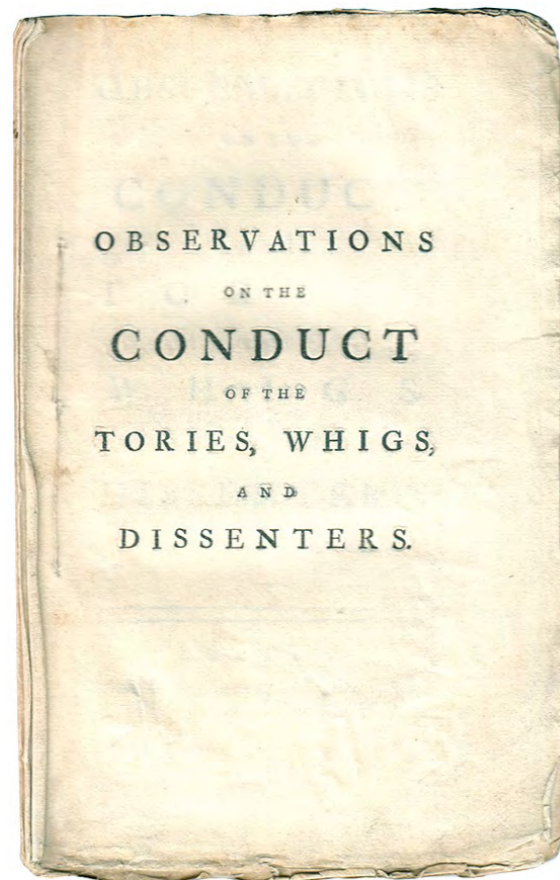
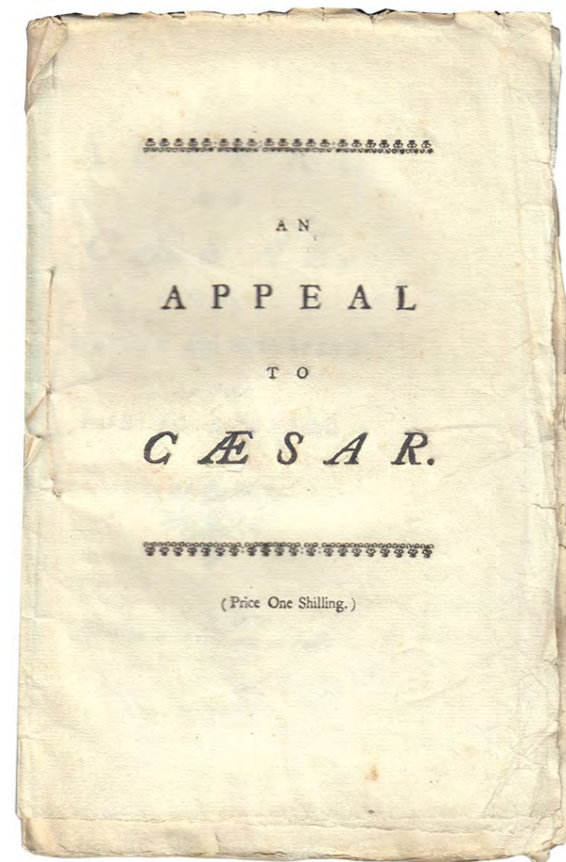


Sims Reed Ltd.

Booth A3

The 59th Annual New York International
Antiquarian Book Fair

7 - 10 March 2019



1. (ANON). *Observations on the Conduct of the Tories, Whigs, and the Dissenters; With Advice to the Latter.* London. Printed for T. Cooper, at the Globe, in Paternoster-row. 1739.

8vo. (222 x 138 mm). pp. 44. Half-title, title and text, final two leaves with 'Postscript'. Stitched as issued on uncut sheets.

A fine copy of this scarce pamphlet preaching religious toleration and adherence to democratic principles.

Written in the first person, albeit anonymously, the writer proposes cohesion and tolerance in both politics and religion, the avoidance of party adherence and tactical voting, while citing Locke and his 'Letters of Toleration' and avowing a firm defence and exaltation of democracy and the ballot.

The many Sects and Parties into which our Nation is divided, would not at all weaken us, if it were not that an unjust, persecuting Spirit is often superadded to Party Principles ... Let the first Declaration of your Purpose be your Voice at the Poll-Books. (The opening and closing lines).

COPAC lists 10 copies in British institutions including copies at Cambridge, Oxford, Manchester, Edinburgh, Lambeth Palace, the National Library of Scotland and the British Library. \$700

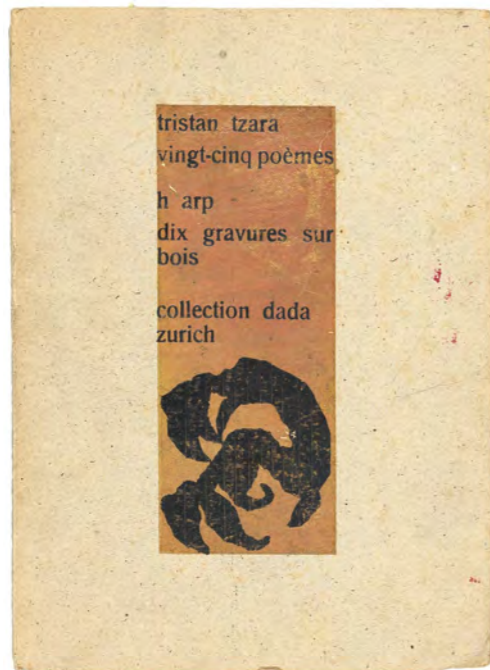
2. (ANON). *An Appeal to Caesar, On the Nature and Situation of Our Public Affairs.* By An Englishman. London. Printed for W. Webb, near St. Paul's. 1746.

8vo. (226 x 148 mm). pp. (i), (i), 51. Half-title with printed text between printed rules, title with decorative woodcut vignette and text with heading 'To the King' and decorative woodcut four-line opening initial, final leaf with signature 'Your Majesty's / Most dutiful and affectionate / Subject and Servant / An Englishman' and blank verso. Stitched as issued on uncut sheets, central tear to final leaf not affecting text.

A good copy of this scarce pamphlet arguing for economic and tax reform during the reign of George II.

Addressed to the King in rhetorical form, the author argues from the position that *the great political maxim of a free state, is to avoid all possible occasions of taxation.* Written at the time of political upheaval and Jacobite rebellion at home, the War of the Spanish Succession in Europe and general economic uncertainty, the authorial tone is that of reason, logic and altruistic patriotism. The state of the nation is analysed from an economic perspective and arguments are raised against the window tax, the inequality of the land tax, the imposition of duty on various goods (among them leather and *tea, malt, beer, soap, candles, salt, sugar, rum &c.*), smuggling and the loss of money abroad spent by English soldiers on campaign against the French. If the three evils of the *Taxes, the Smugglers, and Rebels* can be cured then the King would be *the greatest prince on earth* and the King's subjects *the happiest people.*

The nature of our debts are such, that supposing we pay only the interest of fifteen millions to foreigners, it lessens, if not entirely carries off the whole balance of our trade; and if that should appear to be the case, it evidently follows, that we are in no better situation than those who trade not at all; and consequently can only defend ourselves, but not in any sense impede the progress of ambitious neighbours, without still increasing this debt, and with it all the fatal consequences, unless it shall appear that some general change in the system of our taxes is capable, by a quite new turn of affairs, to bring us an ample remedy. (From the text). \$975



3. ARP, Hans. Tzara, Tristan. Vingt-Cinq Poèmes. Dix gravures sur bois de Hans Arp. Zurich. Collection Dada. 1918.

8vo. (205 x 146 mm). [26 unnumbered leaves]. Leaf with title and woodcut vignette by Arp recto, leaf with presentation recto and Tzara's verse verso, 15 leaves with Tzara's 25 verses recto and verso and eight original woodcuts by Arp, each recto only, final leaf with justification / colophon and woodcut vignette by Arp verso; printed text in French lowercase throughout. Original card wrappers with pasted-down title label with titles in black and original woodcut by Arp, later morocco-backed chemise and slipcase.

First edition of this superb Dada collaboration and Tzara's second collection.

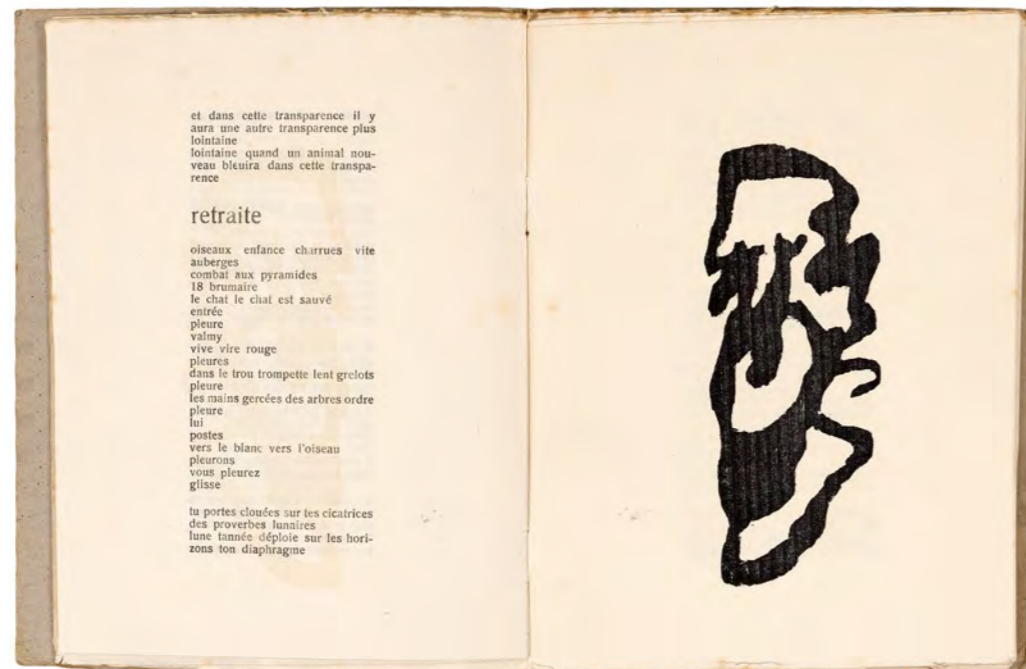
A fine copy, completely unsophisticated, and with a presentation in ink: *hommage / Tristan Tzara / Zurich / Hôtel Seehof Schifflande.*

The work is Tzara's second published collection of poetic experiments. *Vingt-cinq Poèmes* is unquestionably one of the book highlights of the heroic period of the Dada movement, as founded in Zurich (1916).

An important document of the Dada movement by two of its founders. The non-objective woodcuts are similar to Arp's wooden reliefs and collages at this time and their free form is expressive of the automatic quality valued by the Dadaists. (The Artist and the Book).

[The Artist and the Book 2].

\$16,000





4. 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.

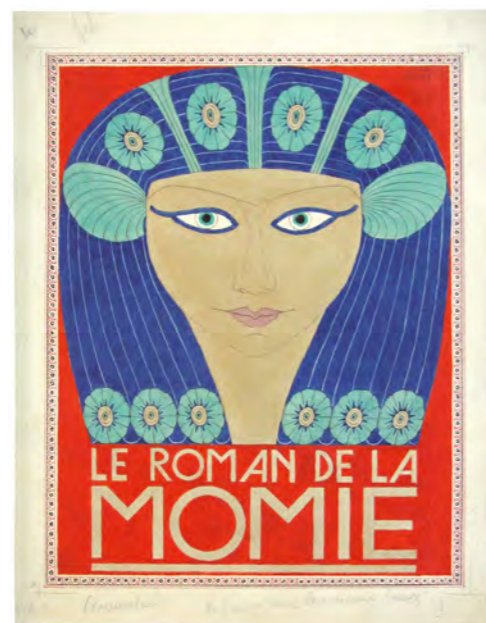
[PROVENANCE: Both vols. with blue morocco bookplate with gilt vignette of Francis Kettaneh to verso of initial blank leaf].

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

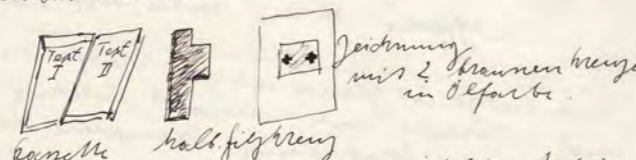


Düsseldorf, den 16. November 1966

Sehr geehrter, lieber Monsignore Mauer!

Ihre Auskünfte über „Innsbruck“ hat mich gefreut und ich bedanke mich für Ihren Brief.

Die Edition Block ist äusserlich gesehen eine Kassette in dem Maass wie auf der beiliegenden Karte beschrieben. Von mir gemeint ist, dass man das ganze Objekt in irgendeiner Weise auseinanderlegt und in einen tiefen Rostman oder Kasten einrahmt. Wichtig ist für mich, dass man alle Teile zur gleichen Zeit zusammennimmt.



Kassette halbfigurig Zeichnung mit 2 braunen Kreuzen in Ölfarbe

Es ist einfach, aber für mich eine wichtige Arbeit ein ziemliches Mysterium. Es schon gedruckt

5. 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 Monsignor 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 II*), 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).

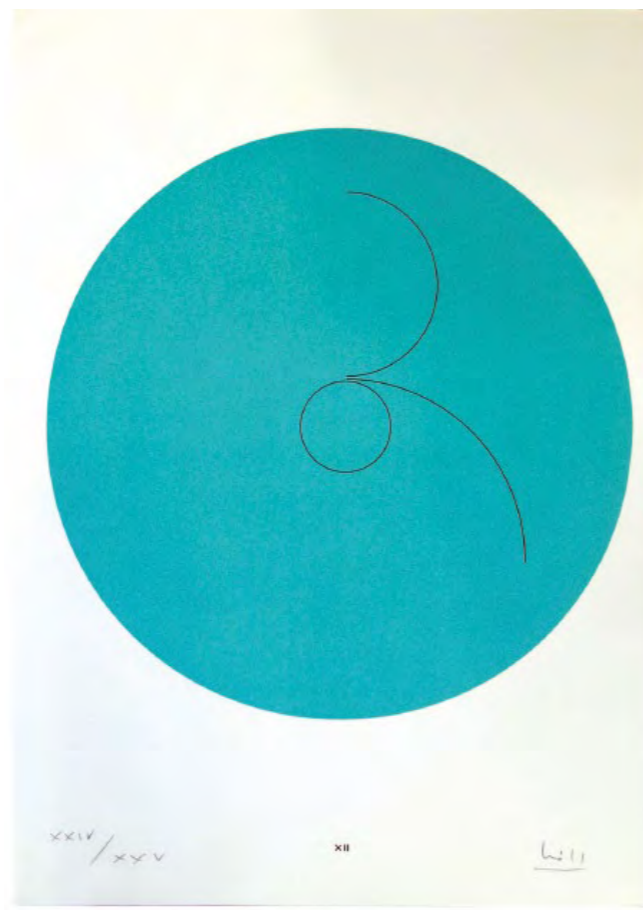
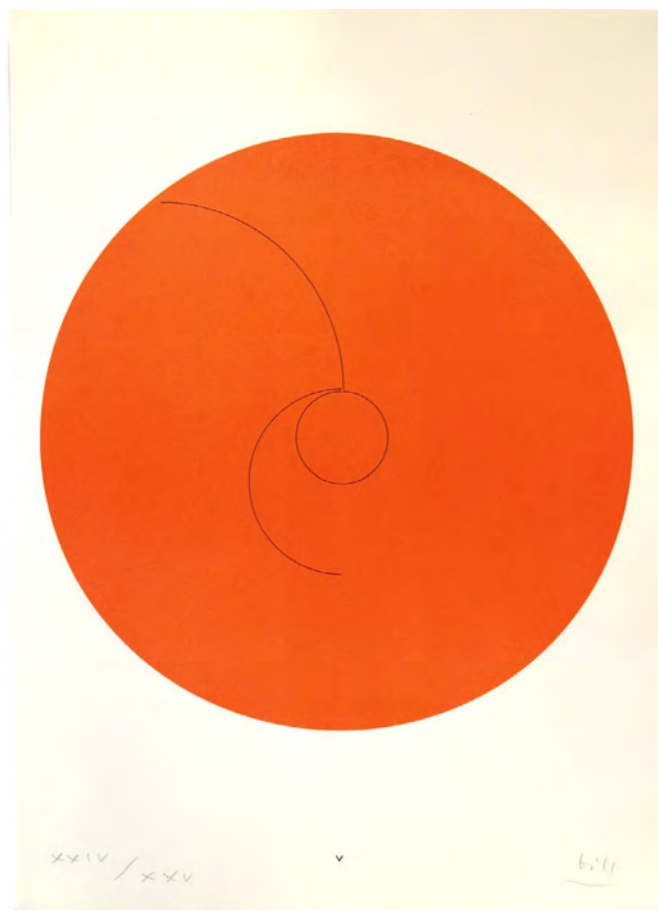
The divided cross motif initially occurred in connection with the notion of 'EURASIA'. To Beuys' way of thinking, the political division of the contiguous landmass of Europe and Asia into East and West was accompanied by a spiritual distinction between Eastern and Western Man. The bisected cross was 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 hornstunddeckel laut
Gioconda III
3-Sekunden-Stück
Joseph Beuys
1961
Bergelius
Tisch I
Der Tisch
Tisch II
Joh. Detail
Bienenkönigin
Leda
Hinter dem Detail "Bergelius" von
der "Leda" die vorne links mit dem Schwarm
rings ein monumentales Blutbild wobei
die "Bienenkönigin" über der "Leda" schwebt.
Ende des Stückes
rechts hornstunde:
Bühnensstück I
von Joseph Beuys 1961
Der Värmekuchen wird bei geschlossenem
Vorhang mitten auf die Bühne gestellt.
Der Värmekuchen leitet auf
offener Bühne seine Last ab.
Die Auflage ist glatte ich zur Hälfte verspiffen
und es würde nicht vllleicht können sein
Sie sind bei Block einige Exemplare ausrucken
würden. Die Sache ist sehr billig und Block
hat bereits vor dem Paris für die zweite
Hälfte / zu höheren Holzleiche Preise
P.S.: Vielleicht noch 2-3 Exemplare für
den Kunstmarkt?
Mr. Joseph Beuys
alle vorhanden
nicht vorhanden



6. BILL, Max. 16 constellations. Paris. XXme Siècle. 1974.

Folio. (500 x 400 mm). [2 bifolia + 16 leaves of plates]. Leaf with lithographic title in black and justification printed verso, 3 leaves comprising Max Bill's explanation of the series in French, German and English written in Bill's own hand and printed in lithographic blank ink, and 16 colour lithographs by Max Bill, each signed and numbered in pencil with additional numbering I to XXV printed in black to each plate. Loose as issued in original publisher's paper portfolio with 'max bill : 16 constellations xxe siècle' printed in Bill's own hand in black to spine, with the original matching slipcase.

Max Bill's 16 constellations with 16 signed colour lithographs.

From the edition limited to 150 copies printed on *velin d'arches*, with this one of 25 hors commerce examples numbered in Roman numerals, signed and numbered by Max Bill in red ink to the justification and with each of the lithographs signed and numbered by the artist in pencil.

Bill gives an explanation for the series in the accompanying text: *the constellation of the groups is governed by the following rules: / 1) the circle does not move / 2) the lines never intersect / 3) the same constellation is not allowed to repeat itself by symmetrical reflection / 4) both the semicircle and the quarter of a circle are oriented by a rectangular system in which the position of the three lines in relation to each other changes by 90 degrees or a multiple of this.*

The system on which this theme is based was first carried out in a painting of 1944 that was made up of three circular curves. this was the beginning of my research into problems related to the vibration that takes place on the edges of colour. (From Bill's explanatory text).

\$5,750



7. 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.

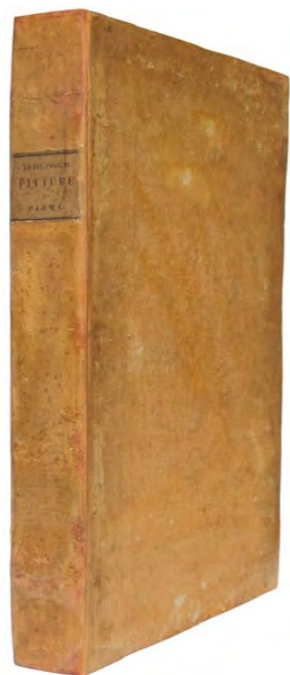
The Linnell family, in the guise of John Linnell's sons William and James, were keen to make the 1892 impressions as close to the earlier versions as possible and chose paper and printing technique accordingly. As a result of this, it appears a virtual impossibility to attribute the plates with any definition 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



8. BODONI, Giovanni Battista. Le Più Insigni Pitture Parmensi Indicate Agli Amatori delle Belle Arti. Parma. Dalla Tipografia Bodoniana. 1809 (1816).

Folio. (512 x 360 mm). pp. (x), xxii, xxii, 7, 7. Half-title, title, dedication leaves in Italian and French (dated 1816), Bodoni's preface in Italian and French, engraved frontispiece and 59 engraved plates without address or signature by François Rosaspina after François Vieira (taken from the preface), each plate numbered in manuscript in sepia ink at lower right-hand edge and with descriptive text leaves in Italian and French, indices in Italian and French. (Sheet size: 500 x 350 mm). Original publisher's terracotta paper boards, paper title-label to spine, edges uncut.

First edition, large paper copy in folio, uncut and in the original publisher's binding.

A very fine copy of Bodoni's work on the most celebrated frescoes and paintings of Parma, intended by him as a tribute to the people and art of his adopted city. Printed with Bodoni's customary elegance, the work features 59 engraved plates after paintings and frescoes. The plates are after Correggio (Antonio Allegri), Agostino and Annibale Carracci, Giambattista Cima, Bernardino Gatti, Francesco and Girolamo Mazzola, Giuseppe Rondani, Raphael and Leonella Spada among others.

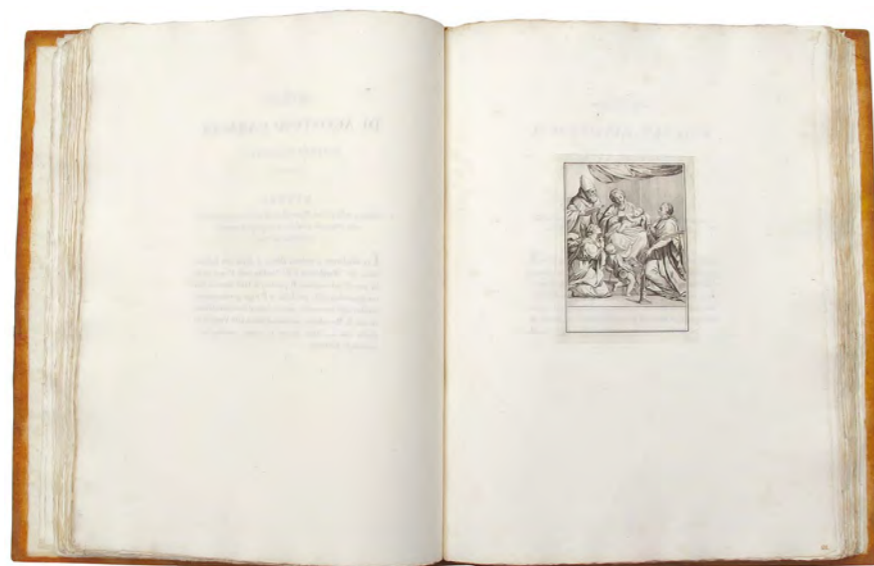
The publishing history of the volume is complicated: it appears that Bodoni had wanted to publish such a work as early as 1795, had completed the text and the plates by 1809 but continued to delay publication until a suitable occasion presented itself. At his death in 1813 the work was still unpublished and his widow decided to issue it in 1816 (the dedication is dated 1816). The various bibliographies of Bodoniane cite differing issues and editions: de Lama for example offers an edition in 4to. limited to 60 copies, with a second edition in 4to. differing only in the number of leaves in the Italian *Prefazioni* and the French *Au Lecteur*, however, while de Lama mentions no folio editions, he also lists a proposed edition in 4to. on *carta velina* limited to 150 copies.

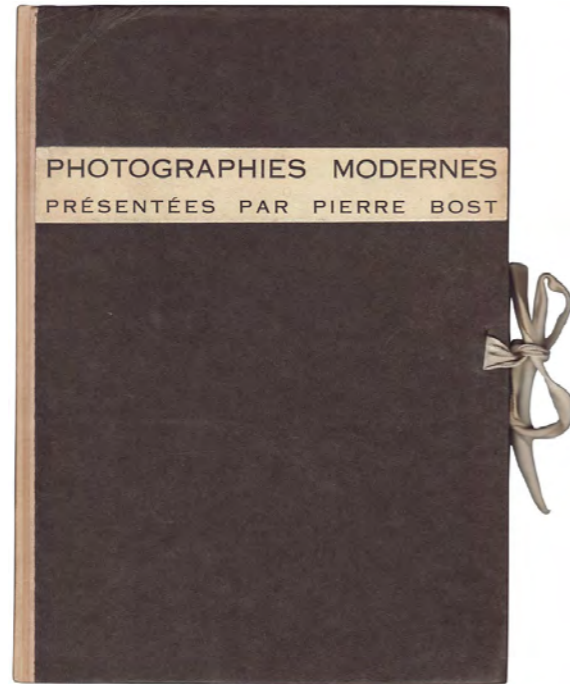
... tout ce qui intéresse la gloire de Parme m'est devenu personnel. De là le regret de voir dépérir les superbes fresques qui décorent encore les temples de cette ville, et le désir de les sauver de l'oubli qui les menace; de là l'idée de les faire graver, ainsi que plusieurs tableaux des plus grands maîtres de l'école italienne ... Ce recueil de gravures attestera de même que les Beaux-Arts ont fleuri à Parme, et les Parmesans y verront tout à-la-fois une preuve authentique de ma reconnaissance, un objet d'utilité et d'émulation pour leurs jeunes artistes, des souvenirs agréables, et un titre de gloire nationale pour leurs derniers neveux. (Bodoni writing in the Preface).

E veramente un venustissimo libro ... e uno d'acapolavori della Stamperia Bodoniana. (Brooks).

[Brooks 1059; de Lama 185 / 186].

\$12,000





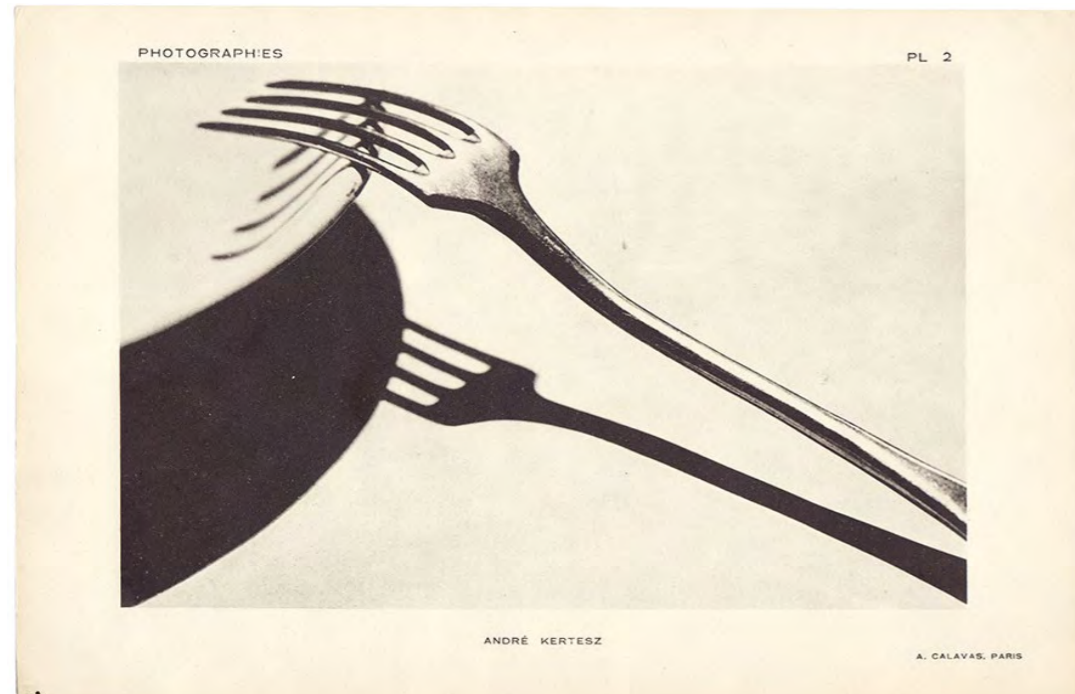
9. BOST, Pierre. Photographies Modernes Présentées par Pierre Bost. Paris. Librairie des Arts Decoratifs. (1927).

