kanjyoshisha, Hakujitsusha Publishing Division. 1917.

8vo. (200 x 140 mm). Frontispiece and 3 woodblock print illustrations by Onchi Koshiro, 11 plates by Tanaka Kyoichi. Original publisher's beige paper-covered boards with printed title to spine and vignette to front board, matching endpapers and original dust-jacket with colour design by Tanaka Kyokichi to front panel, printed title to spine.

[PROVENANCE: Effaced ownership signature to title: S. Shimidzu / Kobe, 1917; contemporary bookseller's ticket to rear flap of dust-jacket].

Onchi Koshiro illustrating the master of modern Japanese poetry, Hagiwara Sakutaro.

First edition, limited to 500 copies, in the rare dust-jacket.

Sakutaro Hagiwara is considered by many critics to be the father of modern Japanese poetry. He was among the first poets to break away from the traditional, strictly metered forms of Japanese poetry as practiced in the writing of tanka and haiku. He also established a new aesthetic in Japanese poetry in which he attained a sustained poetic lyricism by using colloquial Japanese speech in free-verse poems.

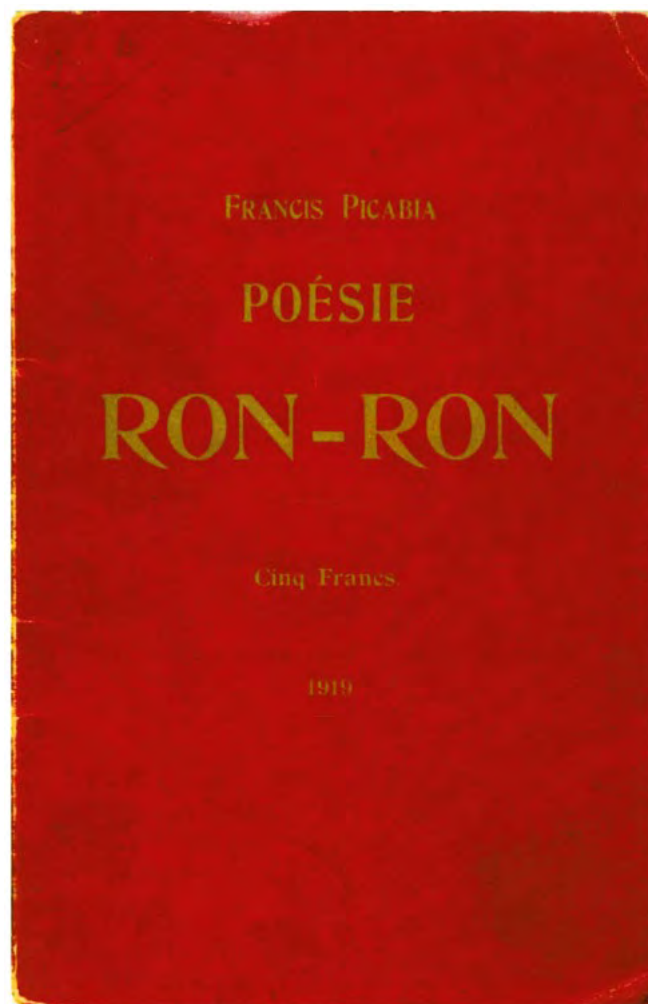
In 1916 he co-founded the magazine *Kanjo* (Sentiment) with Muro Saisei, an author whose poems he greatly admired. The magazine featured a new style of modern Japanese poetry that was distinct from the highly intellectual poems that other magazines of the day were publishing. The following year Hagiwara published his first poetry collection, *Tsuki ni Hoeru* (Howling at the Moon). This collection, which introduced Hagiwara's extraordinary talent for using colloquial speech in a free-verse style, gained wide critical acclaim and established his reputation as a significant new voice in Japanese poetry. Because of the erotic content of two of the poems, six pages were removed by the censorious authorities.

Howling at the Moon had a wide and immediate impact on the Japanese literary community. Although the collection contains some traditional tanka, many of the poems use colloquial language and are written in a loose, unmetred form. Hagiwara's success at elevating common Japanese speech to a poetic form was unprecedented - he essentially created a new aesthetic in modern Japanese poetry.

Not only is the poetry of *Howling at the Moon* of such a landmark status, the book's importance also lies in the groundbreaking illustrations. Onchi Koshiro is considered one of the leading innovative figures among Japan's twentieth-century artists. He produced single sheet prints and book designs, as well as being a poet and art theorist. In 1911, under the influence of Takehisa Yumeji, Onchi began to design books and quickly became involved in producing print and poetry magazines. Onchi started to make abstract prints at the beginning of the Taisho- era (1912-26), and continued to experiment, drawing on traditional elements of Japanese colour and decorative sense, combining them with motifs from international modernism. His abstract designs for *Howling at the Moon*, produced in collaboration with Tanaka Kyokichi during the last months of the latter's terminal illness, are of huge importance in regard to the nascent beginnings of avant-garde artistic activity in Japan. A second edition was published in 1922.

[Pompidou - Japon des avant gardes 1910-1970 p.175; Books as Art - Urawa Art Museum 2001, pp. 74 - 75].

\$19,500



36. PICABIA, Francis. *Poésie Ron-Ron*. (Lausanne). (1919).

Small 8vo. (195 x 125 mm). [32 leaves]. Leaf with title, limitation verso, leaf with Picabia's introductory note: 'La mode, / est une feuille morte. / F. P.' and Picabia's verse, final leaf with 'Terminée a Lausanne, / le 24 février 1919' and note (see below). Original publisher's red glazed printed wrappers, titles gilt to front cover.

One of the rarest of Francis Picabia's dada publications.

From the edition limited to 100 copies on papier vergé.

Composed by Picabia late in 1918, *Poésie Ron-Ron*, published in Switzerland the following year, is among the small groups of books featuring Picabia as a dada poet; the word *dada* is included towards the end of Picabia's verse (*dada veut dire queue d'éléphant*, pg. 49). Picabia's Swiss period (as opposed to his subsequent Paris dada affiliation) saw him writing poetry rather than painting but he did collaborate with Hans Arp, Tristan Tzara (the two met shortly after the composition of *Poésie Ron-Ron*) and the dadaists of Zurich (issue 8 of 391 was published there). Picabia was committed to dada for another two years before he abandoned it in early 1921.

Cette poésie n'a ni commencement ni fin, figuez-vous qu'il n'y a pas de couverture et qu'elle est reliée avec des anneaux de cuivre !
(From the final page of text).

Picabia's literary dada works include: *Poèmes et Dessins de la Fille Née Sans Mère* (1918), *Rateliers Platoniques* (1918), both published, as was the present collection in Lausanne, as well as the Paris publications *Pensées Sans Langage* (1919), *Jésus-Christ Rastaquère* (1920) and *Unique Eunuque* (1920).