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





10. 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.

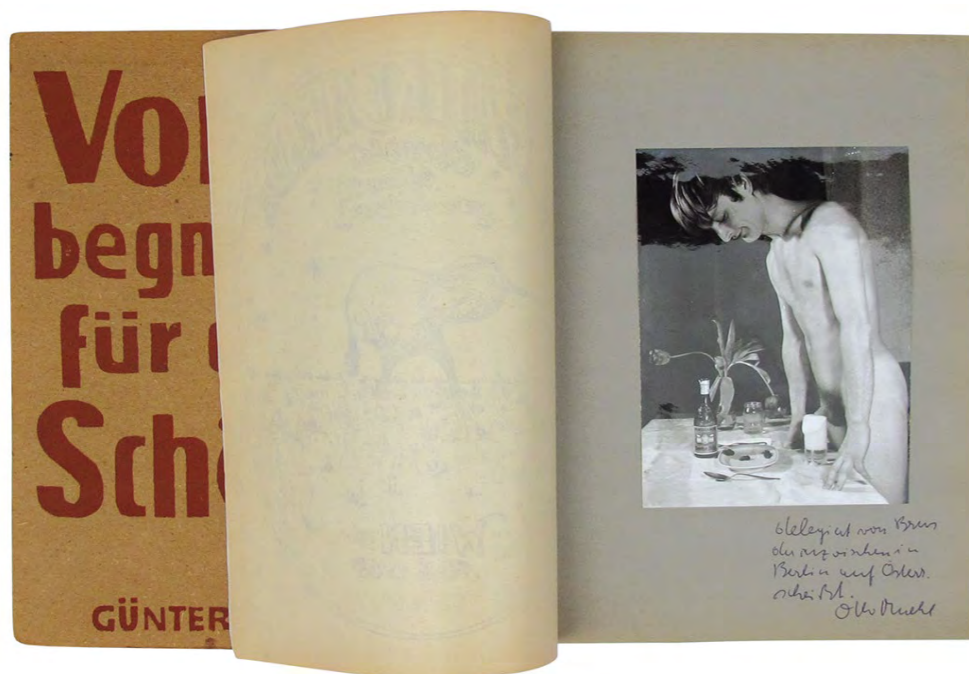
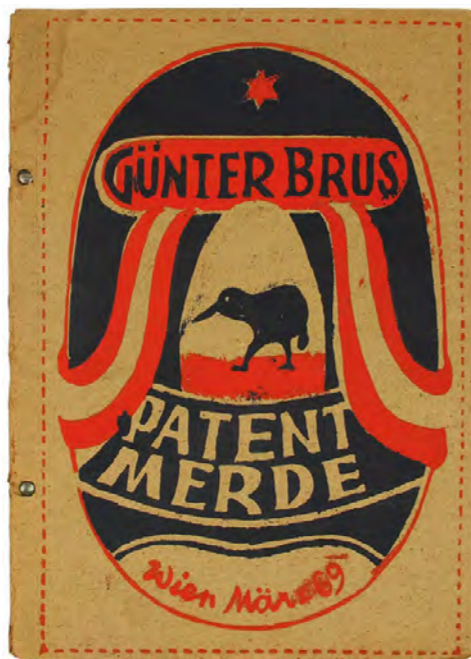
In this artist book, like others in Broodthaers' oeuvre - Dumas' *Vingt Ans Après* or the words of Mallarmé for *Un Coup de Dés N'aboli-ra Jamais le Hasard* - Broodthaers' concern is with and of a found text. Charles Baudelaire's highly critical *Pauvre Belgique* was begun in June 1864 but was never 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.

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



11. BRUS, Günter. Patent Merde. Vienna. (Published by the artist). 1969.

4to. (299 x 213 mm). [64 unnumbered leaves] Mimeograph pictorial title, illustration and printed text in purple, green and pink recto only throughout, three inserted leaves of thick grey card each with mounted monochrome photograph (each c.170 x 130 mm) and 9 inserted leaves (one doubled) with silkscreen slogans, 2 printed recto and verso. Original publisher's brown card wrappers with paper fastener binding, front cover with pictorial silkscreen title, rear cover and wrapper interior with additional silkscreen slogans.

The very scarce Aktionist document - each copy unique - concerning the notorious *Kunst und Revolution* action of June 7th, 1968.

From the edition limited to 70 copies, this copy signed by Brus on the mimeograph title. In addition this copy features three original monochrome Aktionist photographs, each mounted to a leaf of thick grey paper, the first is inscribed and signed in blue ink by Otto Muehl.

Patent Merde consists of documents relating to the scandal surrounding *Kunst und Revolution*, and features extensive documentary mimeograph texts by Günter Brus, Otto Muehl, Franz Kaltenback, Hermann Schürer, Gerhard Rühm and Oswald Wiener. The texts are supplemented by mimeograph drawings by Brus as well as inserted leaves from glossy magazines, or leaves of thick white or colour paper, each with silkscreen slogan by Wiener or Brus. The slogans include Oswald Wiener's *Nieder mit dem Arbeitslager staat!* (Down with the labour camp state!) and *Weg mit dem Waksinn des Alltags* (Away with the madness of life), Brus' 'Befreit such von der Genitalpanik!' (Rid yourself of genital panic!) and *Der Staat grift each deinen Glied!* (The state is after your member!). Every copy of *Patent Merde* also included a number of original Aktionist photographs (as per the three in the present copy), which together with the differing leaves with silkscreen slogans, ensure that each copy is unique.

On 7 June 1968 Günther Brus, together with Otto Muehl, Peter Weibel and Oswald Wiener, staged the action *Kunst und Revolution* (Art and Revolution) before an audience of some 300 at the University of Vienna. The action, which involved nudity, defecation, vomit, masturbation, flagellation, self-mutilation and the further provocation of the naked protagonists smearing themselves with excrement while singing the Austrian national anthem and standing on the national flag caused outrage and a major scandal. The popular press, incensed by the event, labelled it *Uni-Ferkelei* (filth at the university).

Also included, loosely inserted, is additional related ephemera:

- Otto Muehl / Hermann Nitsch - the mimeograph program for *Fest des psychophysischen Naturalismus* (June 1963) - see variant print in *Vienna Actionism. Art and Upheaval in 1960s Vienna*, MUMOK, pg. 77.
- Otto Muehl - the mimeograph announcement for *Turnstunde in Lebensmitteln* (June 1965) - see MUMOK pg. 298, no. 598.
- Otto Muehl - mimeograph text sheet for *Materialaktion*.

Patent Merde is notorious both in terms of its focus and its legendary scarcity; we can locate no institutional copies worldwide. The fragile binding is in good condition with only some wear around the paper fasteners and a small split to the spine; the contents remain in excellent condition.

[see Kellein - *Frohliche Wissenschaft. Das Archiv Sohm*, pg. 135; *Vienna Actionism. Art and Upheaval in 1960s Vienna*, MUMOK - pp. 237 - 239]. \$25,000



1) décembre 1970 - PARIS
 Rue J. 1^{er} étage
 1^{er} vitrine blanche et verte
 recto verso

12. BUREN, Daniel. A Group of Vintage Monochrome Photographs of Works in Situ. Various places. (1970 - 1983).

Various formats and sizes (see below). 11 original monochrome photographs of works by Daniel Buren (see below). Loose in glassine folder.

A highly interesting group of photographs of early Buren works in situ including a very scarce record of his controversial contribution of the Guggenheim International Exhibition 1971.

Since 1967, Daniel Buren has employed alternating vertical stripes in white and colour, each stripe measuring exactly 87 mm in width, for his works in situ. Often of pre-fabricated canvas cloth which Buren would then paint and position according to an established system, the stripes, their placement and manipulation were intended to explore art's relationship to its physical environment, usually mischievously and subversively, whether in a gallery or a museum, or as these photographs also demonstrate in an outside context. For these outside contexts, Buren would often employ his guerilla technique of *affichages sauvages*; documentation, sometimes the sole record, of Buren's works in situ and his guerilla acts are therefore central to his practice.

These photographs, largely from the early 1970s, provide a glimpse of the period when Buren was both an enfant terrible criticising the mainstream of art, and was beginning to achieve recognition and acclaim through solo and group shows in that mainstream. Of particular interest are the photograph (annotated by the artist) of Buren's early exhibition at the Galerie Yvon Lambert *Indication à lire comme indication de ce qui est à voir* where his work was vandalised, and the photograph of the work - it became highly controversial, was never exhibited and this photograph is a scarce record - he contributed to the Guggenheim International Exhibition 1971.

- Monochrome photograph (239 x 181 mm) of Buren's work in situ for *Invitation à lire comme indication de ce qui est à voir* at Galerie Yvon Lambert (December 2, 1970 - January 5, 1971) comprising a double-sided white and green striped painting (*Peinture acrylique blanche sur toile de coton tissé à rayures blanches et vertes, alternées et verticales de 8.7 cm de large chacune, câbles; 300 x 300 cm*) hanging above the street; annotated by Buren beneath in green and red inks: *Paris / Décembre 1970 Rue de l'Echaudé / Paris / Peintre blanc et verte / recto verso*; Buren's work was vandalised during the exhibition and had to be taken down. [see T IV 82].

- Monochrome photograph (239 x 180 mm) of Buren's work in situ for the *Guggenheim International Exhibition 1971* at the Solomon R. Guggenheim Museum, New York (1971) comprising a large striped cloth hanging beneath the cupola (*Peinture acrylique blanche sur toile de coton tissé à rayures blanches et bleues, alternées et verticales de 8.7 cm de large chacune; 2,000 x 1,000 cm*); Buren's large work caused Donald Judd, Dan Flavin and Michael Heizer to object and after their pressure the museum removed the work despite protest from the other exhibitors (Sol LeWitt, Carl Andre, Laurence Weiner, Jan Dibbets, Hanne Darboven and others); a second work by Buren was never exhibited and Andre and LeWitt removed their own works. [see T IV 99].

- Monochrome photograph (240 x 180 mm) of Buren's work in situ at the Wide White Space Gallery, Antwerp (the gallery is easily identifiable from its projecting ship prow balcony); the photograph annotated in pencil verso: *White + Transparent, 1972 [altered to 1971] / Antwerpen / (Private) / Cellophane (no glue)*. Although Buren had multiple exhibitions at Antwerp's Wide White Space in the early 1970s, we cannot trace this work, executed by Buren in the circular window with balcony beneath the prow of the protruding ship's prow, suggesting that it was unconnected to Buren's series of three exhibitions at the gallery in 1969, 1971 and 1972 (or was perhaps for a vernissage only) or that it was executed at a later date as Buren continued to exhibit there. [see T III 65; T IV 116; T IV 217].

- Monochrome photograph (238 x 180 mm) of Buren's work in situ for the exhibition *Including the Walls* at Houston, Texas' Cusack Gallery, opening 22 May, 1975.

- Monochrome photograph (202 x 254 mm) of Buren's work in situ (*Chez Georges - Blanc et Orange*) at the restaurant *Chez Georges*, on the corner of rue du Débarcadère and Boulevard Péreire, 17ème Arrondissement, Paris, (1974); pencil annotations verso: *2nd. Blue. / Paris, 1974. [1976] / Orange. / (White stripes / from window).*

- Four monochrome photographs (each 202 x 254 mm) of Buren's works in situ for *These Elements that are Manipulated*, his contribution to the group exhibition *Museums by Artists* at Canada's Art Gallery of Ontario, Toronto (the Sam and Ayala Zacks Wing), April 2nd - May 15th, 1983; Buren exhibited alongside Marcel Broodthaers, Robert Filiou, General Idea, On Kawara, James Lee Byars, Jannis Kounellis et al. Each photograph with attribution label verso from the David Bellman Gallery, Toronto.

- Two monochrome photographs (254 x 204 mm and the reverse) of unlocated works in situ by Buren.

[References cited are to Buren's catalogue raisonné].

\$5,750





13. BUREN, Daniel. La Grille - La Couleur - Le Motif. (Art Wall Sticker). Arbois. Art Wall Sticker. 2001.

Oblong 8vo. (Book: 190 x 297 mm) + 4to. (Stickers: 300 x 282 mm). in Folio. (410 x 266 mm). Printed book / catalogue ('Art Wall Sticker: Collection 2001') with text in English and French on a variety of different paper stock with illustration throughout in colour and monochrome depicting the various 'Art Wall Sticker' works by different artists available (Buren's contribution is on pp. 12 / 13 with text on pp. 55 / 79) with explanatory text, order forms and so on; 20 leaves of unused stickers ('White / Transparent / White' and 'Transparent / White / Transparent') for Buren's work are also included together with bilingual assembly instructions, a title sticker and the signed 'Certificat d'Authenticité'. Loose as issued in original publisher's black card portfolio, printed title labels to front cover and spine, publisher details and vignette in blind to front cover.

Daniel Buren's Art Wall Sticker multiple enabling the creation of a unique Buren work.

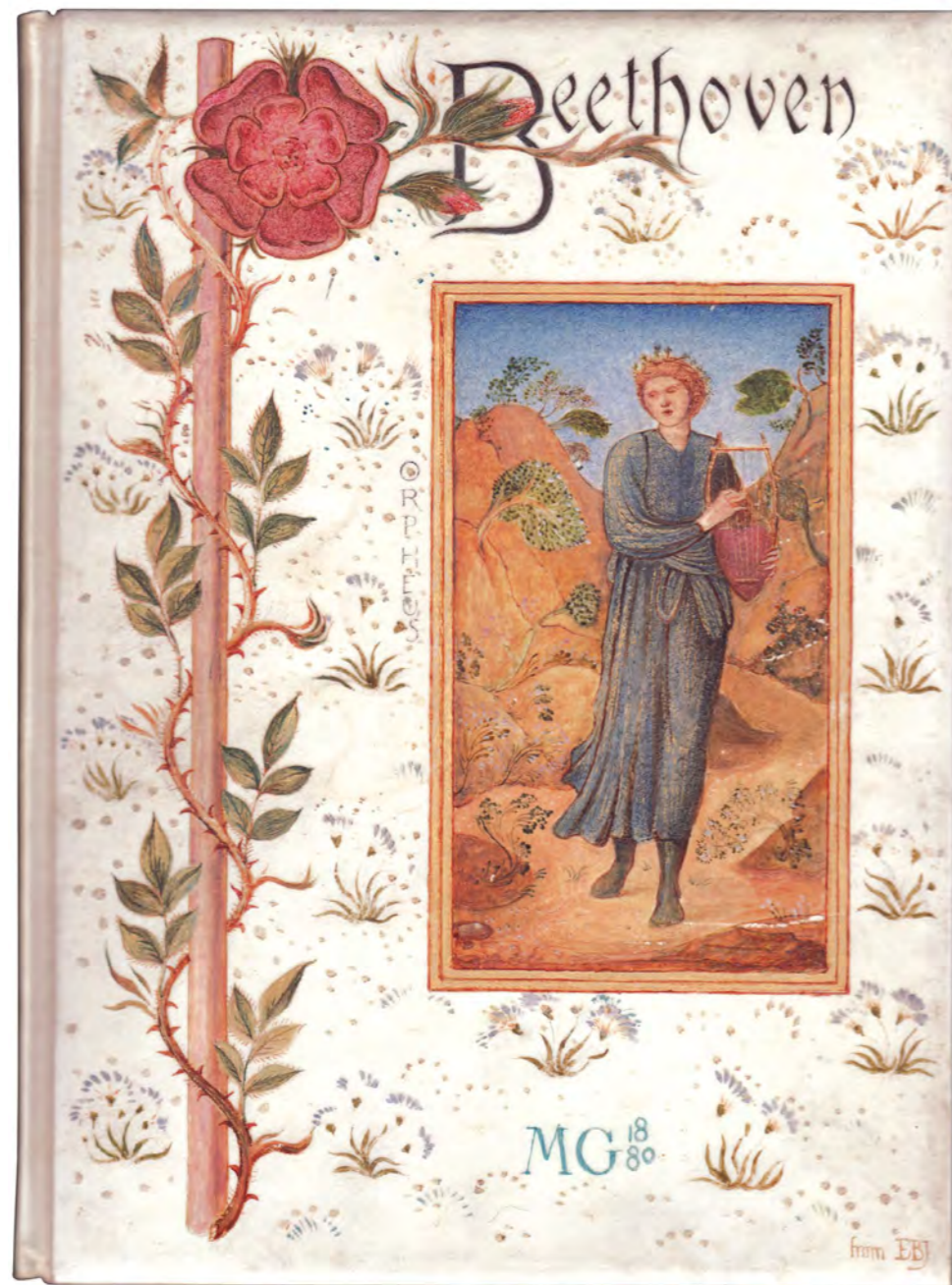
From the edition limited by time (730 days), signed in capitals and numbered by Buren to the *certificat d'authenticité*.

The innovative *Art Wall Sticker* catalogue proposed a series of works - the catalogue lists those by 20 individuals - that could be ordered through the post or from a website to be created in situ by the person who made the order. Each work would then, created in accordance with the instructions, be unique. The work presented here, by Daniel Buren, presents a series of vinyl stickers to be arranged in a grid pattern on a painted wall that would then be documented photographically by its creator and the images and details returned to *Art Wall Sticker*.

The artwork is about positioning on a wall a series of patterns in a sticker form on the indicated locations. To do this, one firstly paints the entire wall X in a colour Y, left to the choice of the collector. (All colours are authorised, including white) ... It is ... understood that each piece, once painted, drawn and the patterns stuck, is an original artwork, different from any other. The result of this 'mecanism' [sic] of unlimited edition, shall produce a unique work of art each time. (From Buren's explanatory text).

\$3,000





14. 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.

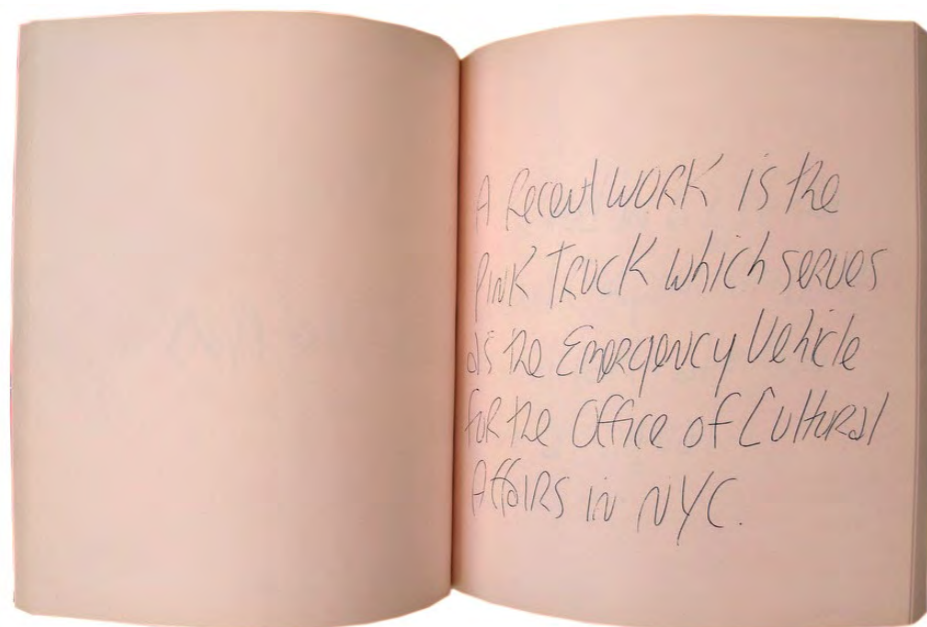
Gladstone's painted binding was displayed at the Burlington Fine Arts Club in 1899, the year after Burne-Jones' death, in *Exhibition of Drawings and Studies by Sir Edward Burne-Jones, Bart.* (described as *Bound in vellum, with water-colour drawing on the front cover, Orpheus with his Lute ... decorated 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

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. Tuesday yours aff. E B-J.



15. 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



16. 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



17. 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



18. CHIMOT, Edouard. Louÿs, Pierre. Aphrodite. Moeurs Antiques. Eaux-Fortes Originales en Couleurs Gravées par Edouard Chimot. Paris. Editions d'Art de l'Intermédiaire 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 Japan 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 *Japan 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



19. COVENTRY, Keith. Crack Pipe. Nine Silhouettes. (Richmond, N. Yorks.?). Saint Paulinus Press. 2017.

Folio. (515 x 380 mm) [11 leaves]. Leaf with letterpress title in red, 9 leaves with monochrome letterpress silhouette in black, each with title in burgundy beneath, each signed and numbered in pencil and with tissue guardleaf, final leaf with justification. Loose as issued in original publisher's black cloth backed blue portfolio with ribbon tie, title and vignette in black to central paper label to front board.

Keith Coventry's Crack Pipe portfolio.

From the edition limited to 36 copies on Somerset Satin signed and numbered by the artist, each print also signed and numbered in pencil.

Keith Coventry (b. 1958), known for his *White Abstracts* work and *Estate Paintings* series has also been interested in the drug crack, those who smoke it and how. The present print series explores the latter theme with a series of silhouettes of the plastic bottles manipulated by the user for the purposes of smoking the drug. Coventry has explored the theme in a number of works, notably the *Crack City* series which reference Morandi.

The prints are titled as follows: *Highland Spring Sparkling, Carrick Glen, Ventolin, Highland Spring Still, Badoit, Martell Miniature, Evian, Pure Life and Spa.*

\$11,000



20. COVENTRY, Keith. Kebabs. Five Silhouettes. (Richmond, N. Yorks.?). Saint Paulinus Press. 2013.

Folio. (515 x 380 mm) [7 leaves]. Leaf with title, 5 leaves with printed letterpress silhouettes of kebabs each with title in red beneath, each with guardleaf and signed and numbered by Coventry in pencil, final leaf with justification; sheet size: 520 x 378 mm. Loose as issued in original publisher's black cloth backed burgundy portfolio with ribbon tie, title and vignette in black to central paper label to front board.

Keith Coventry's Kebab portfolio.

From the edition limited to 36 numbered copies on Somerset Satin, with each print signed and numbered by the artist in pencil.

The prints are titled as follows: *Fat Kebab, Medium Kebab, Skinny Kebab, Super Skinny Kebab* and *Armature*.

\$9,750



22. DALI, Salvador. Breton, André and Paul Eluard. *L'Immaculée Conception*. Paris. Editions Surréalistes / Chez José Corti. 1930.

4to. (250 x 200 mm). [76 leaves; pp. 124, (i), (i), (i)]. Half-title with presentation recto and 'Des Mêmes Auteurs' verso with list of works, leaf with etching by Dalí as frontispiece verso, printed title with monochrome vignette by Dalí and copyright verso, text by Breton and Eluard in four sections ('L'Homme', 'Les Possessions', 'Les Médiations' and 'Le Jugement Originel', each with several sub-sections), leaf with 'Table des Matières' recto and final leaf with *achevé d'imprimer* and justification recto; see below for additional inserted material. Full black crushed morocco by Pierre-Lucien Martin with his signature gilt and dated 1974, front and rear boards with onlaid sections of pink, magenta and black calf to surround additional sections of glazed calf with reflective black and iridescent finish to form abstract motifs, inset metallic red title to spine, turn-ins ruled in gilt with burgundy suede doublures and endpapers, original red glazed printed wrappers with titles to front cover and spine in and Dalí's vignette to front cover in black, a.e.g., black morocco-backed burgundy suedelined burgundy paper board chemise with gilt title to spine and matching slipcase.

[PROVENANCE: Benjamin Péret, presentation to half-title; François Ragazzoni, with his bookplate to initial blank verso].

Founding Surrealist Benjamin Péret's large paper hors commerce copy of the major Surrealist text *L'Immaculée Conception* with a presentation from the authors and fellow founders Eluard and Breton, a signed drawing by Dalí and in a binding by Martin.

From the edition limited to 2,116 numbered copies, with this one of 5 large paper hors commerce copies on salmon pink paper not called for on the justification but inscribed *H[ors]. C[ommerce]. 3 / 5*, signed by Eluard and Breton in black ink to the justification, with Dalí's etching and with a long and evocative presentation to Benjamin Péret together with additional material (see below); only the large paper copies on Chine (1 copy), Japon Blanc Nacré (10 copies) and Hollande van Gelder (100 copies) together with the hors commerce and 'exemplaires réservés aux auteurs' include Salvador Dalí's etching as frontispiece.

The evocative double presentation in black ink to the half-title reads as follows: *Benjamin Péret, quand t'avons-nous connu, / reconnu? Il y a si longtemps et hier, aujourd'hui, / demain, nous ne pensions, nous ne pensons, nous ne / penserons qu'aux relations qui nous unissent de / l'ancien temps à la fin des temps. Nous avons / vécu ensemble, du dernier jour au premier. / 'Quand, saisi à la gorge par le sentiment de la / durée, l'homme renonce à renoncer les constructions / absurdes de son ingéniosité ... ' / L'IMMACULEE / CONCEPTION [printed half-title] / Notre ingéniosité, à nous qui sommes les / naïfs et les absurdes, c'était et c'est / de nous comprendre et de nous aimer / par dessus TOUT / Paul Eluard / André Breton.*

The most important of the collaborations between Breton and Eluard, *L'Immaculée Conception* published by José Corti's Editions Surréalistes appeared thanks to the generosity of the de Noailles and Valentine Hugo. The work consists partly of prose poems, partly of a philosophical analysis of being and partly of an anti-clerical manifesto; the final section is a collection of gnomic and / or irreverent Surrealist aphorisms. Salvador Dalí, developing at the time his *méthode paranoïa-critique* was chosen as illustrator and his frontispiece, a near naked woman with a man's head between her legs and an ill-defined figure behind, functions almost like a trompe-l'oeil construction; Dalí was responsible too for the design and, along with Breton and Eluard, the text of the *prière d'insérer*.

The additional material in the present copy is as follows:

- Tipped-in to an initial blank before the half-title is a leaf with an original drawing by Salvador Dalí, the leaf signed in pencil by Dalí at lower right (the leaf has been folded at far left to fit the book); sheet size: 226 x 210 mm. Dalí's drawing depicts, beneath a frieze of biomorphic forms (these appear to be sea urchins denuded of their spines) supported by a carefully drawn organic bracket, a moustachioed man lying prone supported on his arms, the figure of a naked woman in movement seen from the rear, a profile head - it appears to be a portrait of Péret himself - and so on.

- Inserted leaf of paper matching the paper for the book with window-mounted postcard (136 x 85 mm), dated 24.4.31 and addressed to *Monsieur Paul Eluard / 42 Rue Fontaine* (also Breton's address), depicting *S. Carlo in Arona (Lago Maggiore)* from Georges Bataille and with the text *Chapitre Premier: La Vie Intrautérine / GB*; the inserted leaf is placed before the chapter with the same title.

- Tipped-in at the rear of the volume is a white sheet of glossy paper (210 x 146 mm) with printed text recto and verso and monochrome vignette of the Virgin with a halo with the text *Je suis l'Immaculée Conception*, the leaf announcing publication of the book and with details of the contents and various limitations verso; it is worth noting that by the time of the announcement, the first copy, copy number 1 on Chine, had found a subscriber.

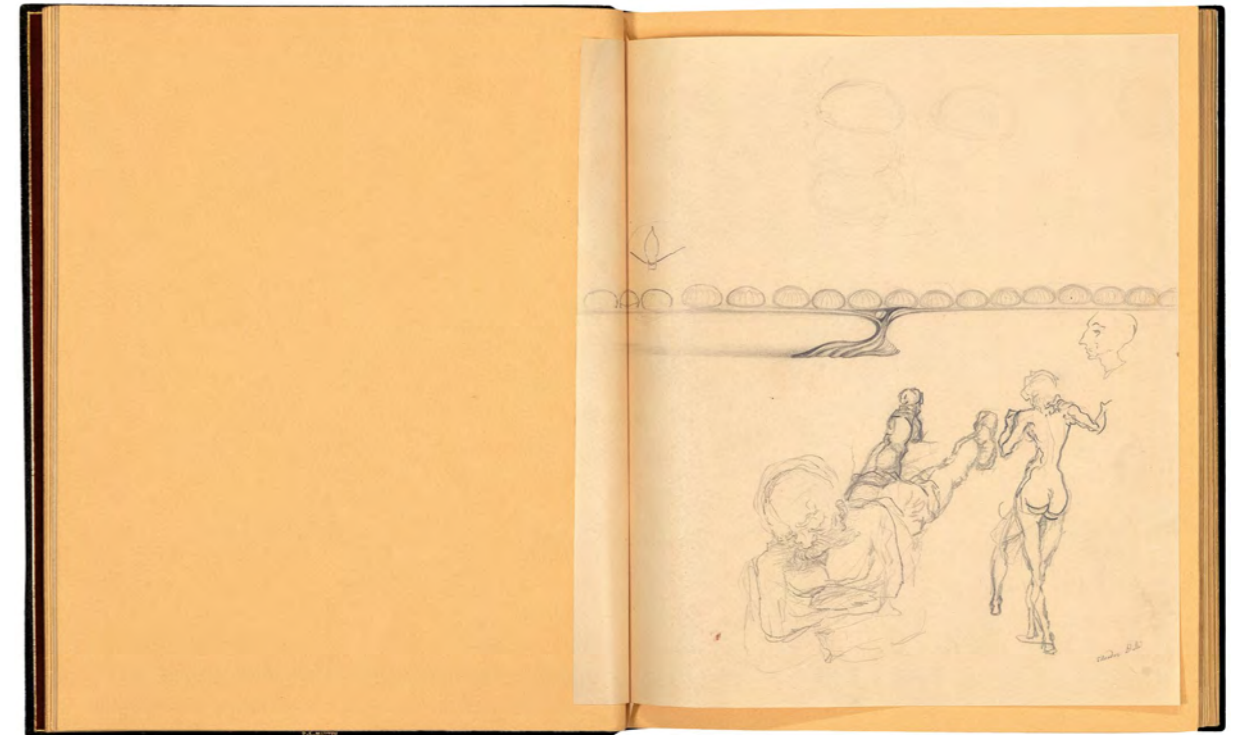
- Loosely inserted is a single sheet (232 x 179 mm) with printed text recto, the *prière d'insérer* for the book, with details of the contents.

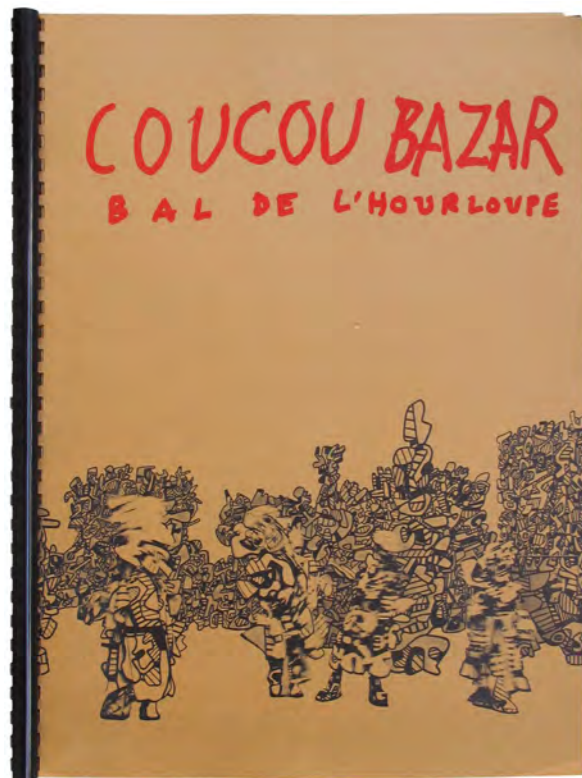
Si le Premier et le Seconde Manifestes étaient l'exposé du contenu manifeste du rêve surréaliste, L'IMMACULEE CONCEPTION est l'exposé de son content latent ... L'IMMACULEE CONCEPTION est le livre de la 'possession' idéale. (From the 'prière d'insérer')

If 1930 marked the movement's [Surrealism's] acceptance of 'orders' from the social and political Revolution, it also marked a plunge into surrealism's deepest waters. It was, in fact, during this year that Breton and Eluard published L'Immaculee Conception. This was an astonishing series of poems in prose, more brilliant than those of either Breton or Eluard on his own, and though the reader may discover an image particular to one poet or the other, this collaboration nonetheless produced something that surpassed them both ... If all that remained of the movement were the pages of L'Immaculée Conception, man, alerted, could not turn away from the astounding mystery of his condition, and could only desire to exercise his power to its farthest, final reaches. (Maurice Nadeau).

[Michler-Löpsinger 2; Field 30-2; Surrealist Prints 19; see 'The History of Surrealism' by Maurice Nadeau; see 'de Parallèlement à Chanson Complète' pp. 275 - 279].

\$78,000





23. DUBUFFET, Jean. *Coucou Bazar. Bal de l'Hourloupe. An Animated Painting by Jean Dubuffet.* New York. Pace Editions, Inc. for the Solomon R. Guggenheim Museum. 1973.

Folio. (458 x 350 mm). Leaf with mounted title, eight leaves with Dubuffet's text printed recto only, two leaves with mounted sheets with 'Notes', leaf with reproduction collage and leaf with mounted list of personnel involved with the production, the whole illustrated with 10 tipped-in illustrations (including a monochrome photograph of the cast with Dubuffet) after Dubuffet's designs including 5 in colour, and two monochrome printed illustrations after Dubuffet's designs. Original publisher's printed wrappers with title to front cover in red and illustration in black after Dubuffet to front and rear covers, spiral bound as issued.

The édition de tête of Dubuffet's catalogue / multiple with an original signed drawing for the first performance of animated painting *Coucou Bazar*.

From the edition limited to 530 numbered copies, with this one of 10 numbered in Roman numerals in black ink and with Dubuffet's original drawing executed in black ink, initialled *J. D.* and dated 73.

This catalogue multiple, produced for the Guggenheim Museum in New York, marks the first performance of Dubuffet's *animated painting Coucou Bazar*, where it was performed from May to July, 1973.

Dubuffet's original ink drawing, executed on a thick sheet of white paper tipped to a backing sheet, depicts a figure from the *Hourloupe* cycle; the drawing is annotated verso: *P490 / Avril / 73 / VIII* and is accompanied by the certificate for the same with Dubuffet's stamp.

Preliminary version, presented in the auditorium of the Solomon R. Guggenheim Museum, as a preview for the spectacle to be produced at the Grand Palais in Paris in September, 1973, under the auspices of the Salon d'Automne. (From the title). \$39,000



24. DUBUFFET, Jean. *Coucou Bazar. Bal de l'Hourloupe. An Animated Painting by Jean Dubuffet.* New York. Pace Editions, Inc. for the Solomon R. Guggenheim Museum. 1973.

Folio. (458 x 350 mm). [14 unnumbered leaves]. Leaf with mounted title, eight leaves with Dubuffet's text printed recto only, two leaves with mounted sheets with 'Notes', leaf with reproduction collage and leaf with mounted list of personnel involved with the production, the whole illustrated with 10 tipped-in illustrations (including a monochrome photograph of the cast with Dubuffet) after Dubuffet's designs including 5 in colour, and two monochrome printed illustrations after Dubuffet's designs. Original publisher's printed wrappers with title to front cover in red and illustration in black after Dubuffet to front and rear covers, spiral bound as issued.

An excellent example of the catalogue / multiple for the first performance of Jean Dubuffet's *Coucou Bazar*.

From the edition limited to 530 numbered copies, with this one of 500 numbered in black ink.

This catalogue multiple, produced for the Guggenheim Museum in New York, marks the first performance of Dubuffet's *animated painting* *Coucou Bazar*.

Preliminary version, presented in the auditorium of the Solomon R. Guggenheim Museum, as a preview for the spectacle to be produced at the Grand Palais in Paris in September, 1973, under the auspices of the Salon d'Automne. (From the title). \$975



25. DUBUFFET, Jean. *La Métromanie, ou les dessous de la capitale*. Texte de Jean Paulhan. Paris. Presses lithographiques de Edmond et Jacques Desjobert. 1950.

Small 4to. (208 x 210 mm). [46 unnumbered leaves]. Lithograph text and illustration printed recto and verso throughout: 15 full-page illustrations, 44 leaves with text and illustration, 32 leaves with text only, final leaf with justification recto and *achevé d'imprimer* verso; text after Dubuffet's manuscript. Original olive linen-covered boards, gilt title to front cover.

Enid Bissett's hors commerce copy of *La Métromanie* with a presentation from Dubuffet.

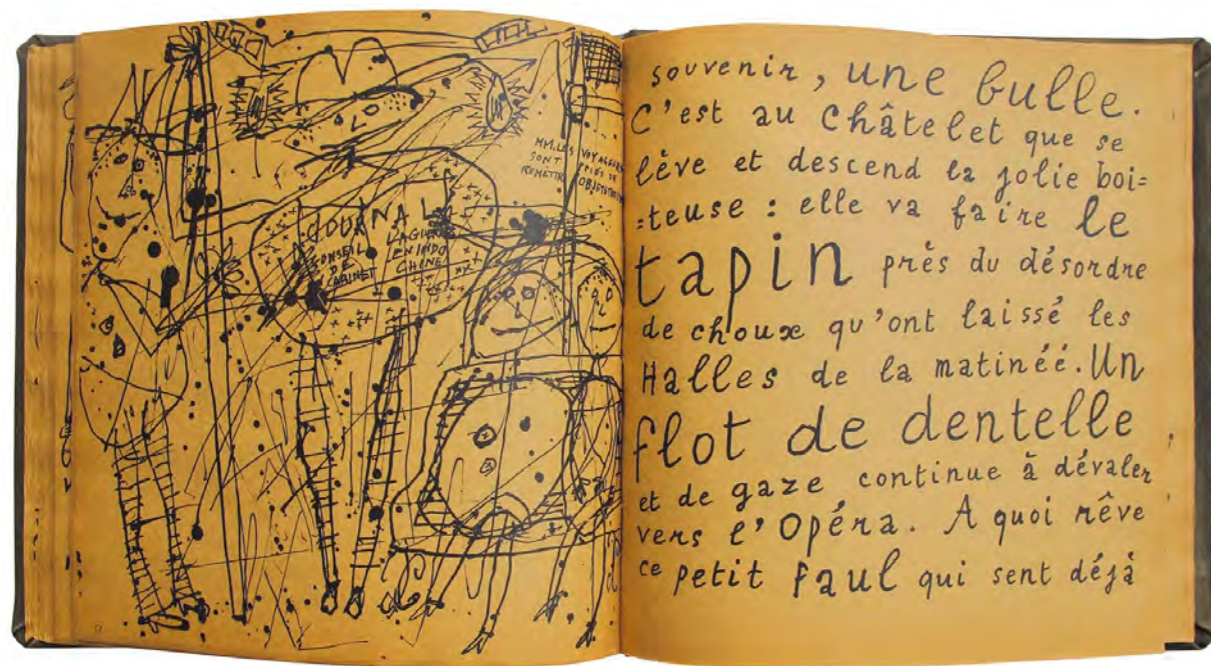
From the edition limited to 150 copies, with this hors commerce copy unnumbered on papier d'emballage, as called for, and with a presentation in blue ink on the verso of the first leaf: *avec l'amical salut de / Jean Dubuffet / à Enid Bissett*.

Enid Bissett was, together with Ida and William Rosenthal, the developer of the Maidenform bra; Enid and her husband Joseph were close personal friends of Dubuffet and his wife Lili. Generous patrons of the arts, the Bissetts owned paintings and other works by a number of major European artists including Picasso, Modigliani and Giacometti, as well, of course, as Dubuffet.

Calligraphié et orné d'images par Jean Dubuffet en décembre 1949, texte et illustrations ont été tracés au roseau taillé avec de l'encre lithographique sur papier report et reportés ensuite sur pierres, imprimé chez Desjobert, Paris, décembre 1949, chez les auteurs, Paris 1950. (Webel, pg. 64).

[Webel 175 - 264].

\$16,000



26. DURER, Albrecht. Die Unterweysung der Messung, mit dem Zirckel unn Richtscheyt in Linien ebenen ganken corporen ... &c. Nuremburg. Hieronymous Andreas Formschneider. 1525.

4to. (287 x 200 mm). [90 unnumbered leaves. with terminal blank Riv]. Collation: Avi - Nvi, Oiv - Piv, Riv. Illustrated throughout with numerous text drawings of geometrical diagrams, architectural figures, and designs for letters, some full-page. Leaves Pii and Piii feature illustrations larger than the sheets for the book and are folded in this copy; complete with the 2 pasted-in folded slips on Ri verso and Rii recto and with terminal blank Riv (lacking in many copies). Some staining and soiling, several leaves trimmed close but a good complete copy. Sheet size: 282 x 190 mm. Nineteenth century blue morocco-backed marbled boards, banded spine with gilt title and tooling in 6 compartments, marbled endpapers, all edges stained red with additional gilt cruciform gauffering, brown morocco-backed cloth box with gilt titles to spine.

[PROVENANCE: Initials to title in sepia ink (possibly S. A. D. F.); armorial bookplate in green on cream paper to front pastedown of Theodor Freiherr von Cramer-Klett in Hohen-Aschau (1817 - 1884); armorial bookplate to front free endpaper recto with the name Reuter].

The first edition of Durer's treatise on perspective and the uses of mathematical geometry in art.

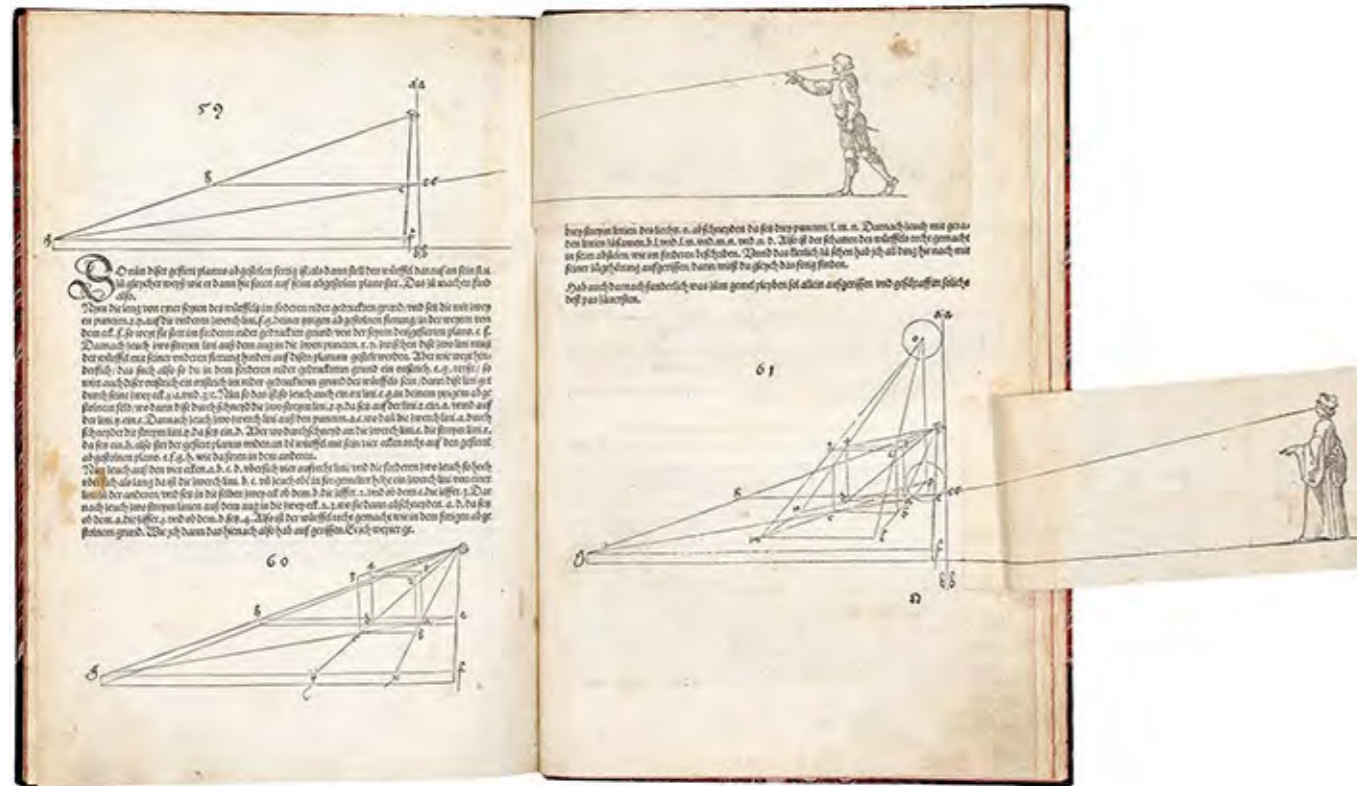
The importance of *Die Unterweysung* lies in the fact that it is the first literary document in which a strictly representational problem (painting) received a strictly scientific treatment at the hands of a Northern European.

The Preface of this *Course in the Art of Measurement* is the first public statement of Durer's lifelong conviction: that German painters were equal to all others in practical skill and power of imagination, but that they were inferior to Italians in a rational knowledge (*Kunst*), which would prevent them from errors and wrongness in their work. The *Unterweysung* was Durer's response to this: *I have decided to teach geometry's rudiments and principles to all youngsters eager for art ... it may benefit not only painters but also goldsmiths, sculptors, stonemasons, carpenters and all those who have to rely on measurement ...* (From Dürer's Preface).

The 'Unterweysung' is, therefore, still a book for practical use and not a treatise on pure mathematics. Dürer wanted to be understood by artists and artisans. Thus where three of the Books in the Unterweysung describe problems of linear, two-dimensional, and three-dimensional geometry, the remaining Third Book illustrates the application of geometry to the concrete tasks of architecture, engineering, decoration and typography. (Panofsky: Albrecht Dürer. London).

In the book, Dürer examines the construction of plane curves and helices by means of Euclidian geometry; construction of polygons and their uses in architectural ornamentation, parquet floors, and finally polyhedra, stereometry and perspective. The woodcuts and diagrams are executed with great precision; they include the famous illustrations of the two figures demonstrating a drawing instrument, signed with Dürer's monogram (dated 1525 for this edition) as well as one of an artist drawing a seated man with the aid of Dürer's machine. The text of Book Three contains his famous original treatise on the shaping of Roman capital and Gothic letters and Gothic letters built up by means of small geometrical forms.

There were three further German editions of *Die Unterweysung*, published in 1533, 1538 and 1603, as well as five Latin editions published between 1532 and 1606.



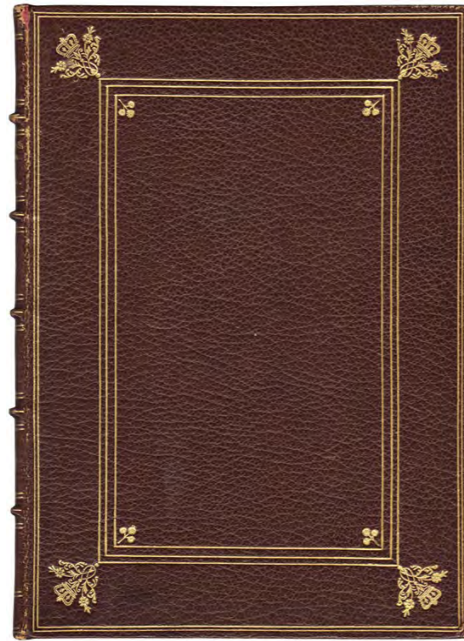
The connexion of the beautiful with the natural, of the work of art with what is correct (i.e. mathematical) was a typical concept of the Renaissance. In the illustration of these principles lies the great historical importance of Dürer's theoretical writings ... They were the foundation of accepted aesthetic dogma until the nineteenth century. (Printing and the Mind of Man).

Theodor Freiherr von Cramer-Klett was a banker, industrialist and philanthropist who is considered important for the development of the railway in Bavaria; he supported many social and artistic institutions and it is worth noting that one of them was the Albrecht-Dürer-Haus-Stiftung in Nuremberg.

[PMM 54].

\$55,000





27. ERASMUS, Desiderius. *The Praise of Folie. Moriae Encomium. A Booke Made in Latine by That Greate Clerke Erasmus Roterodame. Englished by Sir Thomas Chaloner Knight. (London). T[homas]. B[erthelet]. 1549.*

Small 4to. (184 x 138 mm). [80 unnumbered leaves: A4, A4 - I4, K4 - T4]. Leaf with printed title within elaborate allegorical woodcut frame, three leaves with Chaloner's preface 'To the Reader' and Erasmus' text with marginal notes, final leaf with publisher's imprint recto and Berthelet's elaborate woodcut device verso. 32-line black letter text with running headline 'The Praise of Folie' throughout with quotations in italic and proper nouns in Roman types, two elaborate ten-line woodcut decorative initials for the preface and text. Sheet size: 181 x 130 mm. Full nineteenth-century brown crushed morocco by Jenkins & Cecil with their stamp to foot of front free endpaper verso, boards ruled in gilt with crowned thistle and floral tools at corners, banded spine with title gilt and rules and tools in six compartments, turn-ins with elaborate tooling in gilt, marbled endpapers, a.e.g.

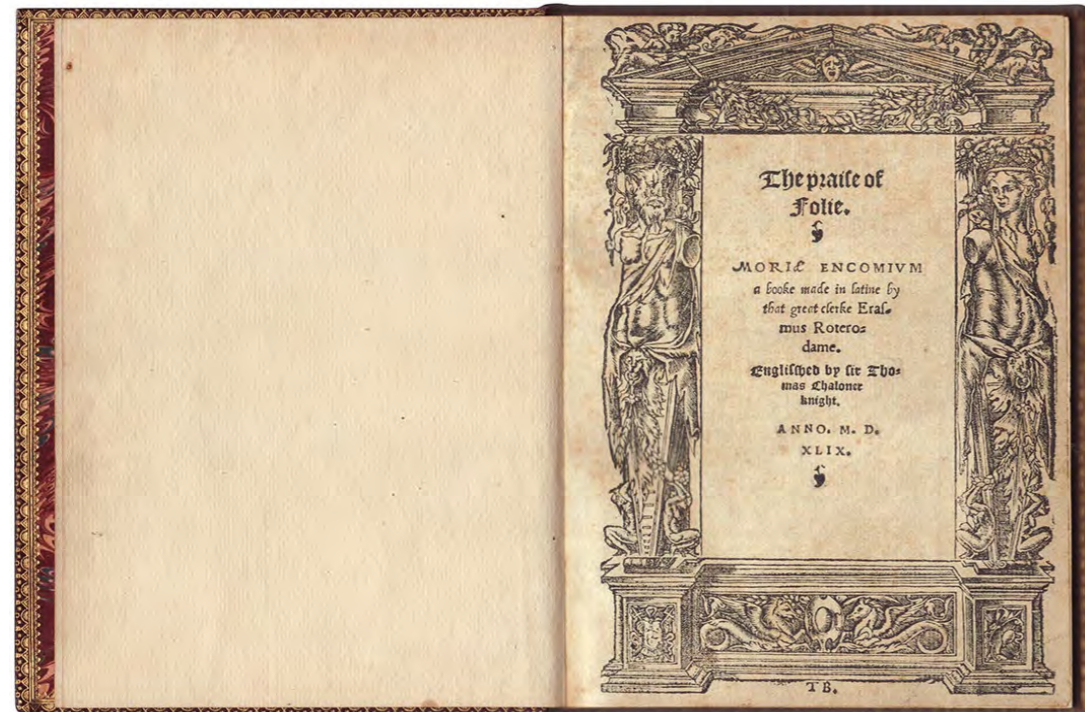
A complete copy of the first edition in English of Erasmus' influential prose satire and Shakespearean source, *Moriae Encomium*, *The Praise of Folie*.

Desiderius Erasmus (1466? - 1536) composed the Latin text of his *Moriae Encomium* (note the punning title in Greek: Μωρία; Εγκώμιον), that *brilliant and biting satire* (PMM), while staying at the Old Barge, the house of his close friend, Sir Thomas More, during the winter of 1509 - 1510; it is likely that the satire arose out of the Lucianic discussions for their joint translation that led also to the publication of More's *Utopia*. Erasmus' narrator is the female morosoph *Folie* (*Stultitia* in the original Latin) who expounds her subversive view in a tone of *serio ludere* that it is folly that drives the world and the affairs of men and that none, from those that rank the highest in society to the lowest, are free from her influence. Taking his tone from the works of Rabelais, Guyot Marchand and Sebastian Brant, Erasmus and his narrator present a society where those that think themselves the least foolish - and Erasmus includes himself in his text - are proven by *Folie* to be the most deluded and the most under her considerable influence.

First published in Paris in 1511, the *Moriae Encomium* was reprinted in a large number of editions - several years featured two and even three or more - in its original form before any vernacular translation was published. Pforzheimer accounts for this fact by suggesting that Erasmus' intended educated Humanist audience, the free movement of Latin books and unbound sheets as well as the contemporary preference, at least in England, of continental printing meant that a translation was simply not required. It seems appropriate to add that the message of the book and its consistent undermining of figures of authority, tantamount to *lèse majesté*, would have garnered little kudos for any translator at a Tudor court riven by rivalry, paranoia and pace Erasmus' friend More, accusations of and convictions for treason. Indeed after his death in 1536, Erasmus' reputation, previously of the highest and untarnished, declined and all of his works were proscribed by the Index Auctorum et Librorum Prohibitorum by 1559.

Sir Thomas Chaloner (1520 - 1565), the translator, was Cambridge-educated and a notable figure, knighted in 1547, whose fame to the Elizabethans rested ... on his Latin poetry, his military and diplomatic service of four Tudor monarchs, and his near escape from drowning after shipwreck off the coast of Algeria (Miller - see pp. xxix - xlv for *The Life of Sir Thomas Chaloner*). An intimate of George Ferrers, William Baldwin, Thomas Phaer and others of their literary circle, Chaloner contributed to the *Mirror of Magistrates* and was the author of other works, although only three were printed, and all by Thomas Berthelet - the printer to the king who had published three translations of works by Erasmus in the 1520s - during Chaloner's lifetime; Chaloner, whose poetry was praised at the University of Alcalá in Spain and knew Vesalius, is also the earliest translator of Ovid and Ariosto into English.