[not in Ades].

\$8,500



37. PICASSO, Pablo. Oettingen, Hélène Baronne d'. (Roch Grey). *Chevaux de Minuit*. Cannes / Paris. Aux bons soins du Degré Quarante et Un par Iliazd. 1956.

Small folio. (348 x 245 mm). [24 leaves: 14 bifolia, 10 trifolia; pp. 60]. Illustrated with 12 original engravings with burin (and 1 drypoint, the title on the vellum wrapper) by Pablo Picasso; the first and last on a single sheet, the remaining 10 on folded sheets to form a triptych of text and image. Sheet size: 310 x 208 mm (single leaf); 310 x 410 (double sheet); 310 x 620 mm (triptych). Loose as issued in original publisher's parchment wrapper with drypoint title by Picasso to upper cover, several additional terracotta Auvergne paper wrappers and publisher's parchment portfolio with black printed title to spine.

The extraordinary collaboration of illustration by Picasso and typography and mise en page of Iliazd, the beautiful *Chevaux de Minuit*.

From the edition limited to 68 copies signed by the artist and printer in red crayon, with this one of 52 on *Vieux Japon* and also dated 9556 by Iliazd in red crayon (i.e. May 9th 1956).

Iliazd's organization of the text on a given page was ingeniously calculated. In Chevaux de Minuit, which was published in 1956, the staccato layout of Roch Grey's epic poem gallops, trots, and leaps in the company of Picasso's engraved horses. (Audrey Isselbacher, 'Iliazd and the Tradition of the 'Livre de Peintre'').

Roch Grey was the pseudonym of Baroness Hélène d'Oettingen, an exceptionally gifted person who showed talent in many fields, including poetry, painting and ceramics. A member of Apollinaire's circle, she contributed to the magazine Les Soirées de Paris, and played an important role in the cultural life of the colony of Russian artists in Paris. She dies in 1950 ... In his 'Adieu d'Iliazd à Roch Grey' at the end of the book, Iliazd states that it is in memory of 'that era, so near and yet so terribly far away, when poets lived among us' that he undertook to publish this text by a forgotten writer. He tells of the great difficulties encountered along the way. At first Picasso was reluctant to collaborate on the book and returned the copperplates. For a long time he continued to hesitate. Finally he was won over by the supplications and reproaches of the patient Iliazd, and agreed to make some illustrations. For the cover title, he made a drypoint; to illustrate the text he produced twelve burin engravings of horses. These he drew with great economy of line, and when seen together they form a kind of graceful and joyful ballet. The first and last horses appear hors-texte; the ten others occupy the centre of a triple page, thus forming a triptych, the two side panels of which are covered with typographical arrangements recalling Apollinaire's calligrams. (Cramer).

[Cramer 73; Isselbacher 22].

\$97,500



38. QUAT'Z'ARTS. Bal des Quatr'z'Arts. Invitation pour un couple. (Paris). Le Comité des Quatr'z'Arts. 1892.

Single sheet. (433 x 265 mm). Black letterpress text printed on brown butcher's paper, the single illustration is covered by a label with the stamped text 'Dessin supprimé par la censure.'

The scarce, ephemeral invitation to the first of the *Bal des Quat'z'Arts*.

The *Bal des Quat'z'Arts*, which took place on 23 April 1892, was organised for students of architecture, painting, sculpture and engraving at the École Nationale Supérieure des Beaux-Arts. The event was held in the Elysée Montmatre and behaviour was modest by comparison to standards reached in subsequent years.

The owner's name is handwritten in pencil. The invitation has been folded down the centre.

\$1,600

39. ROPS, VALLOTTON, GRASSET, ROBIDA, MORIN et al. Uzanne, Octave (Ed.). L'Art et L'Idée: Revue Contemporaine Illustrée du Dilettantisme Littéraire et de la Curiosité Publiée par Octave Uzanne. Tome Premier, No. 1 - No. 6 (Janvier - Juin) - Tome Second, No. 7 - No. 12 (Juillet - Décembre). Paris. 1892.

12 livraisons in 2 vols. Large 8vo. (252 x 180 mm). pp. 1 - 431, (i); 1 - 382, (ii). Continuous pagination throughout each 'Tome', indices for each in nos. 6 & 12; the majority of issues with four leaves of advertisements at rear. Half-titles with justifications verso (vol. I with number), printed titles in red and black with publisher's vignettes and text, illustrated throughout with monochrome vignettes and plates, reproduction photographs, reproductions of drawings and original graphics (see below), all on various paper stock and by various artists and illustrators, occasional inserted supplements and advertisements to rear of each vol. Printed text in French throughout. Stitched as issued in original publisher's colour two-tone printed wrappers (each month different) with illustration and titles to front covers, advertisements for works by Uzanne to rear, loose in original publisher's pink paper-lined turquoise cloth portfolios with gilt floral motifs surrounding blue printed titles and vignettes, titles to spine in blue with gilt rules, matching advertisements to rear covers with matching floral motifs on gilt background.

An excellent complete and unsophisticated set of Octave Uzanne's review *L'Art et L'Idée* in the original wrappers and volume chemises.

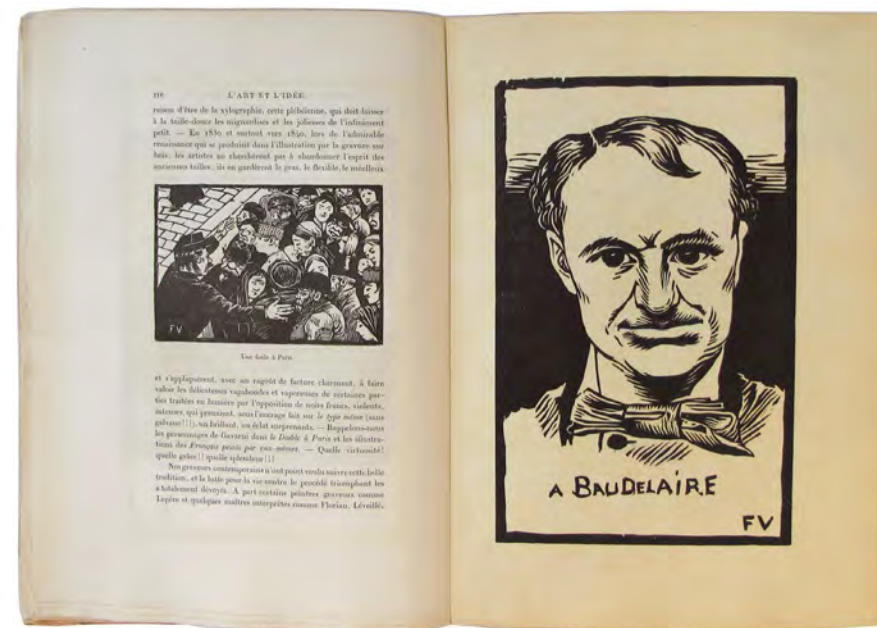
From the edition limited to 1,660 copies, with this one of 15 numbered exemplaires de luxe on Whatman; 15 copies on Chine and 30 on Japon were also issued and only these 60 copies included the original graphics and variant states.