Extensive analysis by Miller suggests that Chaloner used a Cologne edition of the *Moriae Encomium* from 1526 (Bibliotheca Belgica E868) as the source for his translation, while also consulting Antonio Pellegrini's 1539 edition in Italian. Above all, it appears that Chaloner strove to *remain faithful to Erasmus' tight, lean style* (Miller) rather than the verbose paraphrases of Pellegrini and the result of Chaloner's effort is a work of lasting importance that had a very considerable influence on English literature in general, but more



particularly, on the works, and several of those considered to be of universal appeal and ageless effect, of William Shakespeare. The importance of *The Praise of Folie* to Shakespeare and his works has been the subject of considerable debate but it seems clear that Shakespeare was indebted to Erasmus' text, and more particularly to Chaloner and his translation. *Echoes* of the work are thought to exist in a number of works and even if one leaves aside the various notions of the fool as presented by Shakespeare (among the most obvious being *King Lear*, *A Midsummer Night's Dream*, *As You Like It*, and *Twelfth Night*), Chaloner's text appears to be the obvious source for Jaques' *All the world's a stage* monologue in Act II, Scene VII of *As You Like It* (see E3 verso: *So likewise, all this life of mortall men, what is it els, but a certaine kynde of stage plaie?* etc.) and Gonzalo's speech on the island in *The Tempest* (see Chaloner A4 verso where *the Islandes ... called Fortunatae* are the birthplace of *Folie*).

Of more importance is the suggestion that the conception, character and tone of Hamlet are directly linked to Erasmus' original through Chaloner's translation. In Act II, Scene II, Hamlet enters *reading* and more than one authority has posited that he is reading a copy of Chaloner's *The Praise of Folie* while analysis of Shakespeare's verbal usage has identified several instances where a word from Chaloner is used in Hamlet and in few other, if any, instances (for example *quietus / quites est, satyr, tropically / tropologically, quidditee, quintessence* and so on). It is known that grammar schools in the 1570s and 1580s used Erasmus' and Chaloner's text and by 1577 three editions of Chaloner's version were available, so it is not implausible to suggest, as Frank McCombie does: *... that the Moriae Encomium was drawn upon by one who knew it very intimately, had absorbed a great deal of its feeling into his own outlook and thinking, but who now consulted it again, on the brink as it were, of his new creation, to see what it might afford him ... The use he made of it was masterly, his absorbtion of it entire ...*

Finally Chaloner's translation includes an early use of *Utopia* in an explicitly English text: the OED cites the first usage in English as 1533 in Tyndale's *Souper of Lorde* and the next in a 1549 translation by Coverdale of Erasmus' *Paraphr. Newe Test* but Chaloner uses it, also in 1549, in *The Prasio of Folie: Let the Stoikes therefore ... take theyr wysemen to them selves, and make muche on hym alone, or ... go and dwell with hym in Plato's citee, or in the lande of Fairie, or Utopia* (see E4 verso). As noted by PMM, *Milton found it in every hand at Cambridge in 1628* amid the rising tensions prefiguring the English Civil War.

The first edition of Chaloner's translation is necessarily rare: Miller in his 1965 census lists 14 copies in institutions worldwide (two are defective) but makes clear the difficulty of distinguishing the first and second editions (the misdated colophon with 1569 is common to both editions, while the titles can be distinguished only by the *y* in *Latyne*, the initials *T. P.*' instead of *T. B. &c.*) and adds the additional difficulty of the misprint in the original STC entry that has created *variants that are really ghosts*; it seems likely that there are further institutional holdings of this edition but apparent absences at the Folger Library and the Getty and the dearth of copies at auction since the 1950s indicate the work's scarcity.

This verie branch of Folie buildeth citees, foundeth states, headrulers, religions, counsaile motes, iudgements, and briefly all the deedes and life of mortall men, is naught els than a certaine great plaie of Folie. (Chaloner, see E2 recto).

The general similarity in the turn of thought in the Moriae Encomium ... has always struck readers as being quite startlingly Shakespearian ... Although a variety of sources for Shakespeare's humanistic ideas makes better sense ... it is nevertheless intriguing that so many of those ideas should echo the Moriae Encomium so insistently. It would not, for instance, be absurd to speculate how far the Moriae Encomium ... owes its sustained popularity in this country to the fact that Shakespeare has attuned us to its characteristic modes of thought. The relationship is that close. (Frank McCombie).

The book stemmed from the decision which Erasmus had taken when he left Rome to come to England, that no form of preferment could be obtained at the sacrifice of his freedom to read, think and write what he liked. In it Kings and Popes, Princes of the Church and temporal rulers are alike shown to be ruled by Folly, and it seems almost inconceivable that an age of absolute authority should have allowed

him to remain unscathed. The work was first secretly printed at Paris, and ... its immediate success safeguarded him from the consequences of his audacity ... His inherent scepticism has led people to call Erasmus the father of eighteenth-century rationalism, but his rationalist attitude is that of perfect common sense, to which tyranny and fanaticism were alike abhorrent. (Printing and the Mind of Man).

[ESTC S101685; Miller A; Pforzheimer 359; PMM 43 (first edition, 1511); see the Early English Text Society edition edited by Clarence H. Miller, 'The Praise of Folie', Oxford University Press, 1965; see Shakespeare Survey: An Annual Survey of Shakespearean Study and Production, vol. 27, Cambridge University Press, 1974]. \$125,000





28. ERNST, Max. Breton, André. Le Château étoilé. Paris. Editions Albert Skira. 1936.

Small folio. (332 x 256 mm). [12 leaves including initial and terminal blanks]. Leaf with printed title, leaf with Max Ernst's original colour frottage as frontispiece, eight leaves with Breton's text recto and monochrome reproduction of a frottage by Ernst verso each on glossy paper and tipped-in and with printed caption at lower left, final leaf with justification. Original publisher's blue cloth, Ernst's original frottage repeated in reverse in gilt on front cover.

The scarce offprint of *Le Château Etoilé* from *Minotaure* with Max Ernst's superb original colour frottage.

From the edition limited to 55 copies, with this one of 50 on vélin d'Auvergne signed and numbered by Breton and with Max Ernst's original colour frottage signed and numbered in pencil from the edition of 50; 5 hors commerce copies - not announced on the justification - were also issued.

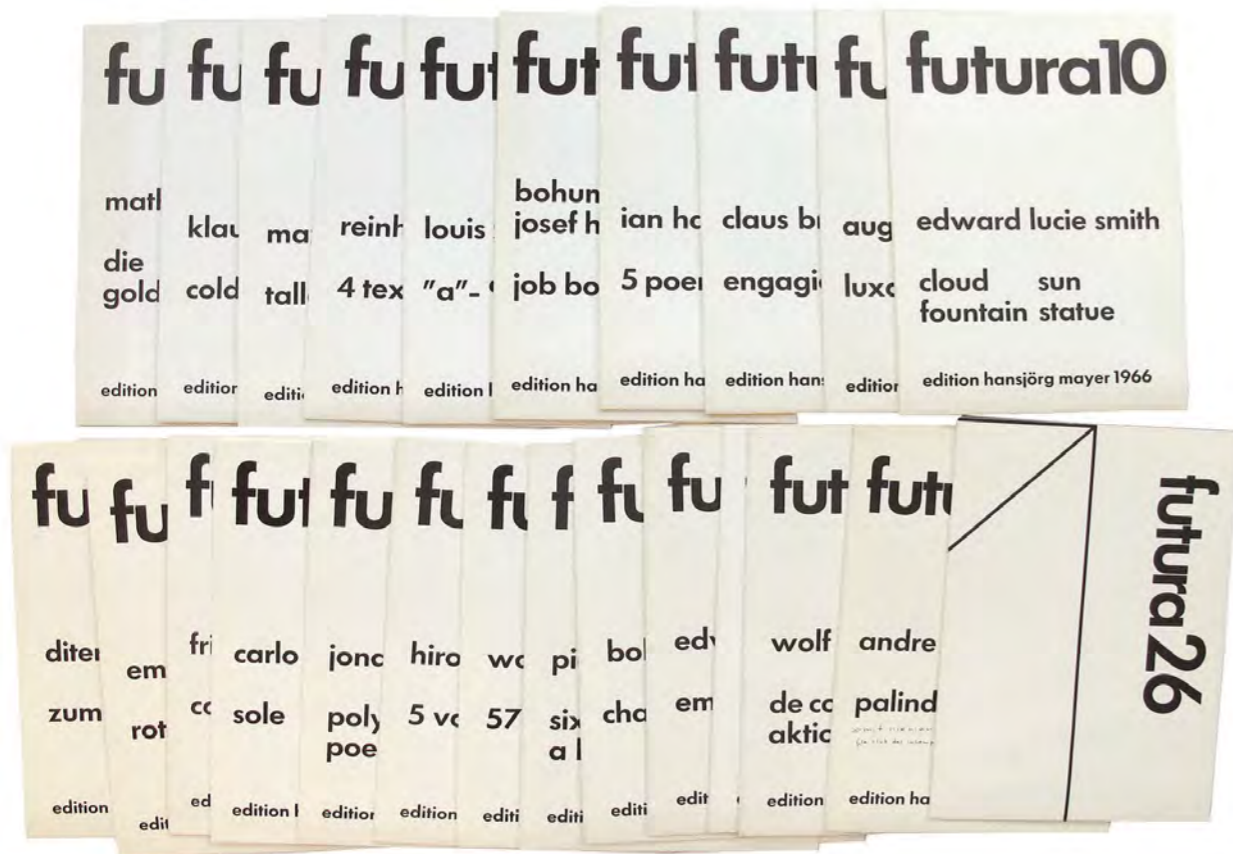
Le Château Etoilé was issued as an offprint from Albert Skira's periodical *Minotaure* (issue number 8 also from 1936) with text by Breton, the fifth chapter of his novel *L'Amour Fou* which was published in complete form the following year by the N. R. F.

Le technique du frottage original en couleurs fut utilisée par Max Ernst la même année pour illustrer 'Je Sublime' de Benjamin Péret. Ce procédé qui permet d'obtenir la production de multiples dont chacun est en quelque sorte unique par la répartition des couleurs, rejoint la volonté de 'transmutation' de l'imaginaire par Breton, faisant fusionner le rêve et la réalité en un troisième terme à la fois unique, intime et universel. (Bibliothèque d'un Grand Amateur Européen).

[Spies / Leppien 17A; Surrealist Prints 52; see the catalogue 'Bibliothèque d'un Grand Amateur Européen', Christie's, 2006].

Spies-Leppien 17A

\$32,500



29. 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.

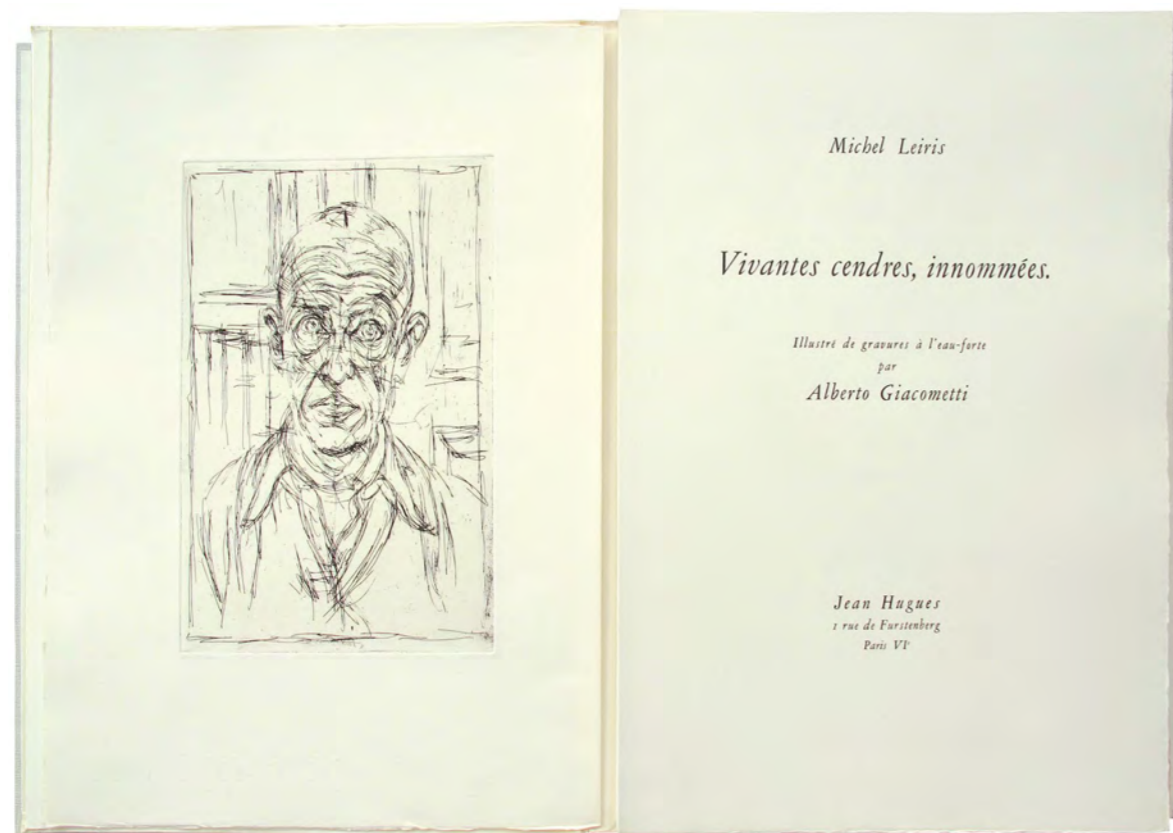
Complete set of the concrete poetry broadsheet Futura.

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



30. 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



31. 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. \$1,650



32. 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.

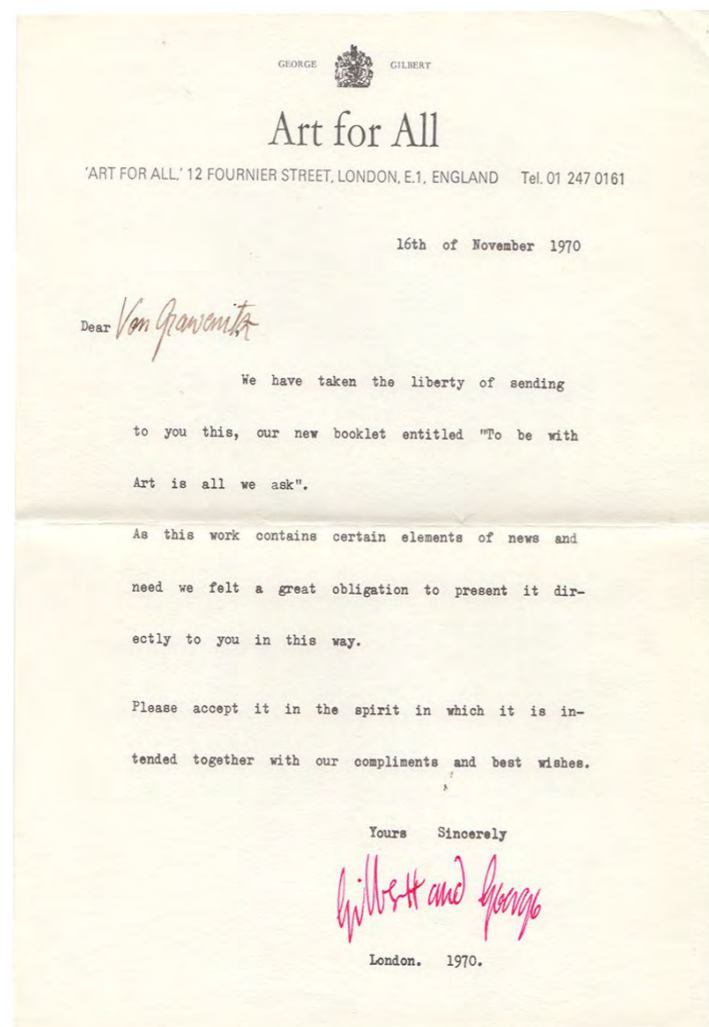
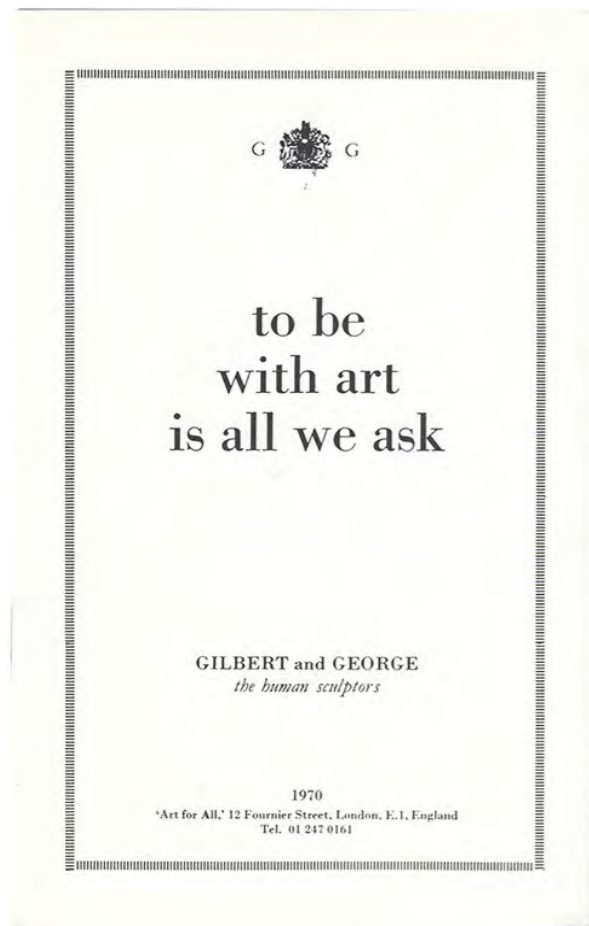
Cards are entitled as follows:

- 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



33. GILBERT & GEORGE. to be with art is all we ask. London. Art For All. (Self-published). 1970.

8vo. (204 x 122 mm). [4 leaves; pp. 8]. Printed text with single monochrome photographic plate entitled 'Frozen into a gazing for you, Art.' as frontispiece. Original publisher's printed wrappers with titles in black to front cover and justification to rear cover, loose in the original mailing addressed envelope with the stamp "To be with art is all we ask".

An excellent copy of Gilbert & George's so-called *Second Booklet* with the original signed letter of presentation.

From the edition limited to 300 numbered copies, numbered in ink to the rear cover and with the GG stamp in red to the final page of text.

The artists' preface reads: *This booklet illustrates with words and one plate our feelings as sculptors on the subject of Art / When we did it we felt very light and we hope that you read it in the same light.*

This copy also includes, loosely inserted, the typewritten presentation letter from the artists signed in pink ink, printed on their *Art for All* headed paper (252 x 202 mm) recto only and dated 16th November 1970: *Dear Van Graevenitz [in sepia ink], / We have taken the liberty of sending / to you this, our new booklet entitled 'To be with / Art is all we ask'. / As this work contains certain elements of news and / need we felt a great obligation to present it dir- / ectly to you in this way. / Please accept it in the spirit in which it is in- / tended together with our compliments and best wishes. / Yours Sincerely / Gilbert and George [in pink ink] / London. 1970.*

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, pg. 81; Die Sammlung Marzona in der Kunstbibliothek pg.120].

\$1600



34. 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





35. GRIS, Juan. Reverdy, Paul. Au Soleil du Plafond. Paris. Tériade Editeur. 1955.

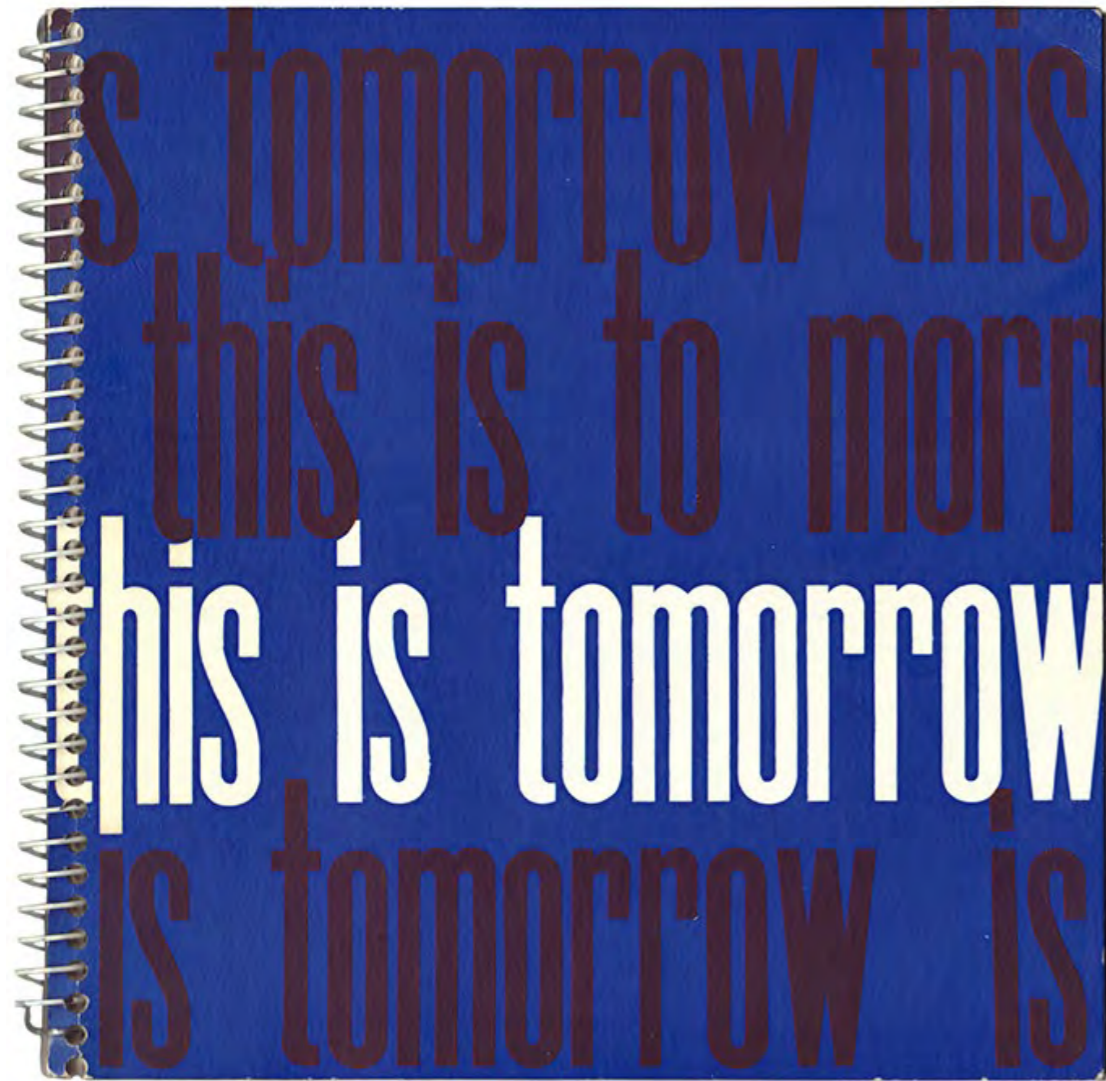
Folio. Half-title, title and text, all after Reverdy's manuscript, and illustrated with colour lithograph frontispiece and ten colour lithographs after Juan Gris. Loose as issued in original publisher's printed wrappers with Gris' monochrome lithograph to front wrapper, blue paper board chemise with title to spine and slipcase.

Pierre Reverdy's verse with lithographs by his friend Juan Gris.

From the edition limited to 220 copies signed by Reverdy, with this one of 205 on *vélin des Papeteries d'Arches*.

The work consists of 20 poems by Reverdy, reproduced in facsimile after his manuscript and illustrated with 11 lithographs by Juan Gris executed by Mourlot Frères, after gouaches from the 1920s. Gris was Reverdy's favourite artist and illustrator of his works, while Reverdy was Gris' favourite poet.

Originally planned by Léonce Rosenberg as large panels, the work was never executed. After the death of Rosenberg and Gris (he died in 1927), Reverdy recuperated the works and brought them and his poems to Tériade for publication. \$8,500



36. (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.

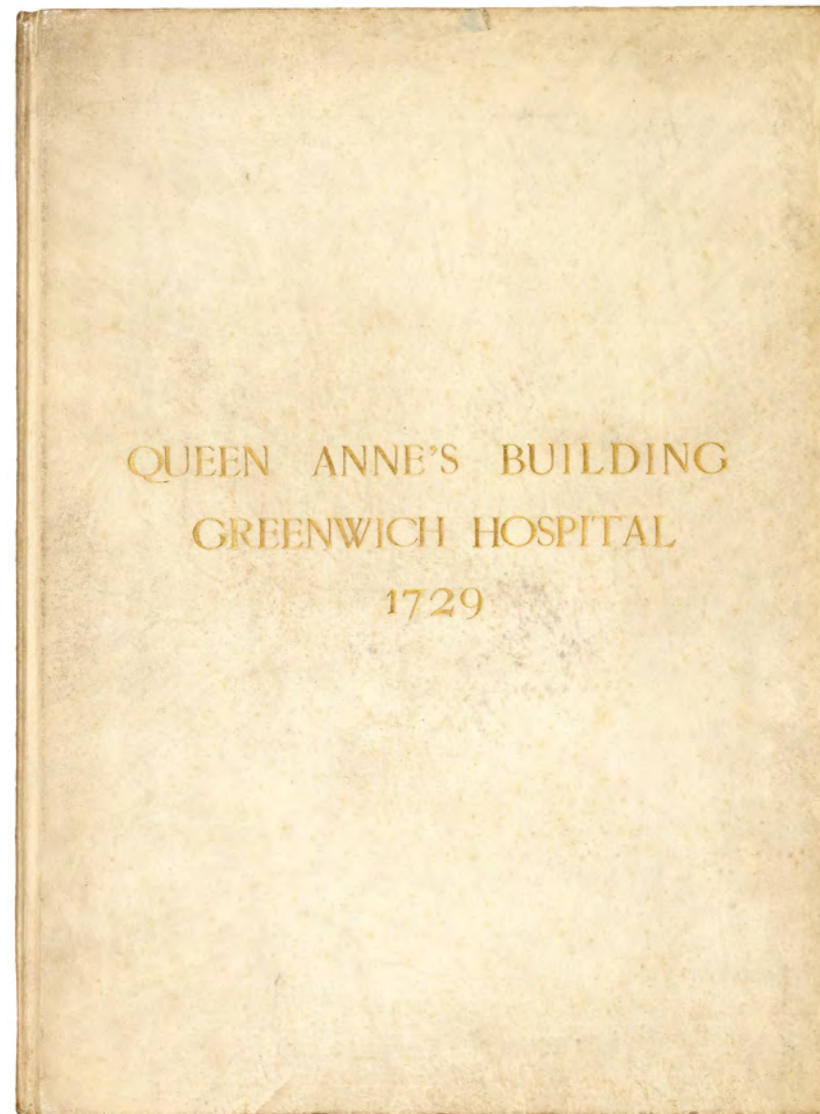
An excellent copy of the landmark catalogue of the Independent Group.

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, Ernő 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).
\$3,000



37. HAWKSMOOR, CAMPBELL & JAMES. The Plan and Estimate of Finishing Queen Anns North Pavilion Anno Dom. 1728 - 9. (London). 1728 / 1729.

Folio. (390 x 275). [12 leaves: 7 single sheets, 5 bifolia]. 10 architectural plans or sections, 1 double-page, one large folding and 8 single page (one pasted in), each executed in graphite, sepia and wash. Text in sepia ink throughout, all bifolia / single sheets of laid paper with watermarks / countermarks of a single Fleur-de-Lys, a Fleur-de-Lys within cartouche with coronet and the letter LVG, IV or VI, IHS with a cross, LVILLEDARY etc.; sheets mounted on tabs throughout. Later full vellum with title gilt to front board 'QUEEN ANNE'S BUILDING / GREENWICH HOSPITAL / 1729'.

An exceptional discrete collection - and a remarkable survival from the early eighteenth-century - of groundplans, elevations and documents, the proposal by Hawksmoor, Campbell and James for Queen Anne's North Pavilion at Greenwich.

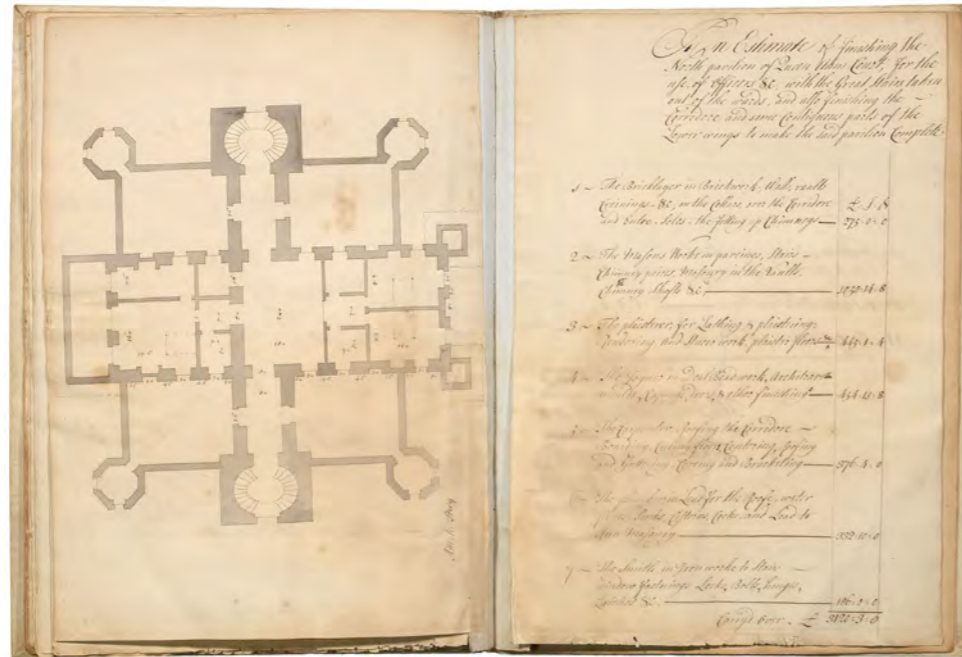
The proposal incorporates groundplans and elevations and two documents, the description of the proposed works and their costs, each signed by Nicholas Hawksmoor as Assistant Surveyor and Clerk of Works (a position he had held since 1698), Colen Campbell as Surveyor and John James as Assistant Clerk of Works.

Hawksmoor published his *Remarks on the Founding and Carrying On the Building of the Royal Hospital at Greenwich* in 1728 and these proposals date from the same period, a time when a new commission had been proposed for finishing the hospital. In that work - and the parallels are evident - Hawksmoor expressed his *desire for the works to be continued on the monumental scale that he has proposed in the past* (see RIBA 1479). It seems appropriate to consider the present drawings and documents in that light.

Hawksmoor was one of the most thoroughgoing architects ever to work in England. He thought his way through the architecture of the ancient world and through the modern architecture of his day. He full understood their nature and when he breaks hte rules he does so deliberately to make the essence of architecture more apparent to the spectator. He recognised the architecture of ancient Rome as an essential point of departure, but he was convinced that departure was essential ... His buildings make a direct assault on the emotions and yet always present a truly intellectual statement. He ... bears the major responsibility for the English High Baroque ... (J. H. V. Davies writing in the introduction to the Arts Council's 1962 exhibition catalogue 'Hawksmoor').

A full description is available on request.

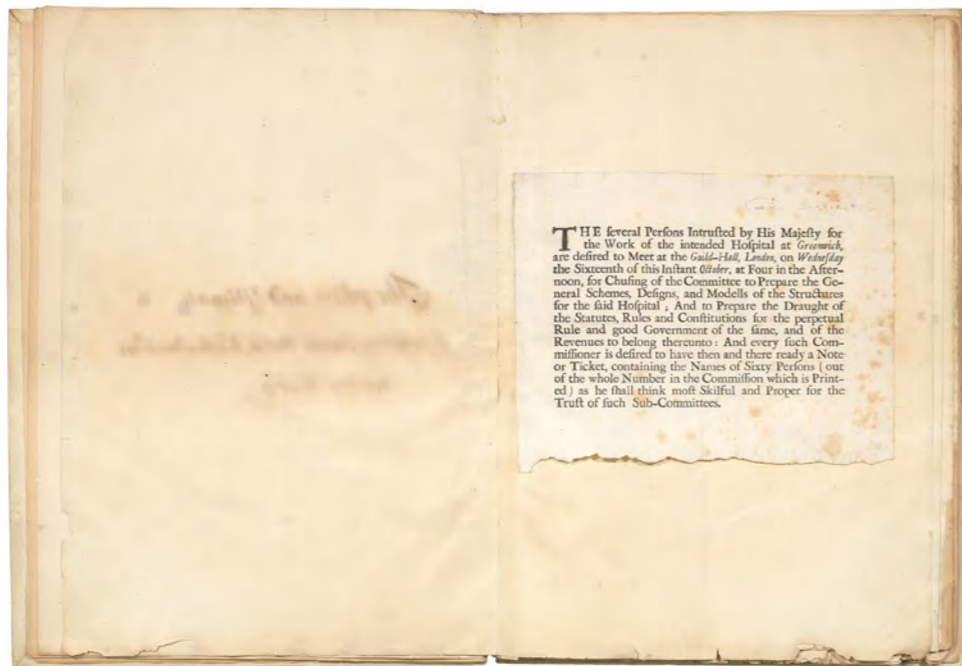
[see Downes, Hawksmoor, 1959: identified in 'drawings for particular executed buildings' as '372 (Patrick McNeil Esq.) volume of drawings and estimates for finishing Queen Anne Block']. \$85,000



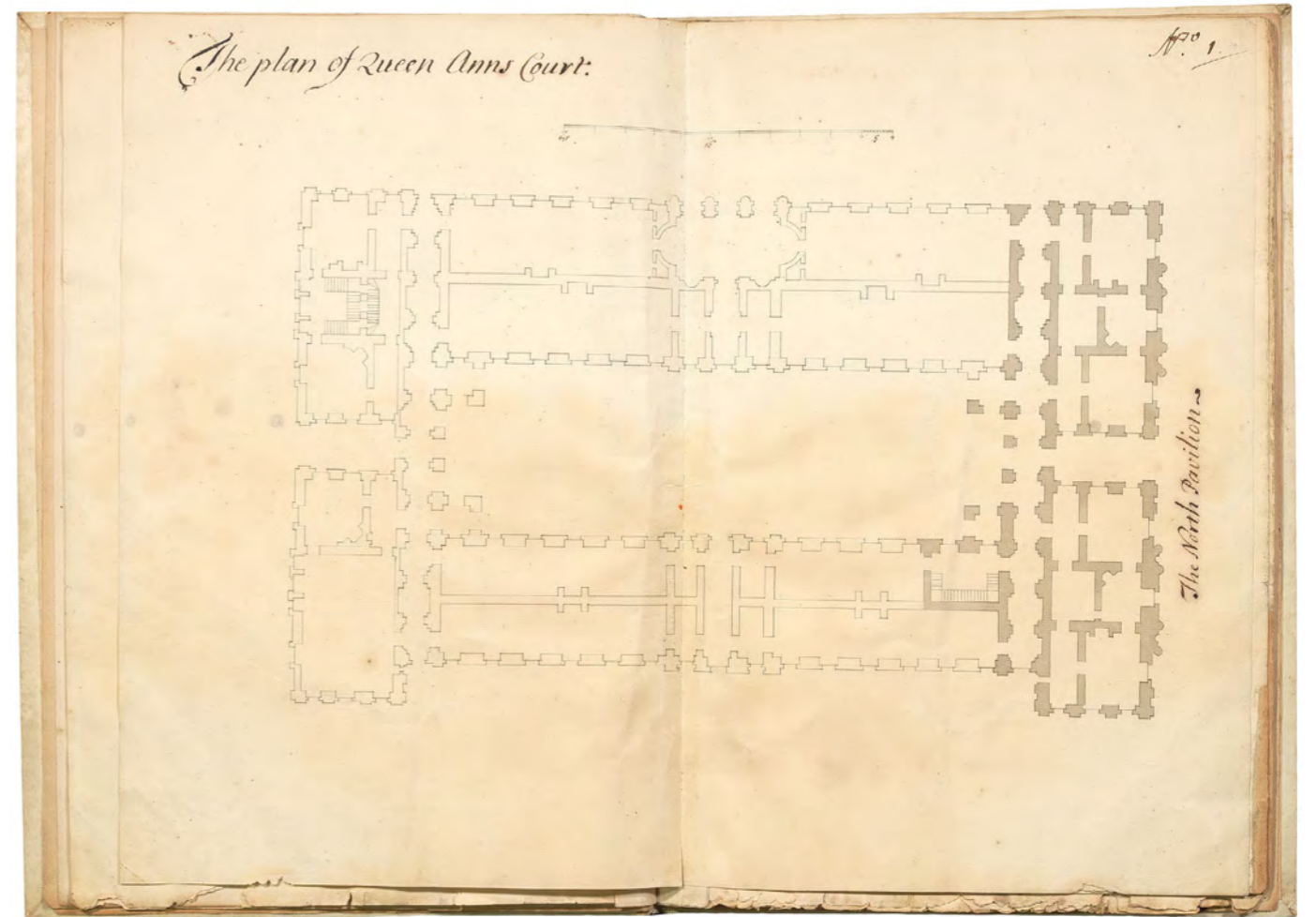
An Estimate of finishing the North portion of Queen Anne's Court for the use of Officers &c. with the Great Staircase and of the same, and also finishing the West side and some other parts of the same to make the said portion complete.

1. The Bricklayer in brickwork, with vaulted ceilings, &c. in the gallery over the garden and other parts, the price of Brickwork — £ 1. 8
2. The Bricklayer's work in garden, stairs, &c. in the gallery over the garden, the price of Brickwork — 252. 11. 6
3. The plasterer for setting & plastering, painting and stucco work, plastering, &c. — 447. 1. 4
4. The Carpenter in building work, including the work of the roof, &c. — 454. 0. 6
5. The Carpenter for setting the garden, &c. in the gallery over the garden, the price of Brickwork, &c. — 27. 4. 0
6. The Carpenter for the roof, water pipe, &c. in the gallery over the garden, the price of Brickwork, &c. — 102. 10. 0
7. The Smith in iron work to draw, &c. in the gallery over the garden, the price of Brickwork, &c. — 106. 1. 0

Grand Total — £ 1322. 3. 0



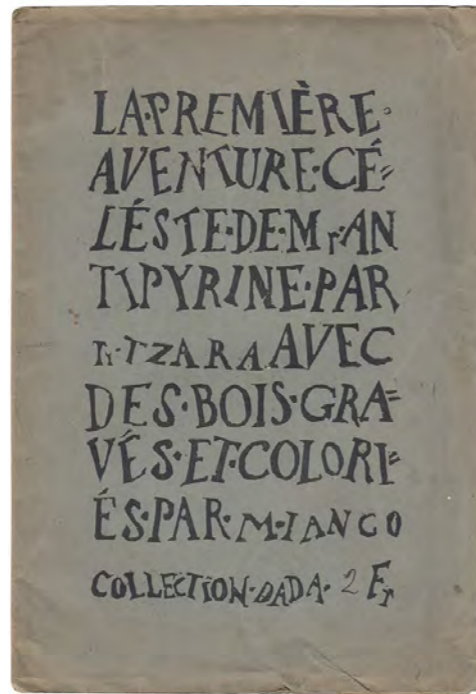
THE several Persons intrusted by His Majesty for the Work of the intended Hospital at Greenwich, are desired to Meet at the Guild-Hall, London, on Wednesday the Sixteenth of this Instant *October*, at Four in the Afternoon, for Chusing of the Committee to Prepare the General Schemes, Designs, and Models of the Structures for the said Hospital; And to Prepare the Draught of the Statutes, Rules and Constitutions for the perpetual Rule and good Government of the same, and of the Revenues to belong thereunto: And every such Commissioner is desired to have then and there ready a Note or Ticket, containing the Names of Sixty Persons (out of the whole Number in the Commission which is Printed) as he shall think most Skillful and Proper for the Trust of such Sub-Committees.



The plan of Queen Anne's Court.

1701

The North Pavilion



38. JANCO, Marcel. Tzara, Tristan. *La Première Aventure Céleste de Mr Antipyrine*. Zürich. Collection Dada (l'imprimerie Jehuberger). 1916, 20th July.

8vo. (235 x 166 mm). [8 unnumbered leaves]. Printed title with blank verso and seven leaves with Tzara's verse drama 'La Première Aventure Céleste de Mr Antipyrine' with 6 full-page woodcut plates in azure and black and final monochrome woodcut tail-piece by Marcel Janco; three corrections in manuscript to text: 'LA PARABOLE' for 'LA PARAPOLE' (in red ink), 'chacun' for 'chaq' un' (in ink) and 's'aplatisse' for 's'aplatissa' (in ink), justification printed to rear wrapper recto. Original publisher's blue / grey stapled printed wrappers with typographic woodcut title by Janco in black with manuscript price: '2 Fr.' to front cover, printed advertisements to rear cover.

A very good copy of the first edition of Tzara's first book and the first publication of Zurich dada.

Although the edition is unspecified on the justification other than ten examples on *Hollande* with hand-coloured woodcuts, Castleman gives an entire edition of 510 copies.

... *La Première Aventure Céleste de M. [sic] Antipyrine, une belle impression, hasardeuse, balbutié (les coquilles sont corrigées à la main); le texte est un poème-théâtre dont le lyrisme intense malmène l'attendu poétique ... Rien n'est plus émouvant que cette danse du text et des compositions somptueuses en regard ... un livre on ne peut plus simple, artisanal, parfait dans son imperfection.* (see 'Marcel Janco - Gravures et Reliefs' by Yves Peyré).

When Janco went to Zurich to study architecture he met Arp and his own countryman Tzara. Together they constituted the core of Dada, bringing to the Cabaret Voltaire their tastes in art for exhibitions and their unconventional antics. After he and other Dada artists went to Paris he became disenchanted, particularly with those who were inclined to the theories that would mature into Surrealism. (Castleman).

It is the first volume of the Dada series and the first book published by Tzara, who was 19 at the time. Mr. Antipyrine's name comes from the pills the poet used to take against headaches and not from a certain type of fire extinguisher, as suggested sometimes. The volume includes a selection of his early poems, 'Cântece africane (African Songs)', the first Dada manifesto under his own name, not under the ones of his characters. ('Tzara. Dada. Etc.')

[Berggruen 1; A Century of Artist's Books 176; Tzara. Dada. Etc. 5; Ex-Libris 5, 294; see 'Dada', Editions du Centre Pompidou, 2006]. \$12,500



39. 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 tassel, 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.*

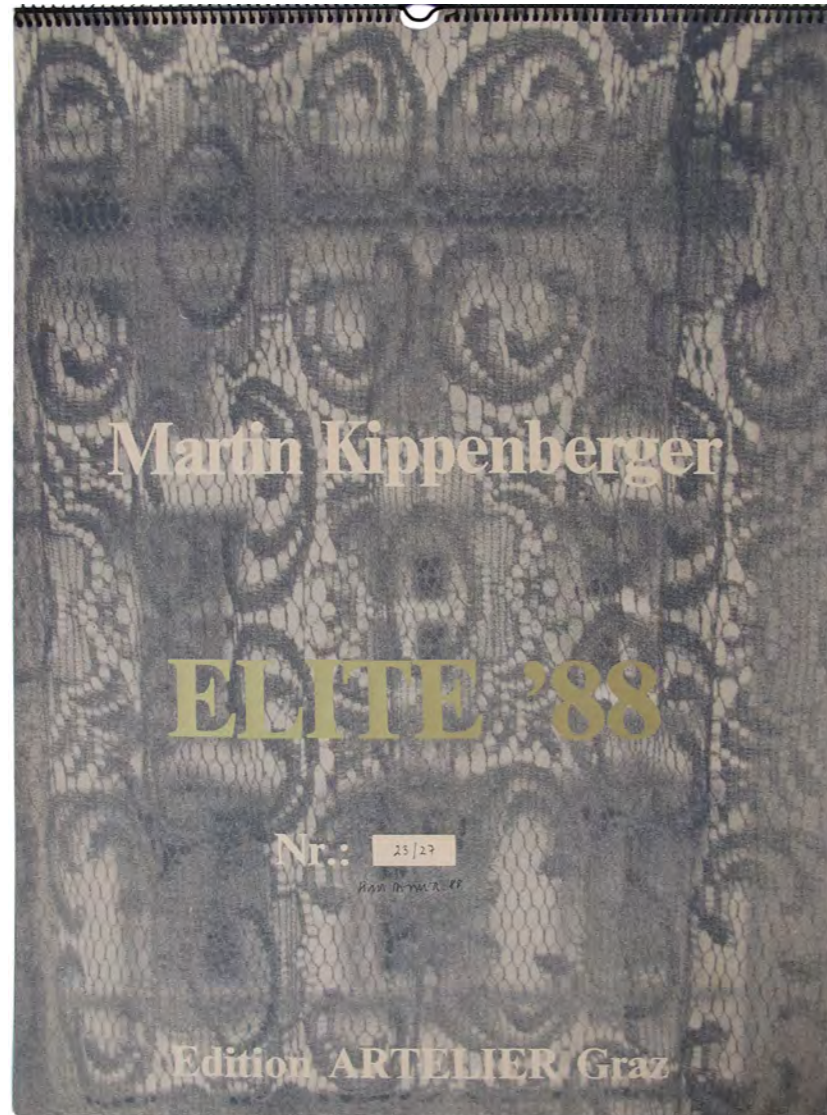
This book contains five texts by Samuel Beckett and thirty-three etchings by Jasper Johns. The French texts first appeared in 1972; the English texts were written by Samuel Beckett in 1974 for this collection. (From the justification).

*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



40. KIPPENBERGER, Martin. ELITE '88. Graz. Edition Artelier Graz. 1988.

Large folio. (605 x 417 mm). [13 unnumbered leaves]. Leaf with original silkscreen pictorial title with 'ELITE '88' in gold, copy number, signature and date in black ink, printed edition details inverted verso and 12 leaves in calendar format, May 1988 (as issued) to April 1989, each with original silkscreen image in various colours in portrait or landscape format recto and verso with calendar details in gold or bronze at foot, December 1988 printed recto only (as issued); sheet size: 605 x 517 mm. Original publisher's silkscreen wrappers, leaves in calendar format with black metal spiral-binding and hanging loop at head, original glassine wrapper, original card portfolio box with colour label with printed titles in black and additional card mailing box.

An excellent example of Martin Kippenberger's scarce *ELITE '88* pictorial artist book calendar / multiple, the genesis of the artist's homage to Picasso and his hugely significant series of self-portraits.

From the edition limited to 27 numbered copies on Canson MiTeintes, signed, numbered and dated 88 by Kippenberger in black ink to cover; 5 artist proof copies numbered in Roman numerals were also issued.

Each month in Kippenberger's calendar *Elite '88* is illustrated with a full-page silkscreen image of the artist posing in large white underpants in a spartan hotel room, details of the same room, the street below, or as for the cover image, the view through the net curtains. Kippenberger had been struck by an image of Picasso in similar large white underpants taken by the photojournalist David Douglas Duncan in 1962. Picasso, aged 81 at the time of the photograph, exudes his typically buoyant self-confidence, and the artist's attire proved a springboard for Kippenberger's commentary on the machismo associated with the genre of self-portraiture; at the time, Kippenberger was not even half the age of Picasso, having turned 35 in February.

Taken at the Pension Elite in Vienna where Kippenberger was staying with Albert Oehlen during the spring of 1988, Kippenberger's photographs and the artist book he then created, were the commencement for the artist's homage to Picasso and provided the source for the series of self-portraits he then painted. These paintings, in which he positions himself as the legitimate heir to Picasso, while clearly mocking both himself and his perceived idol, are Kippenberger's first attempts at large scale self-portraiture, and were painted crucially by Kippenberger himself. That such a series, among the most important of the late twentieth century, should have their genesis in a calendar / multiple composed of original silkscreens is indicative of the central position of the artist book to Kippenberger's oeuvre.

The calendar runs, as intended by Kippenberger, from May 1988 to April 1989, with the details of a normal calendar (the days of the month, holidays and so on) printed over the original silkscreen images in gold or bronze inks. February 25th, 1989, Kippenberger's birthday, has been circled by hand and printed in the same ink as the usual calendar dates. For several of the months, Kippenberger has again manipulated the traditional calendar format with his use of both landscape and portrait formats and in several images the large white underpants have been printed using white to draw attention to the absurdity of the artist and his attire. Although the format used by Kippenberger was not new for the artist book - Allan Kaprow had used the calendar format for his *Days Off* (1970) and John Baldessari for *Ingres, and Other Parables* (1971) - by creating a calendar of original screenprints with a strict limitation, Kippenberger created something novel: an artist book that is not a book, a portfolio that is indivisible, a multiple that is sui generis, another in a series of artist books that is indubitably and could only be Kippenberger.

Kippenberger revisited the Picasso theme in 1996 in the series *Jacqueline: The Paintings Pablo Couldn't Paint Anymore*. He also used David Douglas Duncan's photograph of Picasso for the poster of his 1985 exhibition at the Galeria Leyendecker in Tenerife.

Looking at himself in the mirror one day, he [Kippenberger] noticed his spreading hips and realised that his body was undeniably showing signs of aging ... Kippenberger was confronted with his own mortality, his vanity was wounded, and at the same time he was filled with a certain sense of pride ... Moreover, he had become the owner of white underpants of the kind all men used to wear, pulled up over the hips ... Standing in front of the mirror, he immediately noted a similarity to Pablo Picasso, or rather, to the famous photograph of Picasso ... Kippenberger, enthused by the discovery of his likeness to the artistic genius, already long accepted at a subconscious level ... felt the usual urge to put this new awareness to use and implement it in his work. The result was the calendar multiple 'Elite '88' ... (Daniel Baumann quoted by Koch).

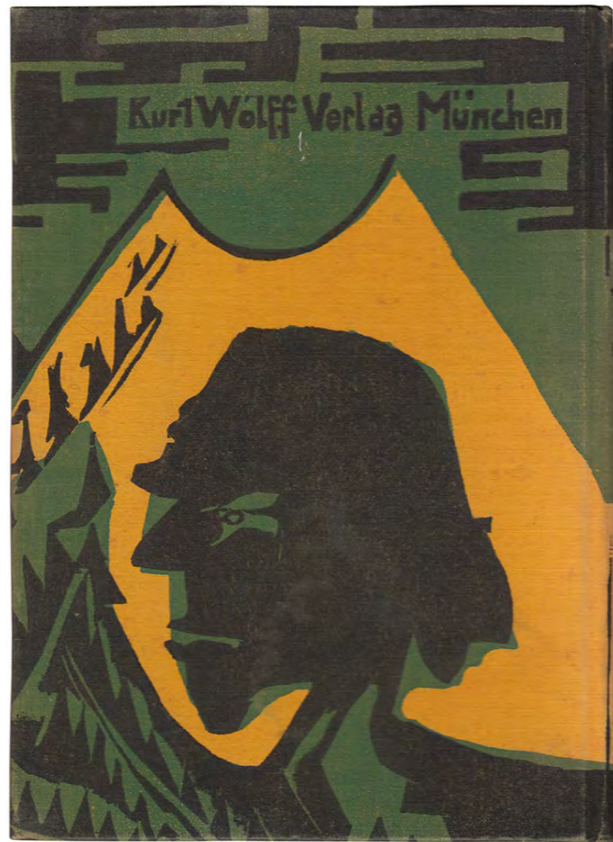
In typical fashion, however, Kippenberger began undermining the authentic status of the self-portrait by presenting himself effectively in drag, as a grimly caricatured version of Picasso. Here in Spain, with the shadow of the Spanish master at his back, he began a series of paintings based on photographs taken the previous year ... These pictures were published as a calendar ('ELITE '88') the dubious pin-up of Kippenberger like a substitute for the female models in the Elite Modelling Agency calendar on which it was based. (Kirsty Bell).

His [Kippenberger's] interest lay in Picasso's 'representation, how everything works ... he's the very biggest, maybe independent of his works.' For Kippenberger, this was the ultimate goal: artistic posterity in and of itself, in free orbit without the cumbersome banality of the artworks to hold it back. (Bell).

In his worst periods he looked like a shabby artist: unwashed, drunk, fat. So he pulled his underpants up over his belly like Picasso, stuck out his paunch, had a photo taken, and turned it into an exhibition poster, or a painting, or a calendar. Every weakness became a strength when transformed into art, even if the pain remained ... (Susanne Kippenberger).

[Koch 61; see 'Martin Kippenberger: Catalogue Raisonné of the Paintings', Vol. 3, 1987 - 1992; see Susanne Kippenberger's 'Kippenberger: The Artist and His Families', Berlin, 2007]. \$78,000





41. KIRCHNER, Ernst Ludwig. Heym, Georg. *Umbra Vitae. Nachgelassene Gedichte. Munich. Kurt Wolff. 1924.*

8vo. (235 x 168 mm). [36 leaves; pp. (vi) 64]. 47 original woodcuts by Kirchner including the full-page frontispiece printed in red and black. Original publisher's cloth, with original woodcut by Kirchner printed in yellow, green and black, covering the entire binding, printed endpapers with original woodcuts by Kirchner printed in violet on pink stock, original green card slipcase with white label with to front cover with printed titles in black and stamped copy number.

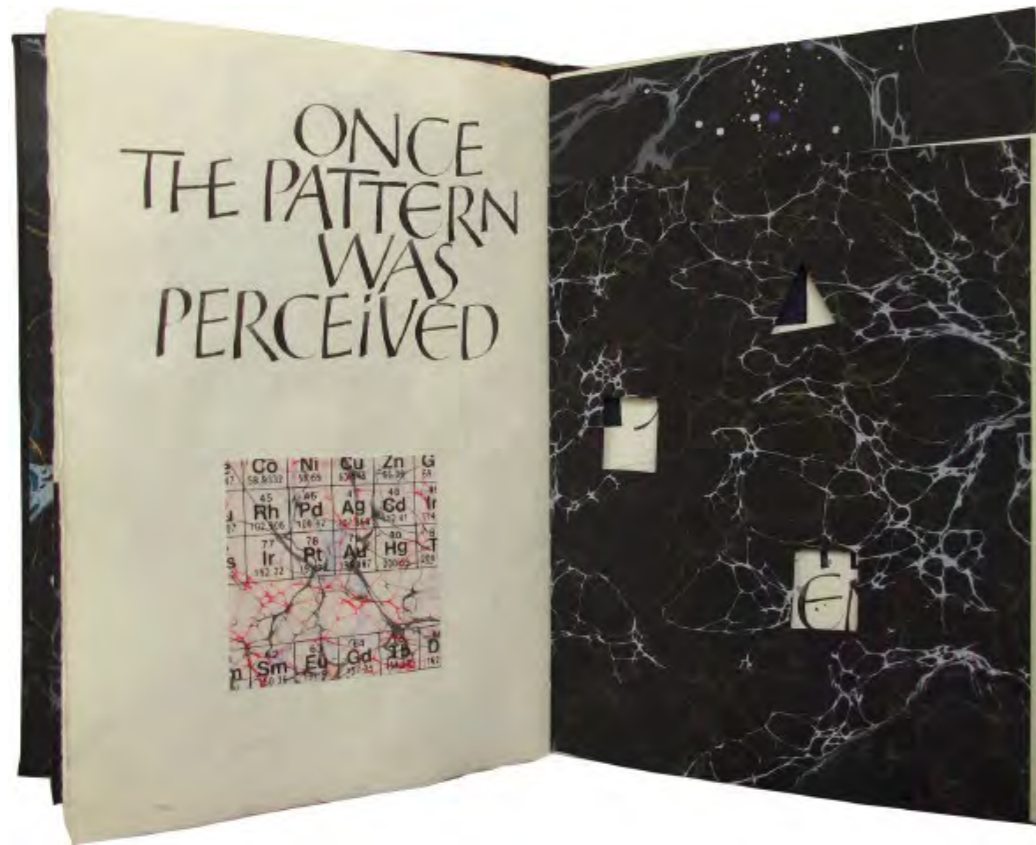
An exceptional copy of *Umbra Vitae* with the original slipcase.