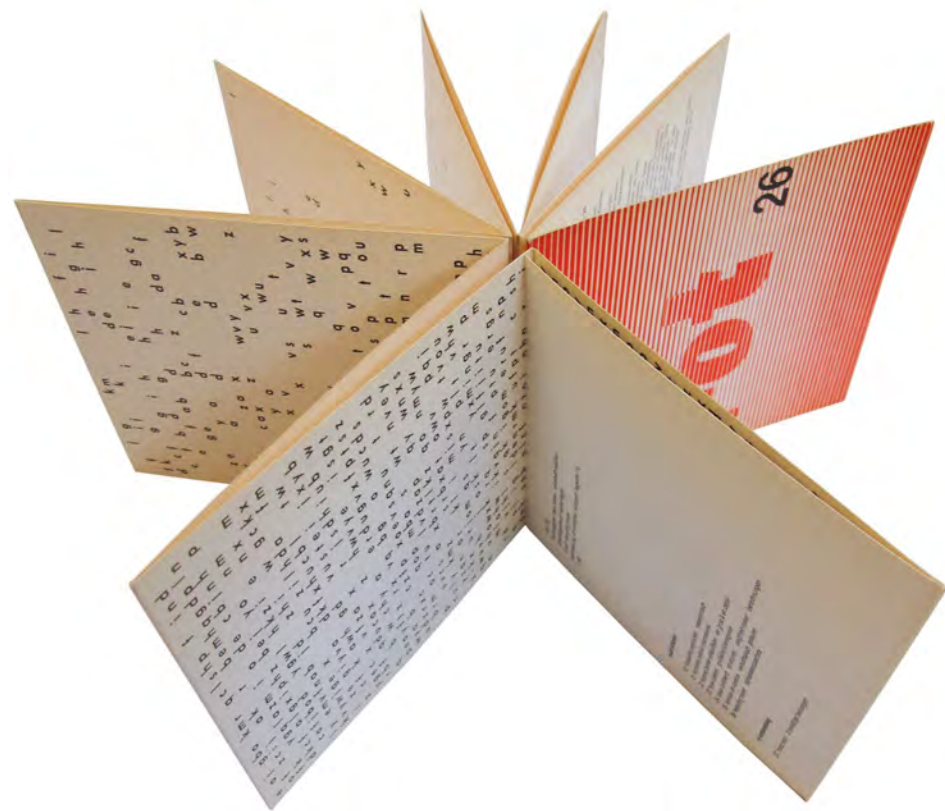
L'Art et L'Idée was Octave Uzanne's (1851 - 1931) vehicle for his literary interests and ambitions and the review is demonstrably the production of an extrovert bibliophile. Each issue is filled with articles on the subject of books, their publication, their illustration, their bindings and contents, their gauffered edges even, the sale of libraries and collections of note, French books, foreign books, literary circles, movements, trends and centres, the two *Tomes*, all that were published, a cornucopia of bibliophilia. Uzanne commissioned various authors for the text but much is his own work.

Uzanne also commissioned many of the best artists and illustrators of the day and the review is illustrated profusely with vignettes, head- and tail-pieces, hors texte plates reproducing drawings, paintings, prints and photographs and original graphics. The original graphics, issued only with the 60 exemplaires de luxe, appeared sporadically (for several issues Uzanne decided the content of the issue did not merit an original work or featured enough illustration already) and include works by Félicien Rops, Félix Vallotton, Eugène Grasset, Louis Morin, Carlos Schwabe, Albert Robida and others, often in several states (see below).

If the review was short-lived, lasting only the twelve months of its initial year, Uzanne managed to fill it with ideas and information that remain valuable and the high quality of the reproductions, the presence of the original works outlined below, and the meticulous printing and presentation, all contribute to an exceptional confection. Articles, all beautifully illustrated, show (for example) the drawings of Victor Hugo, discuss the definition of Symbolism, de Sade's *Justine*, analyse an unpublished letter of Voltaire, assess New York as a literary centre, detail the *Bouquineurs et Bouquinistes* of Paris, the genesis of Zola's *Germinal* and so on. Uzanne's article *Le Maladie Actuel de l'Édition et de la Librairie* suggests that the fears, concerns and gripes of booksellers and publishers concerning their métier remain unchanged to this day.

The original graphics (details of each is listed on the verso of the front wrapper at foot but others are also included) are available on request. \$4,500





40. rot. (Bense, Max and Elizabeth Walther, Eds.). rot. Nos. 1 - 62. (All Published). Stuttgart. Verlag der Augenblick / edition rot. 1960 - 1976; 1991 - 1997.

56 issues. Square 8vo. (Each c.150 x 150 mm). + Single issue. 4to. (280 x 230 mm). Printed text throughout in various languages, monochrome illustrations and reproduction photographs to various issues (the final issue the sole number with colour reproductions), several issues with text in red and black, with visual poems, concrete poems, calligrammes, manipulated text and so on as issued. Original publisher's printed wrappers by Walter Faigle, each issue stapled, perfect bound or in leporello format as issued and with serial variant design and typography in red and white to front covers, issue number in black and white rear cover with red or black quotation by Ernst Bloch.

A scarce complete set of the periodical *rot*, founded by Max Bense and Elizabeth Walther.

Es gibt auch rote Geheimnisse in der Welt, ja, nur rote. (Ernst Bloch's quotation to the rear cover of each issue).

From the edition limited to 180 - 1,177 copies, with most numbers issued in between 300 - 500 copies.

The philosopher, writer, mathematician, physicist, geologist and lecturer Max Bense (1910 - 1990), founder of the review *Augenblick*, author of the *Theory of Texts* (1962) and an important proponent of information aesthetics, founded '*rot*' in 1960 together with Elizabeth Walther (later, as his partner, Elizabeth Walther-Bense), supremely significant in her own right in the fields of semiotics and aesthetics. Given the shared interests of Bense and Walther, it comes as no surprise to find that *rot* walks the line between science, literature and art, featuring a stellar list of contributors from the avant-garde in the fields of experimental poetry, painting particularly in terms of the mathematically and computer generated image, visual and concrete poetry, semiotics and linguistic theory and philosophy.