From the edition limited to 510 copies, with this one of 500 in the cloth binding; the remaining ten copies were issued on Japon and in a leather binding and were signed by Kirchner.

Designed entirely by the artist, this is one of the key masterpieces of Expressionist illustrated books. The Expressionist poet Heym drowned while skating in 1912 at the age of twenty four.

[The Artist and the Book 142].

\$17,500



42. 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



43. LEGRAND, Louis. Louis Legrand Invitation Card. (Paris). (1896).

Single sheet of thin card. (119 x 207 mm). Original monochrome etching with aquatint and etched reproduction of Legrand's manuscript text recto only.

Illustrated invitation card by Louis Legrand for his exhibition at Samuel Bing's *L'Art Nouveau* gallery.

Legrand's text, reproducing his own manuscript reads as follows: *Louis Legrand / vous invite à visiter l' / exposition de ses oeuvres qui / se fera à l'Art Nouveau / 22 rue de Provence / du 2 au 19 Avril.* \$450



44. LONDON BULLETIN. London Bulletin. Vols. 1 - 20. [All Published]. London. London Gallery. April 1938 - June 1940.

20 vols. in 15. 4to. (250 x 190 mm). Profusely illustrated throughout in colour and monochrome with text and illustration on a variety of paper stock of differing colour; the final triple number (18 - 20) also includes two hors-texte full-page woodcuts in two colours by Stanley William Hayter and John Banting and John Buckland Wright's original monochrome woodcut. Original publisher's wrappers, each of a different colour and with titles to front covers in various colours, later blue cloth chemise with leather title label to spine and matching slipcase.

A complete set of the London Bulletin, the most influential English Surrealist periodical.

Edited by E.L.T. Mesens, this was the most influential English language Surrealist magazine and the only one to be published in England. Although it described itself as an avant-garde review, Surrealist contributions were numerous; the periodical also featured Constructivism and more abstract art, not Surrealist in tone, but Surrealism was the dominant mode throughout.

Contributors included Paul Eluard, Herbert Read, Mesens, André Breton, Nash, Tanguy, Beckett, Peret, Picabia, George Reavey, Humphrey Jennings, Roland Penrose, Eileen Agar, John Banting, Conroy Maddox and many others.

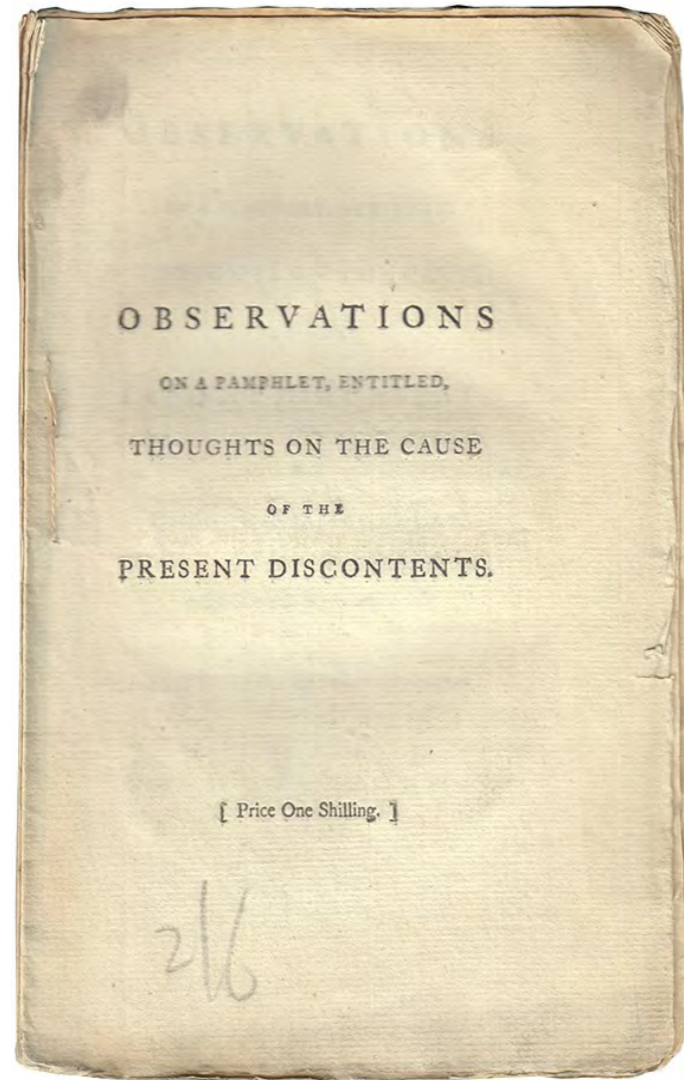
The series includes three double numbers and the final triple number: 4 / 5: *The Impact of Machines*; 8 / 9: *Living Art in England*; 15 / 16: *Picasso in English Collections*; 18 - 20: *Surrealism*. In this set, issue 1 includes the original printed order slip on thin blue paper, loosely inserted.

... it was not until 1938, when E. L. T. Mesens published the Bulletin of the London Gallery, of which he had become director in 1937, that the Surrealist group in England found a voice, although theirs was not the only voice in it. (Dawn Ades).

London Bulletin has assumed the position of the only avant garde publication in this country concerned with contemporary poetry and art. Although its first number was practically a monograph, by various hands, concentrated on the work of the surrealist René Magritte, it has rapidly expanded its range, reflecting besides exhibitions of painting, other activities of living interest in its pages. The July double number, devoted to 'The Impact of Machines', further increased the value of its position by arousing the attention of numerous readers abroad ... (Introduction to issue no.7).

[Ades 14.53, see pp. 349 - 357; Fonds Destribats 403].

\$9,750



45. MACAULAY, Catherine. **Observations on a Pamphlet, Entitled Thoughts on the Cause of the Present Discontents. The Fourth Edition, Corrected.** London. Printed for Edward and Charles Dilly in the Poultry. 1770.

8vo. (226 x 144 mm). pp. 31, (i). Leaf with half-title and price, leaf with printed title and quotation from Shakespeare and Macaulay's text dated 'Berners-Street, Oxford-Road, May 7, 1770', final leaf with advertisement of two 'Articles' by Macaulay. Stitched as issued on uncut sheets.

A very good copy of Catherine Macaulay's polemical *Observations on a Pamphlet*.

Written out of a sense of duty and despite *malevolent persecution*, Macaulay's well argued polemic counters *this mighty champion of the whig faction, the author of the Thoughts of the Cause of the Present Discontents*, Edmund Burke. Burke had argued the case of the Whig establishment, at the time disenfranchised, and Macaulay counters the *poison* of the former with the honeyed words of reason, arguing against the *irresistible hydra, court influence, prerogative, aristocratic power, corruption, placemen and pensioners, heavy taxes and septennial parliaments* all of which have conspired to produce a *debt of one hundred and forty millions* aside from the obvious and inherent injustices of the listed abuses.

Catherine Macaulay (1731 - 1791) was a Radical and an important historian whose *The History of England* (originally ... *from James I to that of the Bruswick Line* but later altered to ... *from the Accession of James I to the Revolution*) sides with an English people in their struggle against tyranny. Her *History* was popular initially with the Whigs and was praised in the House of Commons but her apparent republican sympathies mitigated against her; in 1784 she visited the newly independent United States, the first English Radical to do so, and stayed with Washington at Mount Vernon.

I would have them [Macaulay's fellow 'countrymen'] exact some particular promises of real public service; and be never persuaded out of this political truth, That as democratical power never can be preserved from anarchy without representation, so representation never can be kept free from tyrannical exertions on the rights of the people, without 'rotation.' (From Macaulay's text). \$975



46. 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.

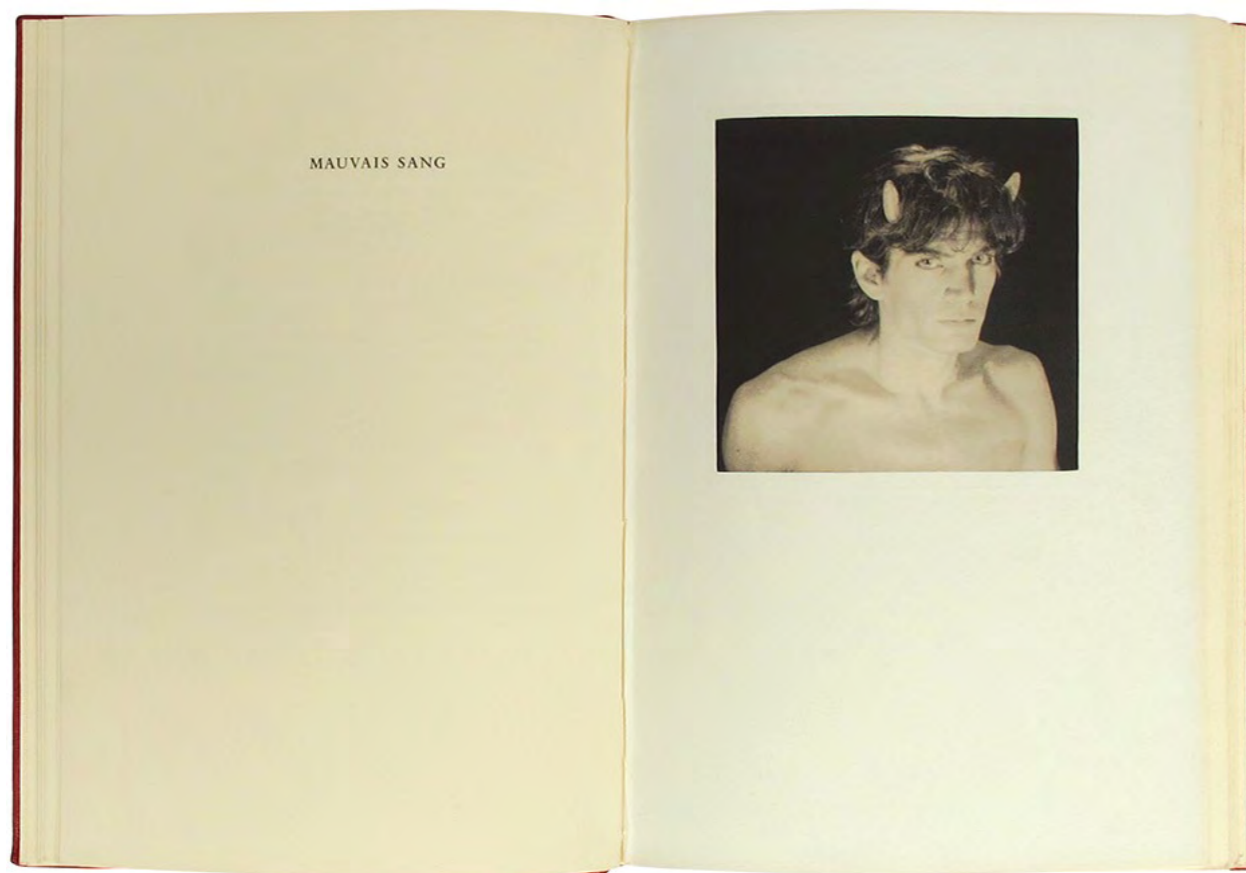
When all that which is called art was well covered with rheumatism, the photographer [i.e. Man Ray], turned on the thousand candle-power of his lamp and by degrees the sensitive paper absorbed the black silhouetted by ordinary objects. He had invented the force of a tender and fresh flash which exceeded 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 Many Ray's introductory text).

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

\$42,500



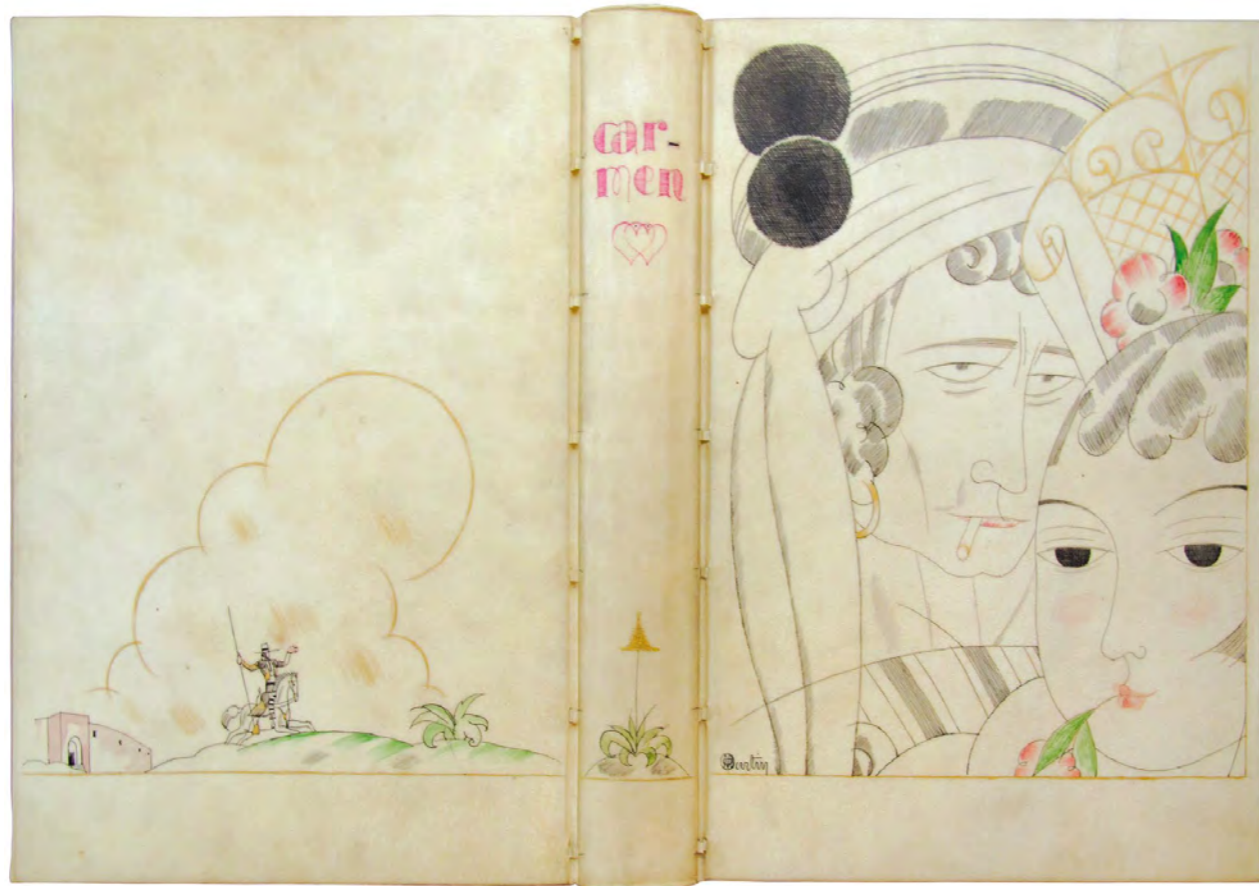


47. MAPPLETHORPE, Robert. Rimbaud, Arthur. A Season in Hell. New York. Limited Editions Club. 1986.

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



48. MARTIN, Charles. Mérimée, Prosper. Carmen. Paris. Editions de la Roseaie. 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



49. 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*.

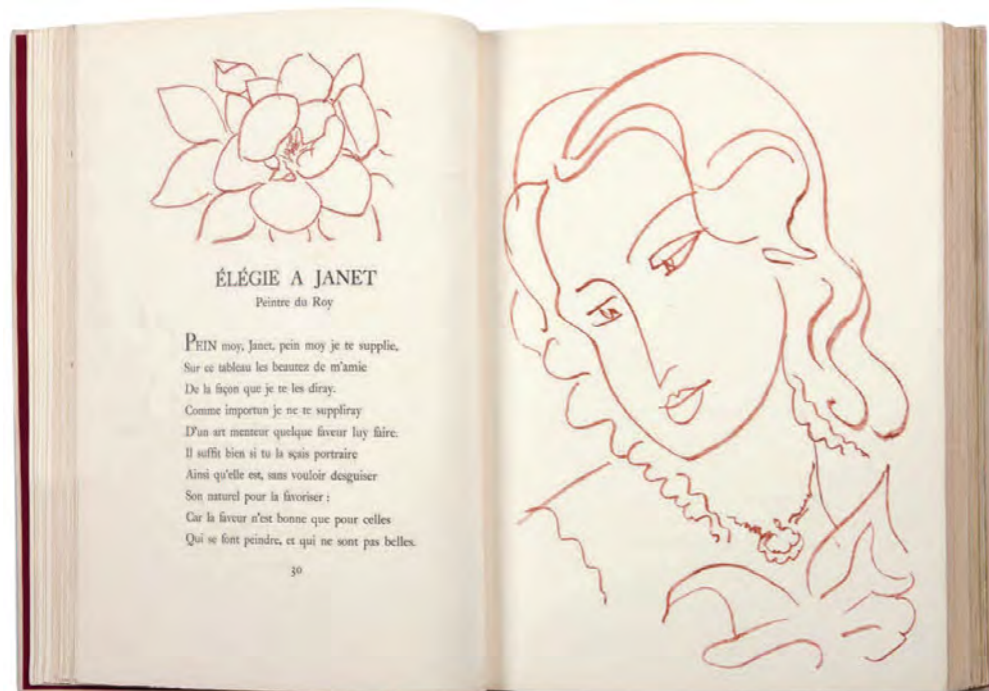
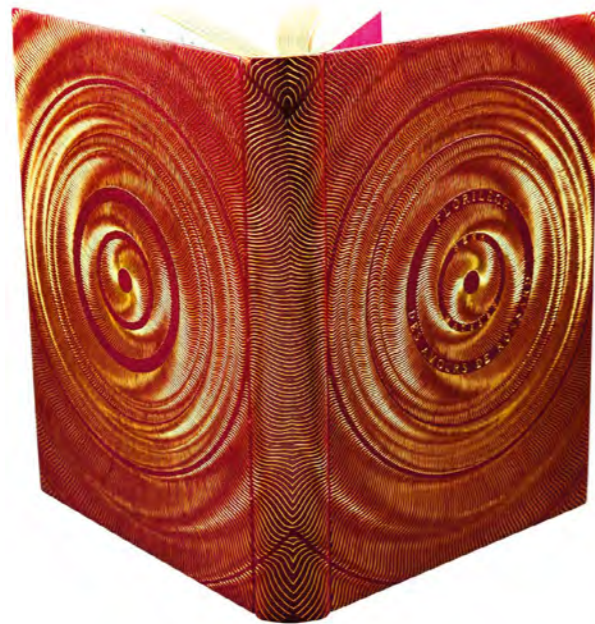
From the edition limited to 270 numbered copies on vélin d'Arches signed by Matisse.

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



50. 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



51. MIRO, Joan. Jarry, Alfred. Ubu Roi. Paris. Tériade Editeur. 1966.

Folio. (430 x 330 mm). pp. (viii), 133, (xv). Illustrated with 13 original colour lithographs by Joan Miró printed by Mourlot. Loose as issued in original publisher's printed wrappers, chemise with gilt title to spine and matching slipcase.

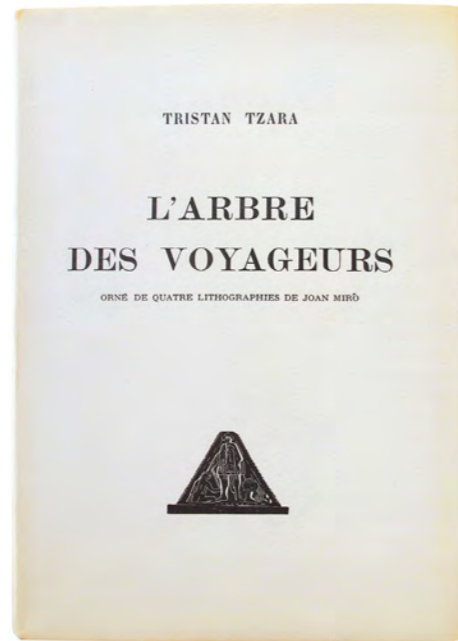
Joan Miró's beautiful colour lithographs for Alfred Jarry's *Ubu Roi*.

From the edition limited to 205 numbered copies on vélin d'Arches à la forme, signed on the justification by the artist in pencil.

The play 'Ubu Roi' by Alfred Jarry, first performed in 1895, was instrumental in the development of the Théâtre de l'Absurde that was to have such an impact on the Dada and Surrealist movements. Miró chose to create thirteen large, colourful double-page lithographs for his 1966 illustrations of the play, employing imagery that is characteristically biomorphic and humorous, in keeping with themes of the play. The prints, however, are densely colored, drawn, and finished, as well as more formal and painterly than most of Miró's graphic work. (Artists' Books in the Modern Era 1870 - 2000).

[Cramer 107; Logan 151; see Miró Lithographe 394 - 430].

\$22,500



52. MIRO, Joan. Tzara, Tzara. L'Arbre des voyageurs. Paris. Editions de la Montagne. 1930.

Large 8vo. (252 x 174 mm). pp. 98, (ii), (i). Leaf with half-title, 'Du Même Auteur' verso, leaf with printed title, leaf with printed dedication and Tzara's verse illustrated with 4 original monochrome lithographs by Joan Miró, 'Table' and final leaf with justification recto and achevé d'imprimer verso. Original publisher's printed wrappers with titles and publisher's vignette in black to front cover and titles to spine.

A very good unopened copy of Joan Miro's first illustrated book..

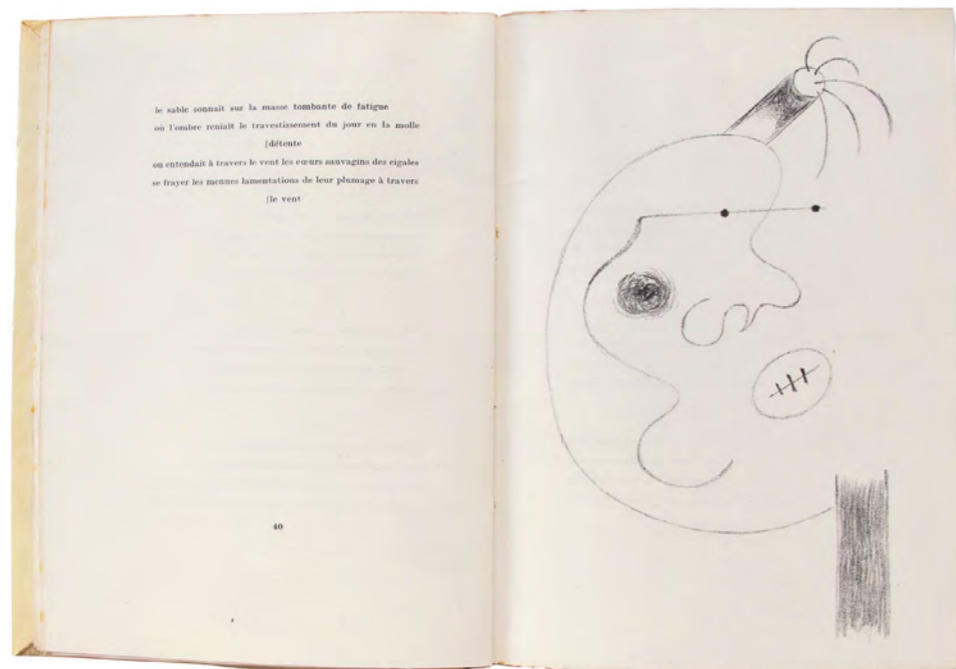
From the edition limited to 503 numbered copies, with this one of 65 on vélin d'Arches signed by Tzara and Miró and with Miro's four original lithographs.

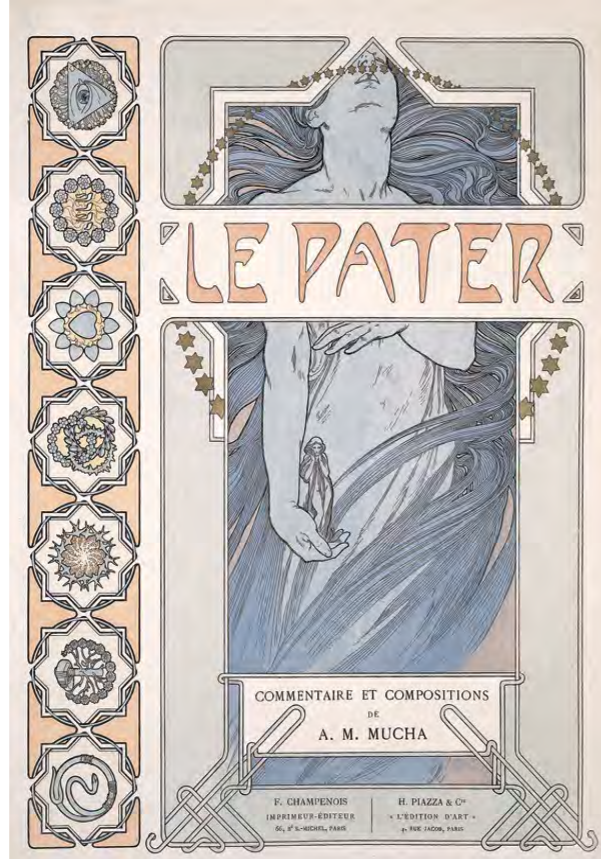
L'Arbre des Voyageurs was Joan Miró's first illustrated book to feature original prints. Only the first 101 copies are signed and have the four lithographs.

I should tell you that [Tzara] was one of the first to see and like my painting. On my end, I have long considered his poetry to be of great spiritual value and his 'dada' position has always been extremely appealing to me, as clairvoyance and as a method of action ... If I have done the lithographs in the way I have done them, it was because his poetry - desertlike, with blinding showers of sand - suggested them to me. (Miró writing to René Gaffé about his motivation for the lithograph illustration - see 'Surrealist Prints', pg. 21).

[Cramer 1].