The varied content of *rot* - lowercase text is de rigueur - and the interests of its founders ensured the treatment of early and important examples of algorithmic and computer art: #8 features the *erstses manifest der permutationellen kunst*, #24 Burckhardt's *strukturen* and siegfried maser's *berechnungen*, #37 George David Birkhoff's *einige mathematische elemente der kunst*, and #45 - 50 with Carole Spearin McCauley's *six portraits / wild birds on a winter mountain* etc. Perhaps of most importance however, is #19, which includes Bense's text *projekte generativer ästhetik* with *stochastische graphik* illustrations produced by George Nees' programming. These graphic works appear to be the first examples of 'computer-generated, algorithmic art' and were exhibited at the Studiengalerie of TH Stuttgart, in February, 1965 and Bense's text is, therefore, the manifesto of computer-generated art.

Linguistic experimentation was another area of particular focus and *rot* is filled with visual and concrete poetry with language itself as art, and most specifically the word as an artistic unit, in and of itself. While many issues include examples of concrete poetry, it is perhaps more important to highlight the relevance of *rot* as a vehicle for experimental poetry and the wide, international range of its practitioners: from Germany there are contributions by Diter Rot (in the incarnation prior to Dieter Roth), Helmut Heißenbüttel, Ludwig Harig, Reinhard Döhl, Hansjorg Mayer, Friedrike Mayröcker, Franz Mon, Timm Ulrichs, and of course others. Brazil features strongly - one of the scarcest issues with a limitation of 180 copies is #7 *noigrandes konkrete text* devoted to Brazilian concrete poetry- with contributions from Harold de Campos, Décio Pignatari, Augusto de Campos, Ronaldo Azeredo, João Cabral de Melo, Mira Schendel, Aloisio Magalhães et al. Francis Ponge, Jean Genet, Pierre Garnier and Witold Wirpsza were also contributors while #36 features Georg Wilhelm Friedrich Hegel's *vorlesungen über die ästhetik*. A final mention must be made of the three issues devoted to the subject of Elizabeth Walther's particular interest, the father of modern semiotics, Charles Sanders Peirce: #20 *über zeichen*, #44 *graphen und zeichen: prolegomena zu einer apologie des pragmatizismus* and #52 *zur semiotischen grundlegung von logik und mathematik*. A complete listing of the issues and their contributors is available on request.

Chaque numéro est rédigé et illustré par un artiste différent. (see Le Fonds Paul Destribats, pg. 312).

We can trace no complete sets of '*rot*' in the UK, Europe or the US.

[Das Archiv Sohm, pp. 140 - 141, 143; Le Fonds Paul Destribats 860 (4 issues only); not in Allen].

\$13,000

dieter rot

5



41. ROTH, Dieter. bok 3a. wiederkonstruktion des buches aus dem verlag forlag ed 1961. (gesammelte werke band 5). reykjavik / stuttgart / köln / london. seimannsverlag / vormals edition hansjörg mayer. 1971.

8vo. (229 x 170 mm). [387 unnumbered leaves]. Leaf with dedication verso, leaf with printed title, leaf with quotation in Icelandic 'ef ég vaeri á Akureyri' (If I were in Akureyri) and 382 leaves of cut sections of Icelandic newspapers, leaf with publication details verso and final blank leaf. Original publisher's pink printed wrappers with title and monochrome illustration to front and rear covers and titles to spine, additional black grooved faux leather jacket with gilt motifs to front and rear covers, matching motif in blind to spine, lined with turquoise-painted canvas with mounted relief prints to inner covers.

The deluxe gesammelte werke issue of Dieter Roth's *Bok 3a* with the multiple jacket.

From the edition limited to 1,000 copies, with this one of 100 from the vorzusausage (édition de tête) with Roth's additional multiple jacket with two blue relief prints (*flongs*) each initialed, dated and numbered by Roth in ink.

Originally published in Reykjavik by Forlag Ed in an edition of 50 copies (the edition was planned as 200 but was never completed) in 1961, this Hansjörg Mayer re-issue as part of Roth's *Gesammelte Werke* (Collected Works) was published in 1971. *Bok 3a* presents a book block composed of leaves from Icelandic daily newspapers; the contents, with their cyclical repetitions, suggest that a stack of remainder newspapers was cut to size to form the book block.

Although Dobke gives an edition of 100 deluxe copies with the additional jacket with Roth's relief prints, the artist has, for the present example, numbered each from an edition of 50 (29 / 50); the book itself, on the leaf with publication details, lists a deluxe edition of 200 copies (200 exemplaren mit numierten und signierten hardcover). As with many of Roth's editioned works, some never completed as editions and others with a range of variants within an edition, it would appear that the artist was not concerned with a strict interpretation of limitation.

[Dobke B13].

\$3,500





42. ROZANOVA & KUL'BIN. Kruchenykh, Aleksei & Velimir Khlebnikov. *Bukh Lesinnyi*. (Forestly Rapid / A Forest Boom). St. Petersburg. EUY. 1913.

12mo. (144 x 100 mm). [24 leaves including wrappers]. Monochrome lithograph text and plates printed on pale green paper recto only, Kruchenykh's verse illustrated with three lithographs by Olga Rozanova, a lithograph portrait of Aleksei Kruchenykh by Nikolai Kul'bin and twelve vignettes and head- and tail-pieces by Aleksei Kruchenykh; various sheet sizes as issued. Original publisher's lithograph wrappers stapled as issued with monochrome lithograph illustration and text to front and rear covers by Olga Rozanova.

The scarce first edition of Aleksei Kruchenykh's *Bukh Lesinnyi* with illustration by Olga Rozanova.

From the edition limited to 400 unnumbered copies.

This collection of poetry by Khlebnikov and Kruchenykh is entirely produced (both text and plates) in lithography, which enabled Kruchenykh to manipulate the text and his own decorative insertions at will. *Bukh Lesinnyi* includes all of Kruchenykh's poems from *Starinnaia Liubov* (Old-Time Love), as well as new poems by him and Khlebnikov. Kruchenykh and Rozanova collaborated on a number of superb and innovative books and married in 1916.

[The title] '*Bukh Lesinnyi*' ... is virtually untranslatable, for the usual 'A Forestly Rapid' leaves out the many meanings implicit in the non-sense title. '*Bukh*' is close to the German or English word 'book', and to the Russian 'dukh', meaning a spirit, as well as suggesting the splash of a heavy object falling into water. The 'les' of the first syllable of the second word literally means a wood, but the unexpected addition of 'sinnyi' adds blue to the meaning, suggesting a pine forest. Rozanova has included these ideas on the cover design. (Compton).

The production of the book, lithography on leaves of thin green paper of various sizes stapled at the spine, has ensured a certain fragility and of the 400 copies printed, it seems likely that few have survived. The present copy is in good condition with only some fading and staining to the wrappers (the staples are oxidised as usual) and some minor splits and nicks to the sheet edges of some leaves; internally the sheets preserve their green tone.

Bukh Lesinnyi is very scarce both on the market and in institutions: COPAC lists copies at the British Library and Essex only while OCLC lists copies at the Tate, the NYPL, UCLA and the Getty only; we can trace no copies at auction since 2007.

[Rowell & Wye 49; Getty 397; Compton pp. 102 / 125].

\$12,500

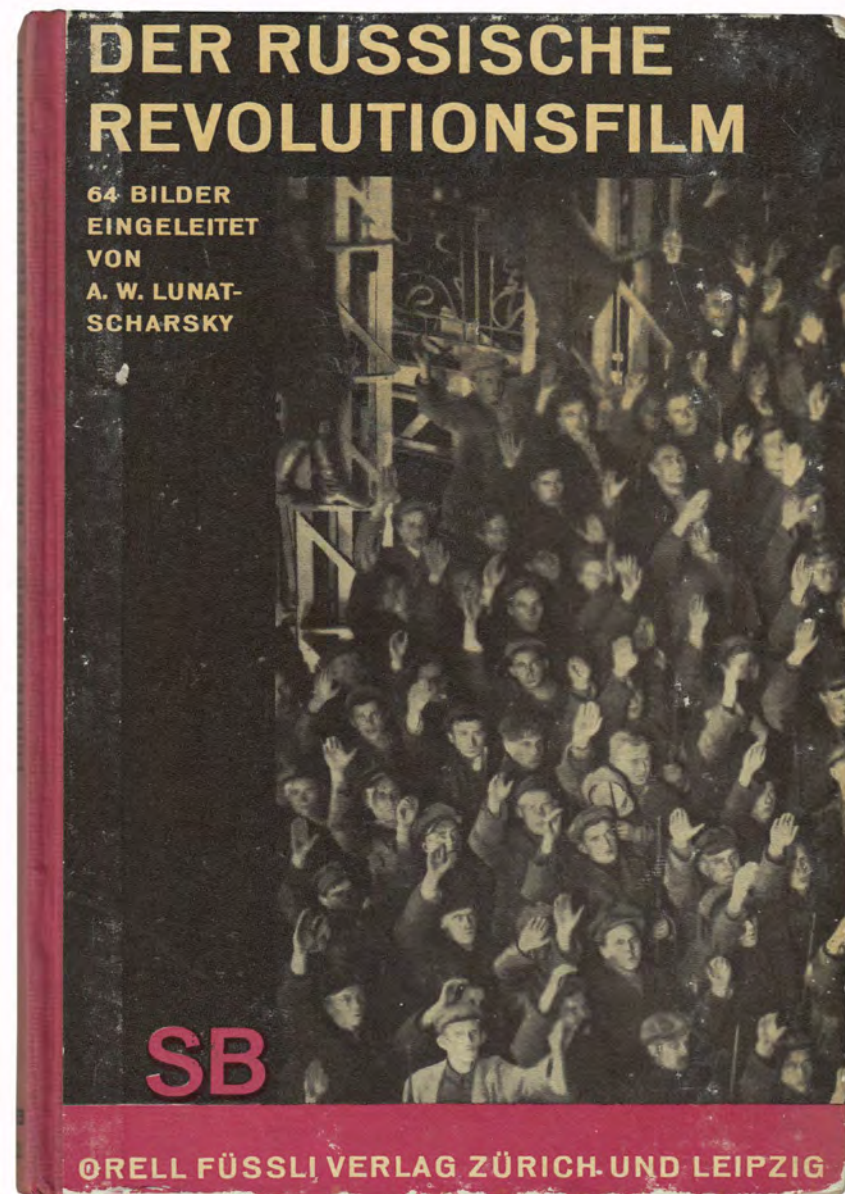


43. (RUSSIAN AVANT-GARDE). KUZNETSOV, Konstantin Vasilievich. Abramov, Al. Schepkhi Rezniki Zhest. (Wooden Chips, Rubber Bands and Tin-Plate). Moscow. Molodaiia Gvardiia. 1931.

Small 8vo. (172 x 124 mm). [16 leaves; pp. 32]. Leaf with title recto and publication details verso and Abramov's text illustrated with 24 monochrome illustrations and diagrams by Kuznetsov, two full-page. Original publisher's printed wrappers stapled as issued by Kuznetsov, Constructivist typographic illustration to front cover in grey black and purple, publisher's vignette in purple to rear cover with illustration of a ruler.

An excellent copy of this scarce Constructivist childrens' book.

A beautifully illustrated instruction manual for children demonstrating how to create various toys (cars, trucks, tanks, a proto-skateboard cum go-cart and so on) from found wood, rubber bands and tin. \$2,250



44. (RUSSIAN AVANT-GARDE). LUNATSCHARSKY, A[natoli]. W. & Leo Hirsch. *Der Russische Revolutionsfilm*. Zurich / Leipzig. Orell Füssli Verlag. 1929.

8vo. (194 x 128 mm). pp. 16. Half-title, printed title, Lunatscharsky's text, 'Zu Den Bildern' by Leo Hirsch and 72 monochrome reproductions of photographs, stills from films on glossy paper. Original publisher's red cloth-backed printed boards, front cover with monochrome illustration and titles in white, title to spine in black.

A very good copy of this fascinating study of early Russian cinema.

Issued as part of Dr. Emil Schaeffer's *Schabücher* series (this was number 2) with commentary by the Soviet Commissar for Education Anatoly Lunacharsky and with commentary on the illustration by Leo Hirsch. The major part of the work is taken up with extensive illustration: monochrome reproductions of film stills taken from Eisenstein's *The General Line* (1929), *Battleship Potemkin* (1925), and *Ten Days that Shook the World* (1928), Vsevolod Pudovkin's Revolutionary trilogy *The Mother* (1926), *The End of St. Petersburg* (1927) and *Storm Over Asia* (1928) and others.

\$700



45. (RUSSIAN AVANT-GARDE). VARIOUS ARTISTS. Kronman, Evgeny. *Rabskiy Trud. (Slave Labour)*. Moscow. Ogiz-Izogiz. 1931.

Large 8vo. (260 x 184 mm). [16 leaves; pp. 31, (i)]. Leaf with title recto and credits verso, leaf with introductory text recto and verso and 14 leaves with text and numerous monochrome illustrations (see below), one in red and black, occasional lines of text in red, final leaf verso with contents. Original publisher's cream stapled wrappers as issued, titles to front cover in black and photomontage illustration by Sergei Senkin in brown and black over front and rear covers.

An excellent copy of this very scarce analysis of capitalist exploitation with extensive satirical illustration.

From the edition limited to 5,000 copies.

The striking photomontage cover by Sergei Senkin depicts toiling exploited labourers of every kind, while the illustration throughout - accompanied by analytical anti-capitalist commentary - is drawn from the work of George Grosz, Théophile-Alexandre Steinlen, Otto Dix, Käthe Kollwitz, Frans Masereel, John Heartfield and others. While the illustration is largely satirical in tone, pace Grosz, some, such as that by Kollwitz, is pathetic and some of the images, such as the group of African-American workers depicted on page 26, is reportage.