\$8,750





53. 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.*

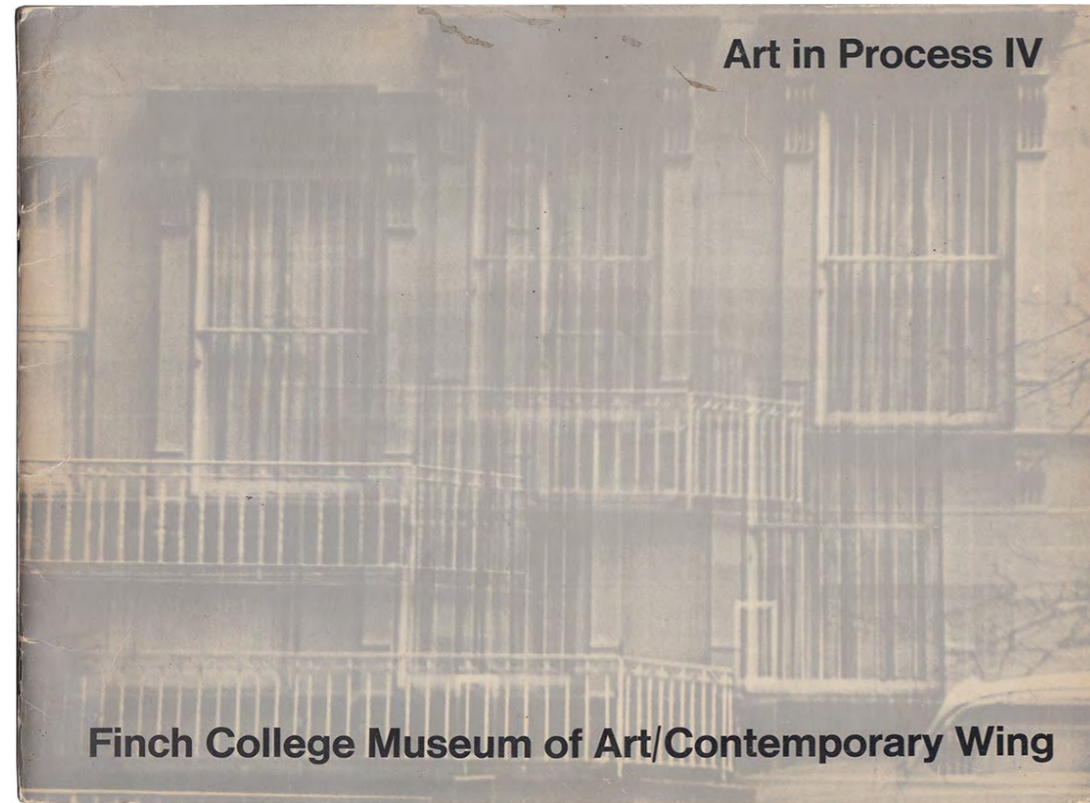
An exceptional copy from the édition de tête of Mucha's mystical Art Nouveau masterpiece with an original signed watercolour and in a binding by Marius Michel.

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. \$57,500



54. NAUMAN et al. Varian, Elayne H. *Art in Process IV*. December 11, 1969 - January 26, 1970. New York. Finch College Museum of Art / Contemporary Wing. 1969.

Oblong 4to. (215 x 280 mm). [16 unnumbered leaves]. Leaf with title recto and list of Trustees of the College etc. verso, leaf with 'Foreword and Acknowledgement' recto and verso and the contributions of the 12 artists, each printed as a spread, profusely illustrated with monochrome reproductions of works, portraits and process drawings, final spread with biographies of each contributor, final leaf verso with details of Finch College. Original publisher's stapled printed wrappers, front cover with reproduction of a photograph by Dorothy Beskind in silver and titles in black.

The scarce catalogue for the conceptual exhibition at Finch College.

The exhibition *Art in Process* assembled 12 conceptual artists (see below) and traced, for each, a work from conception to execution. The fourth in a series of yearly exhibitions (those previous had been *The Visual Development of a Painting* in 1965, *The Visual Development of Structure*, 1966, *The Visual Development of a Collage*, 1967) organised and curated by Elayne Varian, the director of Finch College Museum of Art's Contemporary Wing, *Art in Process* (together with the previous iterations) was seminal in its rigorous approach, presentation and execution.

The artist involved in *Art in Process* were (as listed in the catalogue): Carl André, Lynda Benglis, Mel Bochner, William Bollinger, Rafael Ferrer, Barry Flanagan, Eva Hesse, Bruce Nauman, Robert Morris, Robert Ryman, Richard Van Buren and Lawrence Wiener; Bruce Nauman's contribution was his *Lighted Performance Box* of 1969.

New ideas are discovered intuitively in the act of direct involvement with the media ... Each piece is placed with its developmental, related or inspirational material, showing the artist's personal approach to his work. The statement by the artist in the catalogue gives an insight into his motivation and philosophy of art. (From Varian's 'Foreword').

Nauman's contribution was *Lighted Performance Box*.

\$250



55. NAUMAN, Bruce. *L A AIR*. New York. Multiples Inc. 1970.

Square 4to. (305 x 305 mm). [6 unnumbered leaves]. First leaf with black recto, verso and following leaves with colour images recto and verso, final leaf with blank verso: 10 colour images of notional skies. Original publisher's white stapled wrappers, printed title to front cover in black, printed signature and publisher's credit to rear cover in black.

Bruce Nauman's artist book of conceptual clarity, *L A AIR*.

Nauman's tongue-in-cheek response to his other notable work, *Clear Sky*, *L A AIR* consists of ten colour images apparently showing polluted skies, the perfect visual contradiction to the endless unpolluted blue of *Clear Sky*. *L A AIR* was Nauman's contribution to Multiples Inc.'s *Artists and Photographs* box / portfolio of 1970.

L. A. Air [sic] is a large format work which consists of a sequence of pages on which the ink colors go from a tepid ochre to a deep rich brown through various tones of sepia, smoke, and yellowish grey ... There is no narrative hinted at - the colors don't deepen or lighten - they are like swatches taken from different parts of the atmosphere on multiple days in various light or climate conditions ... The page has no particular identity, it simply serves as material support, and the colors are not a photographic record of the air. (Johanna Drucker).

[Lauf & Phillpot 87; see Drucker, 'The Century of Artists' Books', pg. 201].

\$975



56. NAUMAN, Bruce. Pulling Mouth. (Los Angeles). (1969).

Circular film canister. (184 x 184 mm). Nine minute 16mm reel-to-reel film of Nauman's 'Pulling Mouth' on spool, outer section of film inscribed 'BRUCE NAUMAN: PULLING MOUTH 1969' in crayon. Loose in original aluminium film canister, white label with title and descriptive text to cover.

Original 16mm reel-to-reel film for Bruce Nauman's *Pulling Mouth*.

Pulling Mouth shows the slow motion distortions of Nauman's mouth using his fingers, to create gestures akin to those of children which aim to amuse, surprise or disturb. The focus on the mouth allows for the removal of Nauman's persona whilst placing emphasis on flesh as physical matter. Nauman had met the dancer and singer Meredith Monk in 1968, and it was her use of the body to make of art that encouraged his own exploration of its potential for manipulation into expressive forms.

I had done some performance pieces - rigorous works dealing with standing, leaning, bending - and as they were performed, some of them seemed to carry a large emotional impact. I was very interested in that: if you perform a bunch of arbitrary operations, some people will make very strong connections with them, and others won't. That's really all the faces were about - just making a bunch of arbitrary faces.

Pulling Mouth, one of Nauman's *Slo-Mo* series of films, was created in 1969 and is distributed by EAI (Electronic Arts Intermix) as a non-editioned work available in digital or DVD format. The present version presents several differences to the distributed version: the orientation is inverted, the film runs in reverse, the framing is different and the film is of a slightly different length; the © *Bruce Nauman*, 1971 at the conclusion of the film is orientated correctly and suggests that the film is spooled correctly and that the variations are inherent. These differences are suggestive and provoke some interesting questions vis à vis authorial intention.

The printed label for the cover of the film canister bears the address of gallerist Ursula Wevers, who with her husband, the producer and cameraman Gerry Schum, initiated the Düsseldorf-based Fernsehgalerie (1968 - 1970) and Videogalerie Schum (1971 - 1973). These television and video project spaces were hugely significant in the art and media landscape of the 1960s and 1970s. Schum commissioned works specifically for television, managing to escape the conventional means by which the broader public could access art. Artists involved included John Baldessari, Joseph Beuys, Gilbert & George, Michael Heizer, Richard Serra and Mario Merz, among others. The high cost of production and equipment together with the dearth of private ownership of video equipment - again due largely to cost - and therefore the difficulty of any sales, meant that Schum was under tremendous financial pressure and he took his own life in 1973.

[Cordes, pg. 25].



57. PAOLOZZI, Eduardo. Moonstrips Empire News. Volume I. London. Kelpra Studio (for) Editions Alecto. 1967.

Folio. (400 x 280 mm). [101 leaves]. Title, introductory text and 100 colour screenprints by Eduardo Paolozzi on a variety of paper stock (including acetate) each signed in pencil by Paolozzi and with publisher's / printer's stamp verso (EA 763 on two sheets); the first eight screenprints are signed and numbered by Paolozzi in pencil (the plates on vinyl are neither signed nor stamped although one features traces of a stamp); sheet size: 380 x 254 mm (two - EA 763 - on smaller sheets as issued). Loose as issued in original publisher's two-part green and transparent acrylic resin box.

An exceptional copy - with all plates signed by the artist - of Eduardo Paolozzi's extraordinary English Pop screenprint portfolio multiple.

From the edition limited to 500 copies, with all the screenprints signed by Paolozzi verso and with eight screenprints signed and numbered by Paolozzi recto in pencil.

The screenprints that are signed and numbered (each are numbered 46 / 500 and are also inscribed *Signed Overleaf / EP* verso) are the following: *Secrets of the Internal Combustion Engine, Cover for a Journal, Erni and T. T. at St Louis Airport, Memory Core Units, Donald Duck Meets Mondrian, Formica-Formikel, High Life* and *The Silken World of Michelangelo*.

The various paper stock used - as described on the justification - includes *Centurian, Ferndown, Fibrex, Flexicover, Kendal and Soho cover boards, All British Cartridge, Astralux cast coated boards, and clear Acetate*. The typography was by Gordon House.

In the situation where we are bombarded by a whole range of media - electronic and otherwise - the artist has two useful functions open to him. He can detach himself from this complex and create something with an independent and stable existence; or he can place himself in the middle of the shifting language patterns and provide a tool with which to grasp these patterns. Paolozzi belongs to this second category. Clearly it is not possible for one man to objectively analyse all the possible permutations of language that confront us but, having devised a basic system of syntax, he can provide us with a mechanism which will enable us to grasp the whole. Moonstrips is such a mechanism. (Christopher Finch writing in the 'Introductory Text').

[EA 710 - 809, see pp. 191 - 193].

\$16,000



58. 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, fugurez-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



59. PICABIA, Francis. Tapié, Michel. (Ed.). 491. 50 Ans de Plaisir. 4 Mars 1949. Paris. René Drouin. 1949.

Large folio. (650 x 500 mm). [2 bifolia]. Printed text in black recto and verso beneath opening banner headline, orange printed text overlaid, dada typography throughout and 18 monochrome illustrations of works by Picabia. Folded as issued, but in exceptional condition without the usual browning and tears.

The scarce large format catalogue / single issue periodical 491 issued for Francis Picabia's retrospective 50 Ans de Plaisir.

In the spring of 1949, a large retrospective exhibition on Francis Picabia - the year 1949 saw Picabia turn 70 - was organized by the Galerie René Drouin. The catalogue for the exhibition, titled 491, was published in a newspaper format, its title recalling Alfred Stieglitz's 291 (1915 - 1916), to which Picabia made important contributions, Picabia's own 391 (1917 - 1924) and prefiguring 591 (1952) published by PAB (Pierre-André Benoit) with poems and illustration by Picabia shortly before his death, and the final 691 (1959), a collaboration between Arp, Duchamp and Tzara (with a cover by Picabia) published in memoriam by PAB after Picabia's death in 1953.

491 features text by Michel Tapié (50 Ans de Plaisir), André Breton (Jumelles pour Yeux Bandés), Michel Seuphor (Rébus), Charles Estienne (Une Pierre de Scandale), Gabrielle Buffet (Raccourci), Camille Bryen (La Saint Picabia), Pierre de Massot (Le Magicien), Francis Bott (It's A Long Way to Tipperary) as well as other hommages, poems and appreciations.

The 18 illustrations, all in monochrome throughout, are of works by Francis Picabia, ranging from a post-impressionist seascape of 1905, through his Cubist phase to the dada period (Parade Amoureuse and La Double Monde for example), paintings of the '20s (Le Beau Charcutier, Carnaval and Barcelone) and on to works of the '30s and '40s. The final page of the catalogue lists the 136 works displayed dating from 1897 to 1949; many of the works were lent by the contributors to 491 and other friends and patrons of Picabia.

Michel Tapié de Celeyran (he wrote under the name Michel Tapié) was a cousin of Toulouse-Lautrec and one of the most important French critics and theorists of the twentieth century. An early exponent of Abstract Expressionism through his essay Un Art Autre and, indeed, a Tachist (the European arm of Abstract Expressionism as expressed by Wols, Tapié and Georges Mathieu) in his own right, Tapié was also responsible for the Turin-based International Centre of Aesthetic Research, was linked to the Japanese Gutai group and had a direct influence on Fluxus.

Folded as issued, this copy is in remarkable condition with no splits, tears, or wear at the folds.

\$1,250



60. 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



61. 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.

\$1,550



62. REDON, Odilon. A Gustave Flaubert. Six Dessins pour la (Deuxième Série) de la Tentation de Saint-Antoine. Paris. Becquet ... En vente chez Dumont. (1889).

Folio. 7 original monochrome lithographs by Odilon Redon, one signed 'Odilon Redon' and one initialled 'Od R.', all on chine collé. Loose as issued, this copy without the original printed paper wrapper.

A complete set of the second series of Redon's *Tentation de Saint-Antoine* issued in 1889.

From the edition limited to 60 copies; the plates are printed on Chine collé sur Vélin.

The plates in this set are as follows:

Frontispice.

1. *Saint-Antoine ... à travers ses longs cheveux qui lui couvraient la figure, j'ai cru reconnaître ammonaria.*
2. *... Une longue chrysalide couleur de sang.*
3. *La Mort: Mon ironie dépasse toutes les autres!*
4. *Saint-Antoine: il doit y avoir quelque part des figures primordiales dont les corps ne sont que les images.*
5. *Le Sphinx ... mon regard que rien ne peut dévier, demeure tendu à travers les choses sur un horizon inaccessible. La chimère: moi, je suis légère et joyeuse.*
6. *Les sciabodes: la tête le plus bas possible, c'est le secret du bonheur!*

Flaubert's first magnum opus, retelling the temptations that afflicted Saint Anthony, was completed over twenty-five years before its publication in 1874. The mystical trials were compelling subjects for Redon, who made three sets of illustrations in which he tried to fathom their symbolic content. (Castleman).

[Mellerio 94 - 100; Manet to Hockney 13; Castleman].

\$40,000



63. ROCHE, Pierre. Marx, Roger. La Loïe Fuller. Estampes Modelées de Pierre Roche. Evreux. Charles Hérissey. 1904.

Large 8vo. (265 x 200 mm). [Blank bifolium, 13 doubled leaves, blank bifolium]. Leaf with half-title recto, justification verso, leaf with frontispiece verso, leaf with relief title recto and 10 leaves with text illustrated with 16 'gypsographies' (colour relief engravings) by Pierre Roche, final leaf with achevé d'imprimer verso. Loose as issued in the original engraved wrappers by Roche, original paper board portfolio with title to front cover (portfolio with flaps repaired, lacking tie), later protective portfolio with gilt title to spine.

Roche's masterpiece of Art Nouveau design using his own printing process.

From the edition limited to 130 copies, with this nominatif copy, number 31, printed for Monsieur Fernand Dehaitre; Achevé d'imprimer sous la Présidence d'Eug. Rodrigues à Evreux par Charles Hérissey le 22 janvier 1904 sous la direction de Gautherin. Les figures tirées sur les Presses de Maire.

One of the most evocative and emblematic of Art Nouveau illustrated books, this is a masterpiece of design and mise-en-page. The relief engraving (or estampilles), a process invented by Pierre Roche, beautifully evoke the movements of Loïe Fuller's dances and the text fits perfectly with these gem-like engravings. The text is printed in Auriol Italique and is the first utilisation of this type face.

Pierre Roche (1855-1922) was a sculptor and from 1892 used his skills to create prints in relief. Firstly, using plaster moulds, he modelled the damp paper which he then coloured by hand. Ink was then applied directly to the mould, as with a wood-engraving: this process is known as gypsography. Later he replaced the plaster with metal to achieve more precision in the relief. It was this later technique which he used for this book in 1904, in which the prints appear to be medallions set within the typographic mise en page.

The dancer [Loïe Fuller], who had come to Paris in 1892, figures frequently in the posters of Chéret, Toulouse-Lautrec, and other artists of the period. Fifty years later Friedrich Ahlers-Hestermann wrote of 'Loïe Fuller who, whirling on her own axis like a corkscrew or spinning top, with countless yards of veil-like materials shining in colored light like an iridescent Tiffany vase, became in her increasingly audacious serpentine, a gigantic ornament' (quoted by Schmutzler, p. 10). In other words, she was 'the very symbol of Jugendstil, the embodiment of Art Nouveau.' Marx's book is the most delicate and personal of the tributes accorded her. (Ray).

[Carteret, IV, 345; Ray 368].

\$16,000

64. 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.

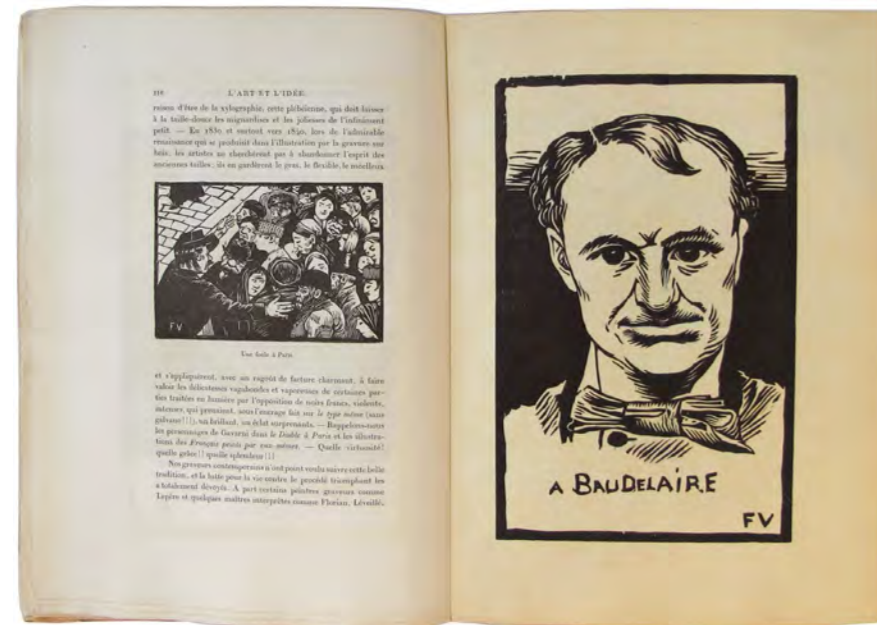
From the edition limited to 1,660 copies, with this one of 15 numbered exemplaires de luxe on Whatman; 15 copies on Chine and 30 on Japon were also issued and only these 60 copies included the original graphics and variant states.

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



65. 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.

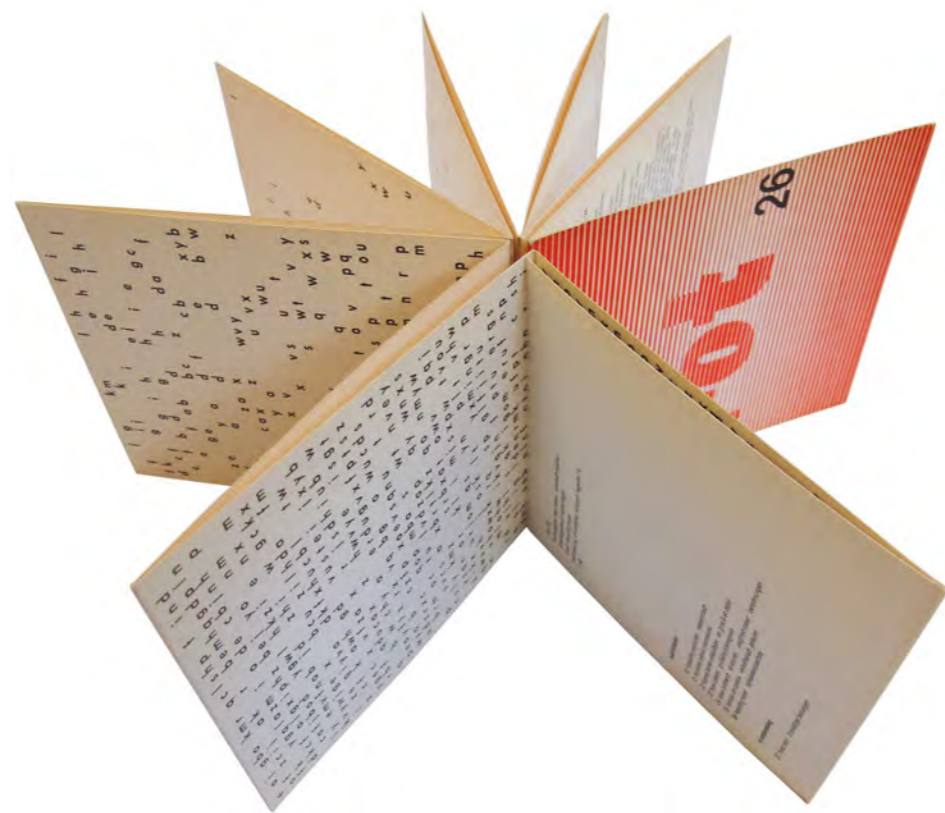
Linguistic experimentation was another area of particular focus and *rot* is filled with visual and concrete poetry with language itself as art, and most specifically the word as an artistic unit, in and of itself. While many issues include examples of concrete poetry, it is perhaps more important to 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.

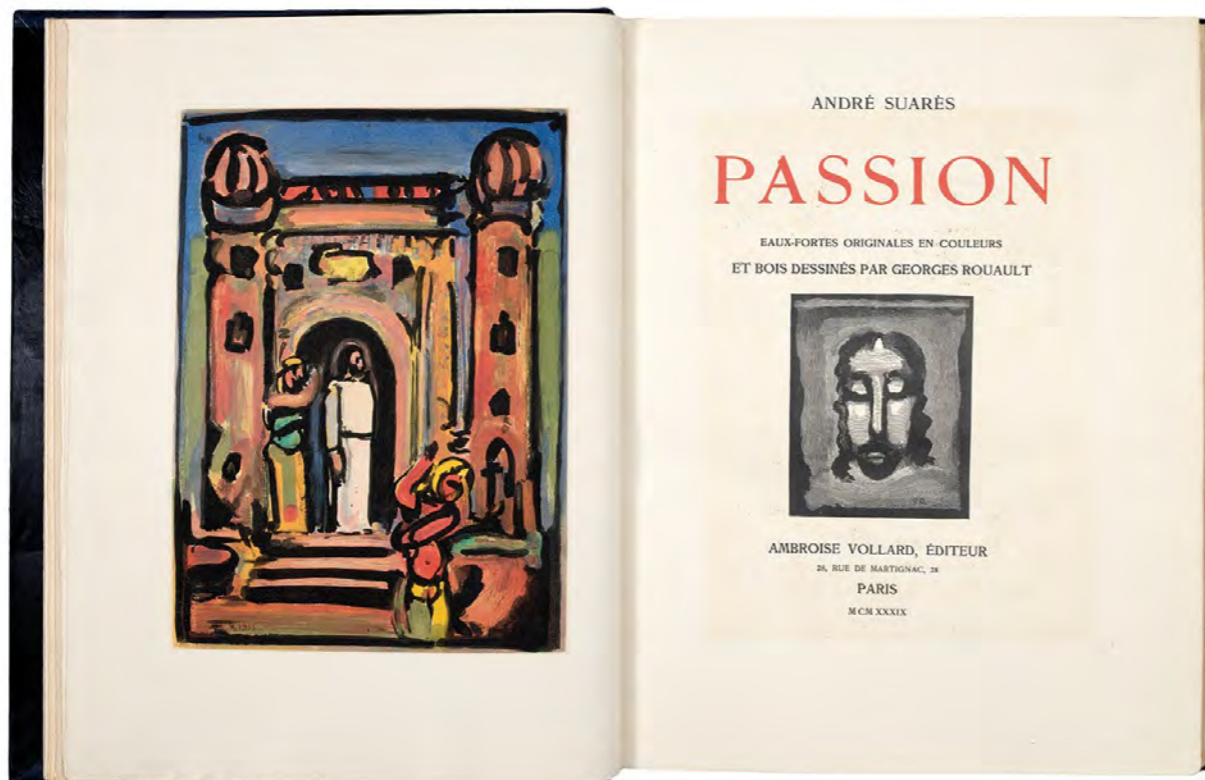
Chaque numéro est rédigé et illustré par un artiste différent. (see Le Fonds Paul Destribats, pg. 312).

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





66. ROUAULT, Georges. Suarès, André. *Passion*. Paris. Ambroise Vollard. 1939.

Folio. (448 x 350 mm). pp. 143, (vi). Half-title with justification verso, leaf with original colour etching by Rouault verso as frontispiece, printed title in red and black with wood-engraved vignette and Suarès' text illustrated with 81 woodcut plates, head- and tail-pieces (including that for the wrapper) by Georges Aubert after Rouault and 16 further hors-texte original colour etchings, all by Georges Rouault and printed by Roger Lacourière, two leaves with 'Table des Hors-Texte de Passion' with 17 monochrome engravings, two leaves with 'Table des Poèmes' and final leaf with achevé d'imprimer and colophon. Full Jansenist midnight blue polished calf by Marot-Rodde with her signature gilt, smooth spine with gilt title, blue patterned silk doublures and guardleaves, painted decorative endpapers, original publisher's printed wrappers with title in red and Rouault's wood-engraved vignette and backstrip preserved, a.e.g., calf-lined slipcase with décor matching the painted endpapers.

Georges Rouault's illustrations for André Suarès' *Passion* bound in Art Deco Jansenist calf by Marot-Rodde.

From the edition limited to 270 numbered copies (including 25 hors commerce numbered in Roman numerals) on vergé de Montval.

L'artiste, après avoir gravé le noir, indiquait sur une épreuve les couleurs à obtenir d'après une gouache ou une huile. Les couleurs étaient posées à la main. Lacourière les décomposait 'à l'oeil' ... L'artiste modifiait parfois les formes et changeait les couleurs. (Chapon).

The passion of Christ is recounted by Suarès in dramatic-narrative form and illustrated by Rouault with an intensity of feeling usually equalled only in medieval art, which these plates often recall. This was the last of Vollard's books to be published in his lifetime. (The Artist and the Book).

This copy of *Passion*, bound by Marot-Rodde (an Art Deco binder from the 1920s and 1930s who was aided and succeeded by her daughter) in Jansenist polished calf with spectacular painted endpapers, is from the collection of Lord and Lady Attenborough.

[Chapon 257 - 273bis; The Artist and the Book 272].

\$32,500



67. 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.