This work is scarce and we can trace only the copy at the Staatsbibliothek in Berlin.

\$4,500

46. S. M. S. Copley, William. S. M. S. (Shit Must Stop). Deluxe Issue. Nos. 1 - 6. (All Published). New York. *The Letter Edged in Black Press*. 1968.

6 portfolios. (346 x 290 mm). A collection of over 70 original multiples, almost all of which are signed, in various formats and techniques, kept in 6 portfolios. Each portfolio with cover designed by a different artist, loose in original printed card mailing boxes as issued.

A complete set of the deluxe issue of William Copley's S. M. S. (Shit Must Stop) periodical.

From the edition limited to 2,000 copies (although fewer were assembled), with this one of the rare deluxe sets with the majority of the multiples signed by the participating artists.

S[hit]. M[ust]. S[top]. is a portable gallery of contemporary hyper-awareness. (From a manifesto for The Letter Edged in Black Press).

In the deluxe issue, almost every item in the set is signed by the contributing artist. Notable exceptions are Autograf, the Russian writer who contributed to issue 3, who was unable to sign his work for political reasons: *Autograf is a pseudonym for a poet in Moscow ... it is important for him to maintain his anonymity*. Congo, the infamous chimpanzee with a taste for abstract painting did not sign his cover for issue 5: *S. M. S. regrets we are unable to obtain his signature for these deluxe copies*.

Highlights of the periodical, which contains a large collection of multiples in various techniques and materials (paper, board, plastic, facsimiles, letters, books, objects, tapes, etc.), include Man Ray's piece depicting Leonardo da Vinci smoking a cigar, Richard Hamilton's nostalgic signed postcard with the inscription *Wish you were here*, Yoko Ono's plastic bag with poem, glue and the instruction that urges you to break your favourite cup and repair it with the glue and the poem, as well as signed pieces by Lichtenstein, James Lee Byars, Bruce Nauman, Meret Oppenheim, Christo, Claes Oldenburg, Alain Jacquet, Ray Johnson, Dick Higgins, Arman, Mel Ramos, John Cage, Di[e]ter Rot[h], La Monte Young, Marcel Duchamp (the cover for issue 2 which was never signed due to Duchamp's death) and others. Each issue has the a leaf listing the works included signed by Copley.

SMS 1: James Lee Byars, Christo, Richard Hamilton, La Monte Young & others.

SMS 2: Marcel Duchamp, Alain Jacquet, Meret Oppenheim, George Reavey & others.

SMS 3: Enrico Baj, Dick Higgins, Joseph Kosuth, Roland Penrose, Man Ray, Terry Riley & others.

SMS 4: Arman, John Cage, On Kawara, Roy Lichtenstein, Domenico Rotella & others.

SMS 5: William Copley, Bruce Nauman, Yoko Ono, Mel Ramos, Lawrence Weiner.

SMS 6: Dieter Roth, Ronoldo Ferri, Claes Oldenburg, Jean Reavey, Bernar Venet.

William Copley founded his S. M. S. studio in the spirit of the late sixties, the students' revolts, the experiments in art, literature, painting etc. It was during this period that Pop Art, Concept Art, Performance, Minimal Art, and Fluxus were born. In these six portfolios all this is to be found. Copley ensured that money was no object to the realisation of any proposal, which made it possible to replicate a fragment of each artist's oeuvre with great accuracy.

No manifesto made the claim then, so one must make it now: SMS turned art into the vehicle of Utopian wishes. First, it removed all boundaries between the mediums. Everything ... received equal treatment ... Moreover, SMS bypassed the hierarchical labyrinth of museums and established galleries ... sending art into the world through the mail, it immersed art in the currents of real time ... It [SMS] is a reminder of what is possible when artists have the opportunity to work without impediments. To have an impulse is to realize it. SMS makes a brilliant case for art in real time. (Carter Ratcliff).

\$22,500





47. SCHMIED, François-Louis. Mardrus, Dr. Joseph-Charles. Le Paradis Musulman. Paris. François-Louis Schmied. 1930.

Small folio. (330 x 245 mm). [36 unnumbered leaves]. Leaf with half-title, frontispiece, illustrated title and 26 leaves with Mardrus' text and illustration by Schmied including 5 full-page compositions and 24 vignettes and text illustrations (many heightened with gold), final leaf with justification; all illustration printed as wood-engravings. The cover is also an original composition and the initials are coloured throughout. Full blue crushed morocco by Marcel Hugon with his stamp to front free endpaper verso, inlaid sections of navy blue morocco, strips of silver and gold calf to form a decorative composition of overlapping circles to front and rear boards and overlapping the spine, title gilt to spine, turn-ins with silver calf borders, milk chocolate calf doublures, marbled endpapers, original wrappers with Schmied's geometric motif preserved, a.e.g., morocco-backed marbled paper chemise and matching slipcase.

One of François-Louis Schmied's most beautiful illustrated books and an outstanding example of the Art Deco aesthetic.

From the edition limited 157 numbered copies on Japon, signed by Schmied in pencil to the justification; a further 20 copies were issued for collaborators numbered in Roman numerals.

François-Louis Schmied engraved 32 colour prints (some heightened in gold) for this work that he conceived, laid out, illustrated and printed: there is an illustrated cover, engraved title, 24 text illustrations and 6 full-page plates. Hugon's charming binding mirrors Schmied's wood-engraving for the front wrapper, an astronomically inspired composition of interlocking circles.

Joseph-Charles Mardrus (1868 - 1949) was a distinguished doctor, poet, traveller and most importantly a translator. Born in Cairo, Mardrus described himself as 'Musulman de naissance et Parisien par accident' and was best known for his translations of a number of works of Arabic literature including his magnum opus 'Le Livre de Mille Nuits et Une Nuit', undertaken at the urging of Stéphane Mallarmé. Mardrus collaborated on a number of beautiful Art Deco books with the illustrator François-Louis Schmied - the present, *Le Paradis Musulman*, being one of the most beautiful - including *Histoire de l'Adolescent Sucre d'Amour* (1927), *Ruth et Booz* (1930), and *Le Livre de la Verité de Parole* (1929).
\$16,000



48. SCHMIED, François-Louis. Morand, Paul. *Paysages Méditerranéens*. Paris. (François-Louis Schmied). 1933.

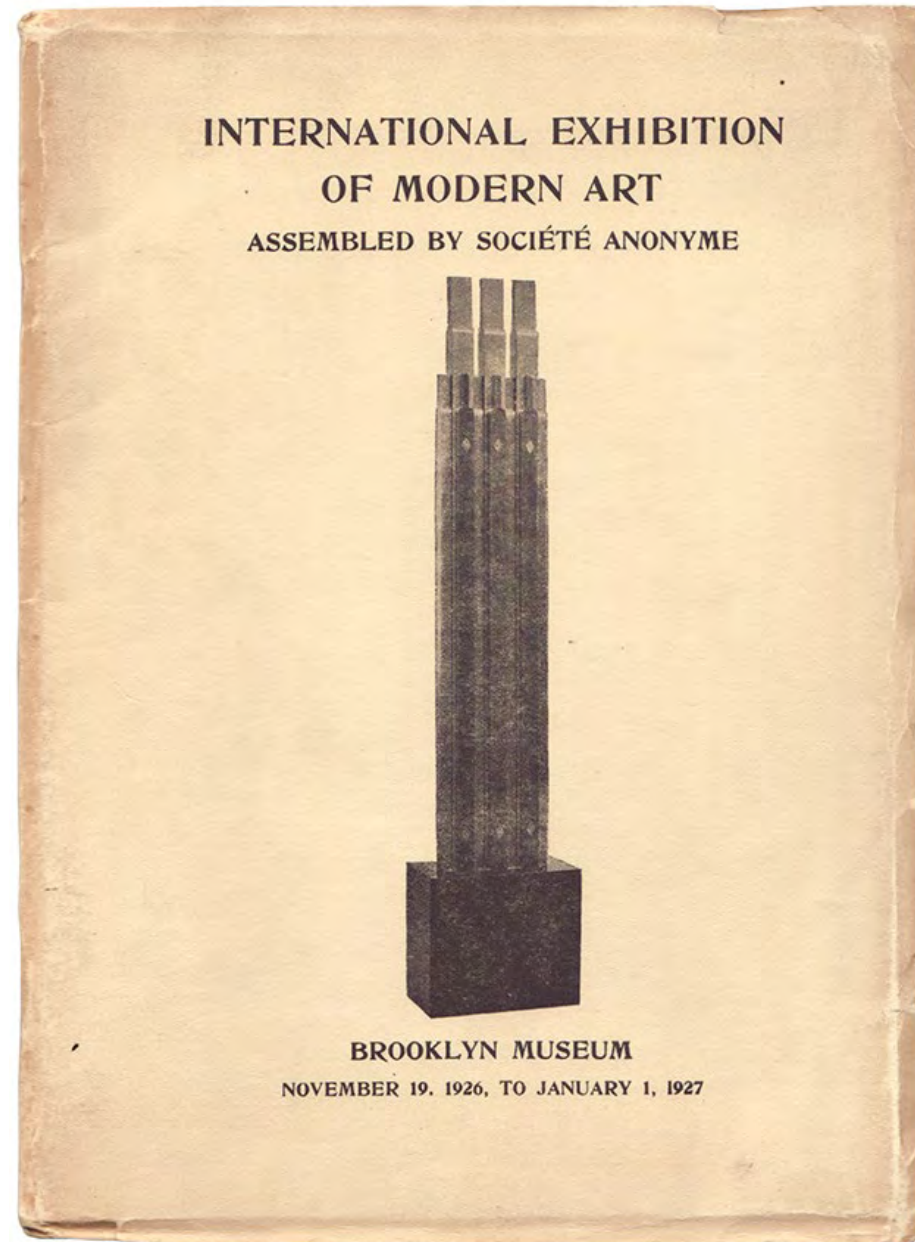
4to. Illustrated with 72 compositions by François-Louis Schmied, woodengravings of which 58 are in colour and 13 in black and white. Loose as issued in original publisher's printed wrappers, chemise and slipcase.

An exceptional copy of Schmied's *Paysages Méditerranéens* with two original signed watercolours.

From the edition limited to 110 numbered copies, this copy on vélin d'Arches and signed by Schmied to the justification.

This exceptional copy includes two original watercolours, each signed by Schmied in pencil, together with a suite of the 52 woodcuts in colour on Japon, a suite of 7 proof plates on chine, each signed, and an additional proof, signed and annotated by Schmied.

\$19,500



49. SOCIETE ANONYME. International Exhibition of Modern Art Assembled by the Société Anonyme. Brooklyn Museum: November 19, 1926, to January 1, 1927. Brooklyn. (Brooklyn Museum Press). 1926.

8vo. (214 x 156 mm). [24 leaves]. Leaf with title, leaf with 'Foreword' by W[illiam]. H[enry]. F[ox]. recto, 'Introduction' verso and on following recto by Katherine Dreier, 12 leaves with printed catalogue arranged by country and 8 leaves of monochrome plates on cream glossy paper, (final two leaves with list of 'pictures catalogued but not hung' and 'hung but not catalogued', final leaf verso with printer's vignette. Stapled as issued in original publisher's printed wrappers with Yapp edges, titles and illustration of John Storrs' sculpture 'New York' in black to front cover.

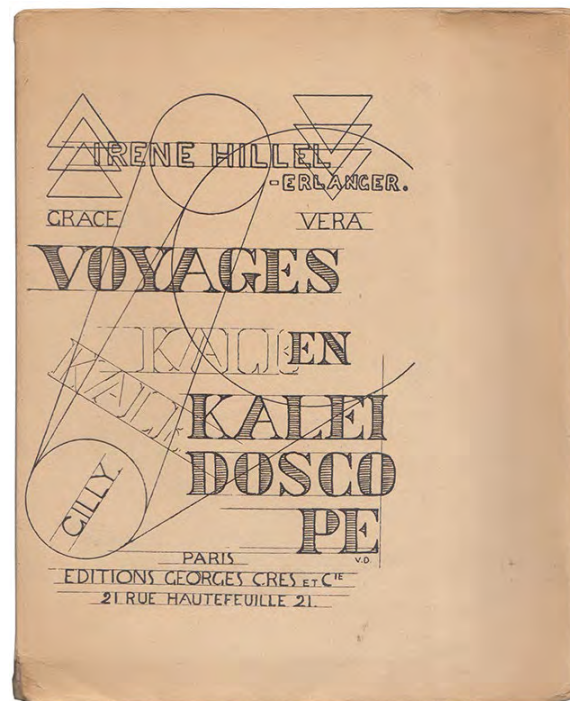
A very good copy of this important Modernist exhibition catalogue.

With 104 exhibitors from 23 countries, the *International Exhibition of Modern Art*, was truly eponymous. As Dreier herself states in her introduction, the groups of importance selected for the exhibition were: Mondrian from Holland with his international group standing for clarification, Pevsner and Gabo from Russia standing for depth in sculpture in contrast to mere circumference, Léger from Paris with his international group working out the problem of the *Intérieurs Mécaniques*, De Chirico from Italy and his group working out the problems of his *Intérieurs Métaphysiques*, Malevich represented here by Lissitzky with his group the *Suprematists* and the *International Group of Constructivists* which also had its beginning in Russia.

These specified artists and groups aside, the exhibition also included Gris, Picasso and Miró from Spain, Paul Klee and Johannes Itten from Switzerland, Wassily Kandinsky and David Burliuk from Russia, Max Ernst and Kurt Schwitters from Germany, Arp, Braque, Picabia, and various Duchamps including Marcel from France (Duchamp was also critical in assembling works to be lent), Marcoussis from Poland, Brancusi from 'Roumania' [sic], Laszlo Moholy-Nagy from Hungary, John Marin, Georgia O'Keefe, Man Ray, Joseph Stella and Alfred Stieglitz from the US and many others. England's sole contributor to the exhibition was Lett Haines.

The exhibition also included many works which were *catalogued but not hung* and some that were *hung but not catalogued*. After the Brooklyn Museum the exhibition travelled to the Albright Art Gallery in Buffalo (New York state) and on to the Art Gallery of Toronto.

The dominant thought in assembling these groups exhibited here, was to show how universal Modern Art has become, and that, instead of dying out as its enemies are constantly proclaiming from the house-tops, it is growing in volume, strength and vigor as the years pass on. One fact stands out especially clearly, and that is, that it is not dependent on the reputation of a few well-known names, but has a vitality and strength of its very own. (Katherine Dreier, President Société Anonyme writing in the 'Introduction'). \$2,250



50. VAN DONGEN. Hillel-Erlanger, Irène. *Voyages en Kaléidoscope*. Avec un Titre et un Thermomètre Dessinés par Van Dongen. Paris. Editions Georges Crès et Cie. 1919.

8vo. (200 x 158 mm). [92 leaves; pp. 180, (i), (i)]. Half-title with list of works verso, printed title with publisher's vignette and justification verso, leaf with printed dedication 'A la Grande Ame de L. B.', two leaves with 'Frontispice' and Chapters I - X of Hillel-Erlanger's text illustrated with thermometer designed by Van Dongen (see page 107), leaf with 'Table' and final leaf with publisher's vignette recto. Original publisher's printed wrappers with titles in black and typography by Van Dongen to front cover.

A very good unsophisticated copy of the large paper édition de tête of this legendary literary rarity.

From the édition de tête limited to 23 numbered copies with this one of 20 on vergé d'Arches.

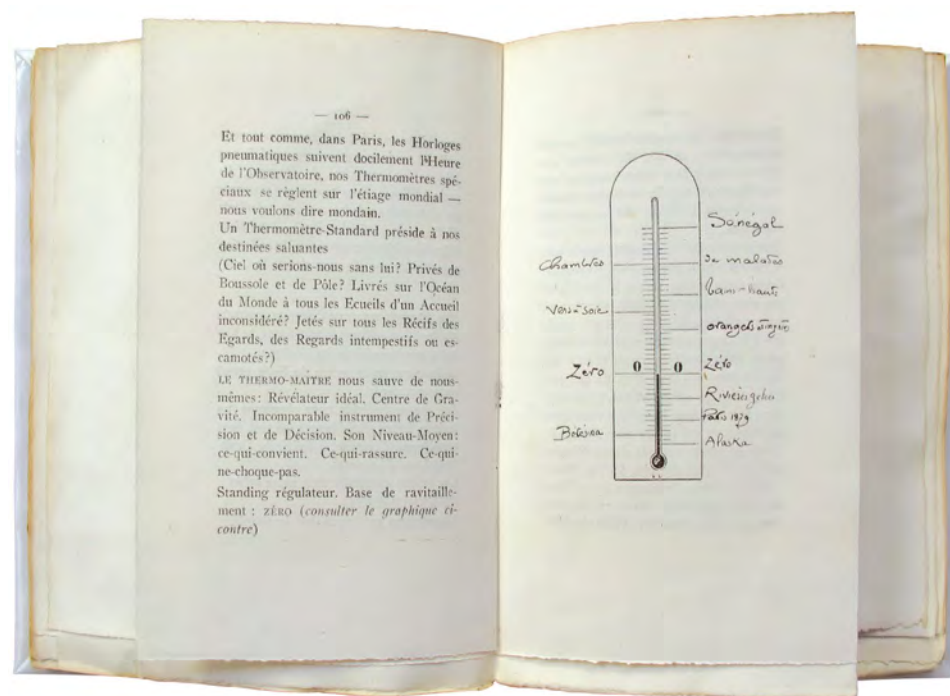
Sous le couvert d'une fiction surréaliste [sic], l'auteur dévoile les plus Hauts Secrets de l'Hermétisme Transcendant.

Irène Hillel-Erlanger (1878 - 1922), né Hillel-Manoach, scion of a Constantinople-based family of Jewish bankers, was a deeply mysterious figure surrounded by myth, obfuscation and rumour. Undoubtedly a poet (she wrote under the male pseudonym Claude Lorrey and has been credited with the first development of the cinégraphie de la page) and a pioneering screenwriter (she collaborated on a number of early French cinematic productions with Germaine Dulac, although only *La Belle Dame sans Merci* of 1920 is extant). She was, in addition, a reputed alchemist, saloniste, devotee of Le Chat Noir, an intimate of diverse artistic legends including the Surrealists and Dadaists (she was the inspiration for Louis Aragon's *Le Con d'Irène*), Van Dongen, the mystic Saint-John Perse, the even more mysterious Fulcanelli, Jean Cocteau and Anna de Noailles and, finally, in her guise here: a novelist.

Hillel-Erlanger's *Voyages en Kaléidoscope*, published under her own name in 1919, has attracted its own share of mystery. Described by some as a Cubist novel - others have characterised it as alchemicodada - the book details the invention by the protagonist Joël Joze of a kaleidoscope (*une sorte de Cinématographe*) which allows the viewer to see the *sens caché de toutes choses* and create a *fusion de l'individu et de la collectivité dans une sorte de physico-chimie transcendante et humoristique : l'harmonie naissant d'un échange de vues!*

Riddled apparently with alchemical codes and secrets, shortly after publication copies of the book were sought out by an unknown and possibly diabolical individual - it may have been the secretive Fulcanelli himself who instigated this, while other sources suggest her uncle, the banker Solomon Camondo of the Banque Transatlantique, fearing scandal - who burned them. Hillel-Erlanger disappeared shortly afterward (there is confusion as to whether this was in 1920 or 1922), although some sources maintain that she was poisoned at a celebratory soirée with oysters for revealing those same alchemical secrets.

We have been able to locate only five copies of this first edition, two at the Bibliothèque Nationale (one from the édition de tête), a copy at the Bibliothèque Municipale de Lyon, one at the National Library of Congress and one (also from the édition de tête) at Stanford; COPAC lists no copies and the book is also absent from the British Library catalogue. \$12,500





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