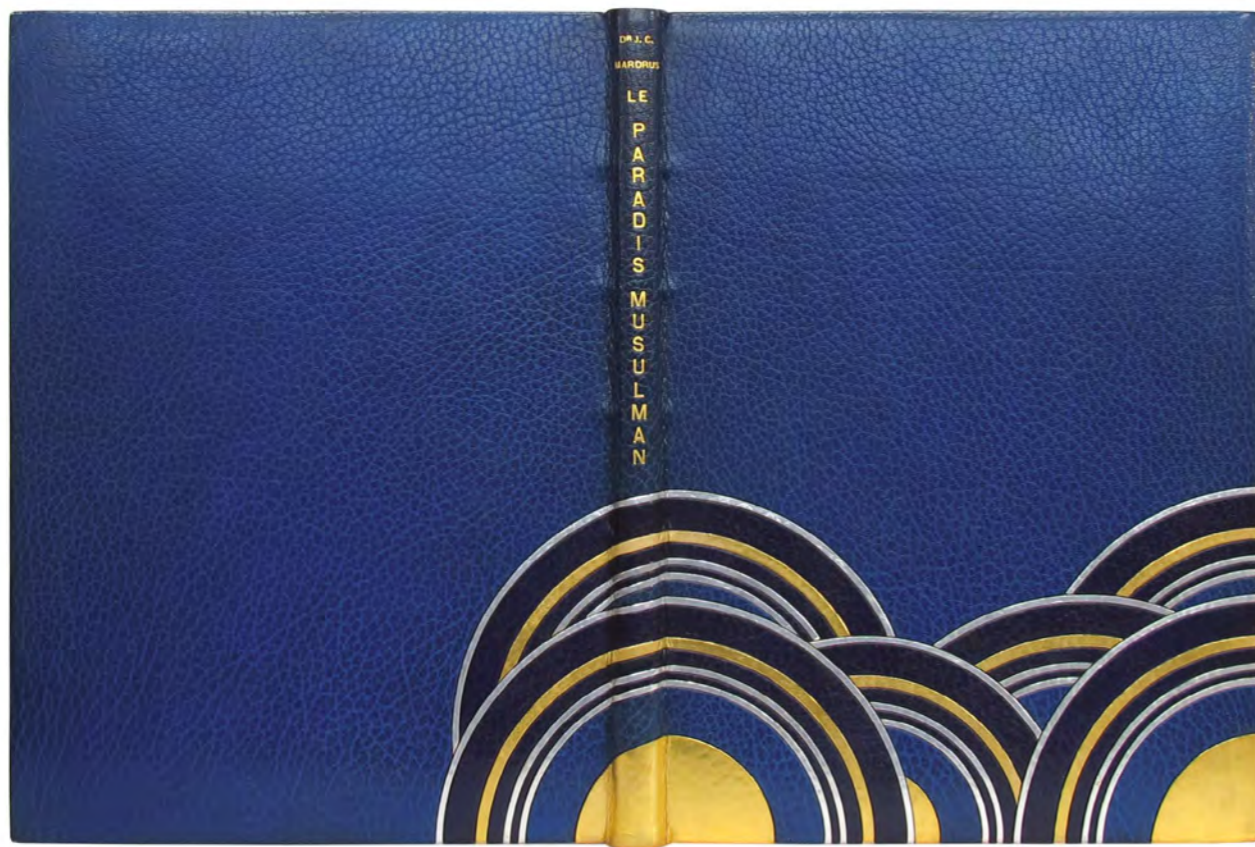
SMS 5: William Copley, Bruce Nauman, Yoko Ono, Mel Ramos, Lawrence Weiner.

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



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

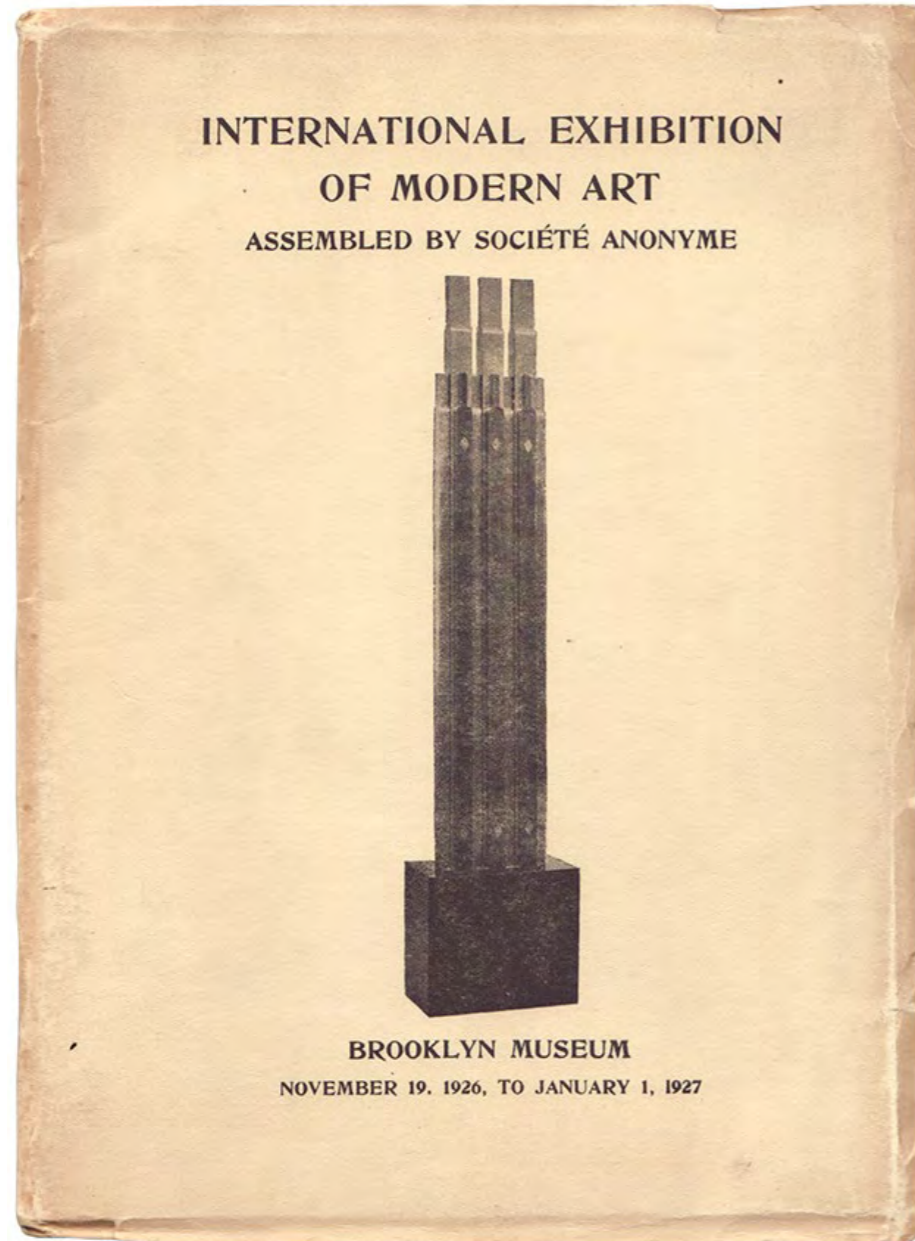
Small folio. (330 x 245 mm). [36 unnumbered leaves]. Leaf with half-title, frontispiece, illustrated title and 26 leaves with Mardrus' text and illustration by Schmied including 5 full-page compositions and 24 vignettes and text illustrations (many heightened with gold), final leaf with justification; 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).
\$15,000



69. SOCIÉTÉ 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



70. SUGIMOTO HIROSHI. History of History. Tokyo. Mori Arts Center. 2008.

Large square folio. (725 x 725 mm). [6 unnumbered sheets]. 5 full colour reproductions of photographs by Sugimoto, each signed in silver ink and with blindstamped title, date and edition number and justification leaf. (Sheet size: 700 x 700 mm). Loose as issued in original publisher's grey cloth-backed mica paper-covered board portfolio with silver cloth ties, blindstamped title to upper board.

Sugimoto's scarce photographic portfolio History of History.

From the edition limited to 50 copies on Vent Nouveau V paper with each plate signed by Sugimoto.

The plates are titled as follows:

1. *History of History, 2008.*
2. *Carboniferous Sea Bottom.*
3. *Antigravity Structure.*
4. *Gilt Bronze Reliquary.*
5. *Lightning Fields 057.*



\$4,000

71. SUTHERLAND, Graham. (Péret, Benjamin, Intro.). An Exhibition of Surrealism, at Gordon Fraser's Gallery, Portugal Place: the Catalogue [With:] the Original Poster. Cambridge. Cambridge University Arts Society. 1937.

Oblong 8vo. (154 x 253 mm) + Folio. (380 x 282 mm). [4 unnumbered leaves of cream paper; large sheet of pink paper]. Leaf with pictorial colour lithograph title by Graham Sutherland, credits and thanks verso, leaf with 'Preface' by Benjamin Péret in English recto and verso, leaf with conclusion of Péret's text recto, list of works verso, leaf with list of works continued recto and verso, final leaf verso with exhibition location details; together with the original poster for the exhibition designed by Graham Sutherland, printed in green and black on pink paper, verso blank; sheet sizes: 154 x 253 mm (catalogue); 380 x 282 mm (poster). Original publisher's printed wrappers stitched as issued, front cover with pictorial colour lithograph title by Graham Sutherland, rear cover with list of works (*Sculpture and Objects*) and exhibition details; poster framed under mount.

The very scarce original catalogue together with the very rare original poster - each with a print by Graham Sutherland - for the second Surrealist exhibition to be held in England, in Cambridge, in 1937.

One year after the landmark International Surrealist Exhibition in London held at the New Burlington Galleries in 1936, a further exhibition of Surrealism took place, this time in Cambridge, under the aegis of the Cambridge University Arts Society with the assistance of Roland Penrose. This was mounted at the Gordon Fraser Gallery, Portugal Place, and ran from the 3rd until the 20th of November, 1937. The preface to the exhibition catalogue was written by Benjamin Péret (see below) and work by a number of Surrealists and associates was exhibited.

The exhibitors were predominantly those one would associate with an exhibition of Surrealism with an international flavour, the pantheon of Parisian Surrealism: Arp, Breton, Dali, Duchamp, Eluard, Ernst, Hayter, Paul Klee, René Magritte, Masson, Joan Miró, Wolfgang Paalen, Picasso, Man Ray, Yves Tanguy, all largely exhibiting drawings and paintings; Breton contributed an *Object Poème*, Paul Eluard, the collage *Modern Times* and Alberto Giacometti the sculpture *Objet sans Base*. A large number of English and British Surrealists - although the term *Surrealist* must be used rather more loosely in the context - also contributed, including Edward Burra, J. Cant, P. Norman Dawson, Merlyn Evans, Ruben Mednikoff, E. T. L. Mesens, Grace Palethorpe, Roland Penrose, Ceri Richards, Julian Trevelyan and John Tunnard; in addition Henry Moore contributed sculpture (*Composition (reinforced concrete)* and *Carving (Ancaster stone)*), Paul Nash the objects *Only Egg*, *The Nest of Wild Stones* and *Long-gom-pa* and Eileen Agar the object *Le Père Ubu*. Mesens lent work by De Chirico, Man Ray, Ernst and Magritte and showed his own collage, *L'Instruction Obligatoire 1*.

Graham Sutherland's design for the cover of the catalogue, a green lithograph of the word *SURREALISM* composed of tree trunks (the letters) with uplifted sprouting branches and each nourished by an entwined root system where the names of the exhibiting artists are visible: 'Picasso, Ernst, Moore, Dalí, Nash, de Chirico, Klee, Breton, Miró etc.'; Sutherland has initialled his composition 'GS' at lower right beneath the final 'M'. The poster, a sheet of pink paper with text - the details of the exhibition - in black, is also dominated by Sutherland's design, printed in a darker green but of equal size to the catalogue.

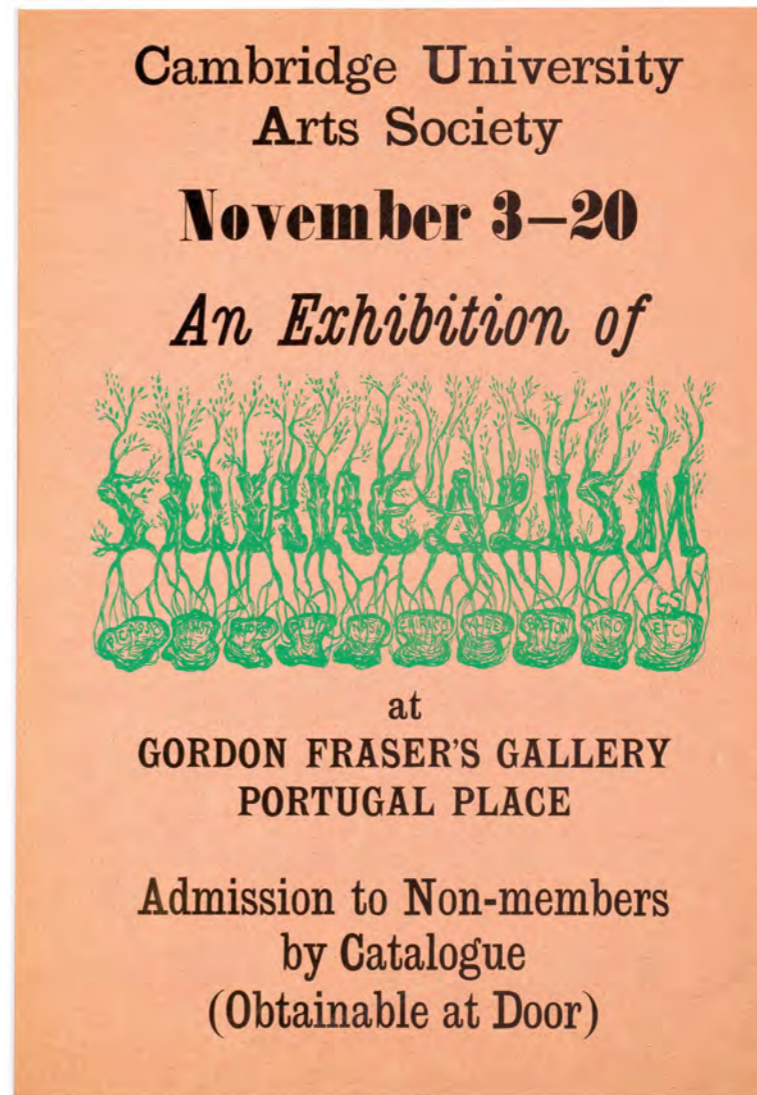
Sutherland's organic Surrealist form dates from the period just after his tentative association with the London Group, many of whom exhibited in the present exhibition, and from the time, 1935, when he had begun to teach Composition and Book Illustration at the Chelsea School of Art. It was also at this time that he began to experiment with lithography and to receive important commissions for posters, from London Transport, the Shell Company and from the Orient Line. Although never a Surrealist himself, Sutherland, as can be seen below, felt its reach and this work bridges an important gap between his early printmaking (he abandoned it almost entirely until the 1950s) and his later rediscovery of joy in the medium.

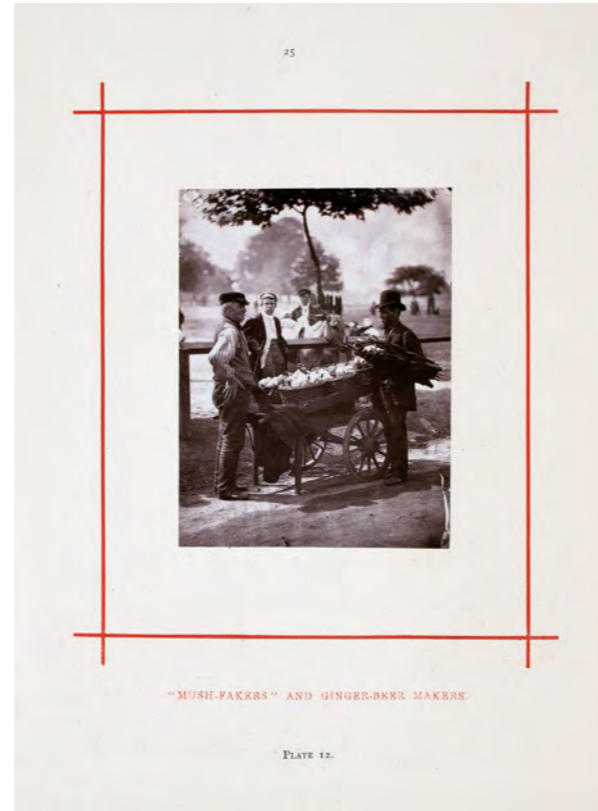
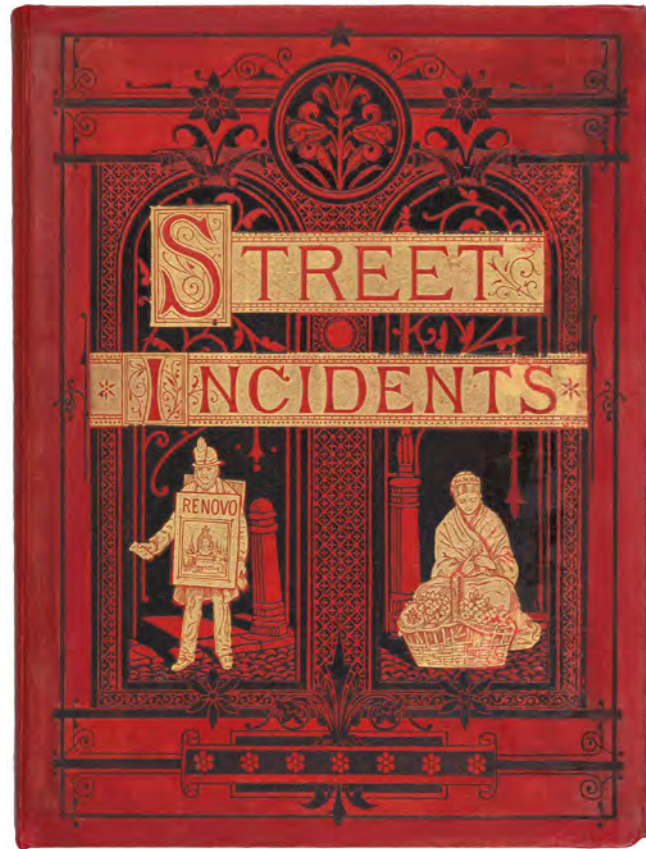
During those years in which the Surrealists, their movement then at its height, were trying to obtain fantastic haunting images from a technique based on the liberation of the subconscious but with the assistance of the intellect, Sutherland, quite uninfluenced by either the movement or its methods, was already demonstrating his ability to create images of mystery and dramatic suspense, images that convey a hidden

inner truth of their own, without ignoring visual reality or abandoning nature. (Roberto Tassi).

Not a rainbow bat appears above the grasses sprouting like full moons from a world like a shop selling off Arab carpets ... Further off, a factory explodes like a pine cone which scatters its exasperated workers like pieces of mica ... For the queen has disguised myself by making herself a mustache from pieces of the true cross. It might well be a sandwich. But on rising the sun shaves itself with an old shoe, which sings the 'Jeune garde', amid a chorus of broken windows all along a building and allows us to read through the holes: 'SURREALIST EXHIBITION'. (Benjamin Péret).

The catalogue of the exhibition is of considerable rarity and we can locate only the copies held at the National Art Library (V & A) and the Tate in the UK as well as a copy at the Zentrum Paul Klee; the poster appears to be even rarer and we can locate no other examples. \$12,750





72. (THOMSON). (Thomson, J. & Adolphe Smith). *Street Incidents. A Series of Twenty-One Permanent Photographs, with Descriptive Letter-Press.* London. Sampson Low, Marston, Searle, & Rivington. 1881.

4to. (284 x 222 mm). pp. (i), 100 (including 21 leaves with plates). Title, list of plates and twenty-one monochrome Woodburytype photographs, each mounted on card within a red border with title in red. Original publisher's red cloth, with gilt title and elaborate decoration in blind and gilt figures from 'Covent Garden Flower Women' and 'the London Boardmen', printed floral endpapers.

***Street Incidents*, John Thomson's photographic depictions of London's street life.**

Published as a shortened version of Thomson's earlier *Street Life in London*, *Street Incidents* contains 16 fewer plates, though apart from the altered title the binding is the same. It is unknown whether the plates were reprinted due to the popularity of the work or whether the present volume was reissued with fewer plates to ensure sale of the publisher's stock.

Thomson's photographs in *Street Life in London* and the commentary upon the images by Thomson and Adolphe Smith, depict a London in which life is a harsh and continuous struggle. The characters on view here are familiar to us more from Dickens' novels or from an idea of the Whitechapel of Jack the Ripper than from any nostalgic image of a strait-laced or patrician Victorianism. Each image is accompanied by descriptive text. Thomson and Smith are sympathetic to the objects of their study and seem intent on cataloguing the variety of types to be found rather than attempting any Barnum-like freakshow.

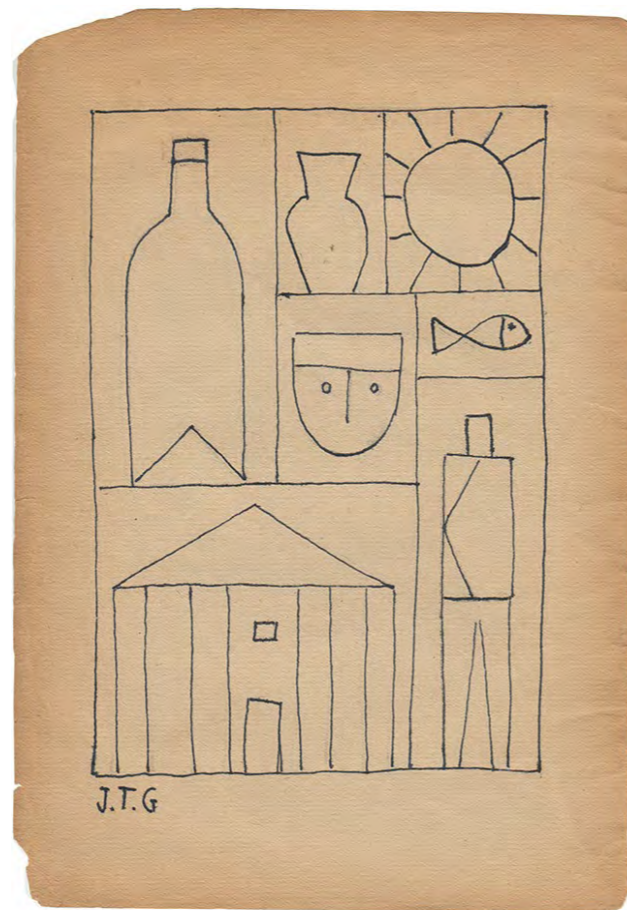
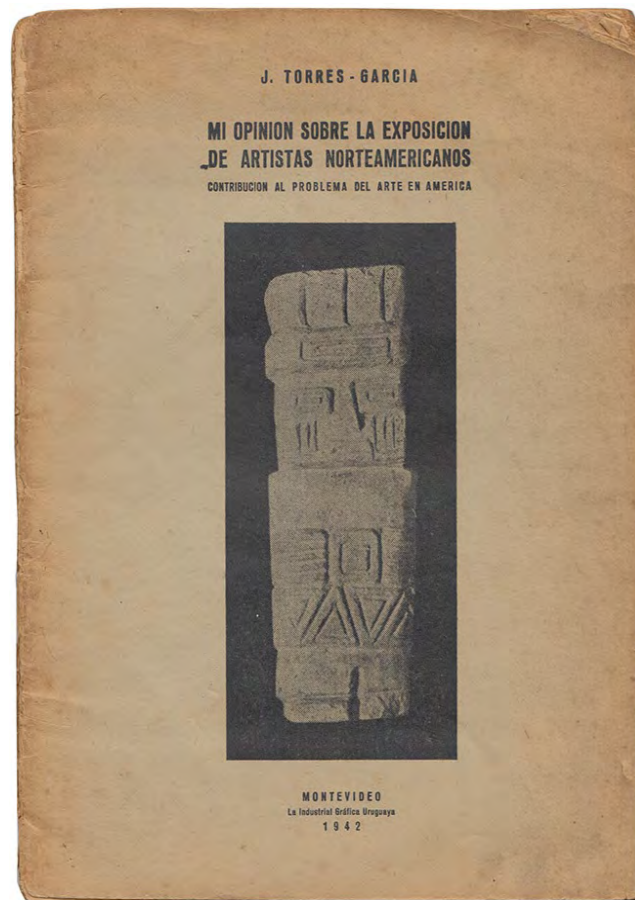
As Thomson himself writes: *The precision and accuracy of photography enables us to present true types of the London poor and shield us from the accusation of either underrating or exaggerating individual peculiarities of appearance.*

Street Life in London ... constitutes the first photographic social documentation of any kind. (Gernsheim - *The History of Photography* pg. 447).

... one of the most significant and far-reaching photobooks in the medium's history. (The Photobook I, 48).

[Parr / Badger I, 48; see Gernsheim pg. 447].

\$11,000



73. TORRES-GARCIA, J[oaquin]. Mi Opinion Sobre la Exposicion de Artistas NorteamERICANOS. Montevideo. La Industria Gráfica Uruguaya. 1942.

8vo. (228 x 162 mm). [10 leaves; pp. 19, (i)]. Blank leaf with monochrome drawing in ink by Torres-Garcia verso (see below), printed title and eight leaves with Torres-Garcia's text recto and verso dated 'Montevideo, 5 de Setiembre de 1941' at foot of text to final recto. Original publisher's printed wrappers stapled as issued, monochrome illustration and titles in black to front cover, additional protective portfolio and wool-lined black card box with red leather label with gilt title to spine.

A scarce copy of Torres-Garcia's critical lecture on North American art and artists with an original drawing by the artist.

Torres-Garcia's original drawing, executed in black ink to the verso of the initial blank and signed with his initials J. T. G. at lower left, is typical of his Universal Constructivist oeuvre, depicting a bottle, a jar, a mark, the sun, a fish, a man and a building, each within its own section but unified by the page and Torres-Garcia's drawn frame.

During the late 1930s and '40s, Torres-García devoted himself to developing and propagating his theories on Constructivist art. Written while he was delivering his lessons on 'Universalismo constructivo', this lecture contains many of aspects of his theory of a new art for Latin America, including his convictions that American artists must embody the 'new man'; that new forms of art must be based on Creole sources; and that these sources must be mined for new abstract forms, new rhythms, and tones. In this text Torres-García stresses that this 'new man' or 'nueva raza' encompasses the entire hemisphere, Latin and Anglo-Saxon America. Here, as in other texts, the poet Walt Whitman (1819 - 1892) exemplifies this universal American man for Torres-García. (Maria C. Gaztambide, Museum Fine Arts Houston).

The painter, sculptor, muralist and book illustrator and designer Joaquín Torres-García (1874 - 1949) was born in Uruguay to a Catalan father and an Uruguyan mother. The family settled in Barcelona in 1891 where Torres-García studied art, eventually taking the reins of Catalan modernism. By 1900 Torres-Garcia had begun to associate with Picasso and others who frequented the cafe Els Quatre Gats in Barcelona, a city that was central to his artistic inspiration and persona. After a spiritual crisis, the artist began assisting Gaudí with stained glass, first for the cathedral in Palma, Mallorca and later for the Sagrada Família. Torres-García is credited as the father of South American modern art, but was, perhaps, more important for his fusion of Cubism and Constructivism which was labelled Universal Constructivism. A highly regarded figure, Torres-García was an artists' artist and was much admired by artists as diverse as Picasso, Mondrian, van Doesburg, Hélicon and Arp.

\$7,000



74. TOYEN (MARIE CERMINOVA). Heisler, Jindrich. Cache-Toi Guerre! Cycle de Neuf Dessins. 1944 (Paris). 1947.

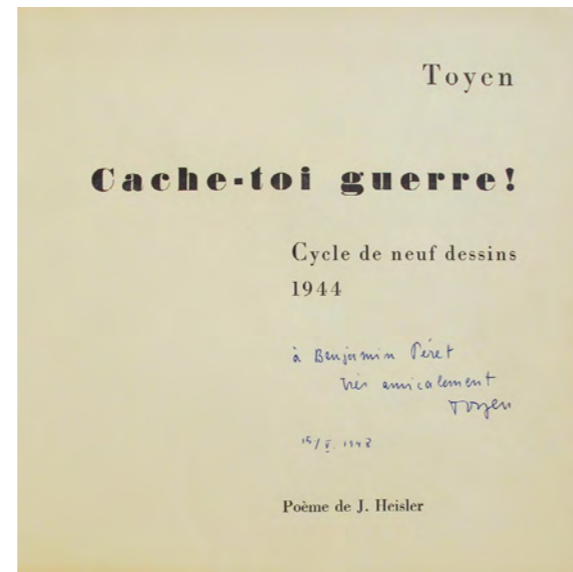
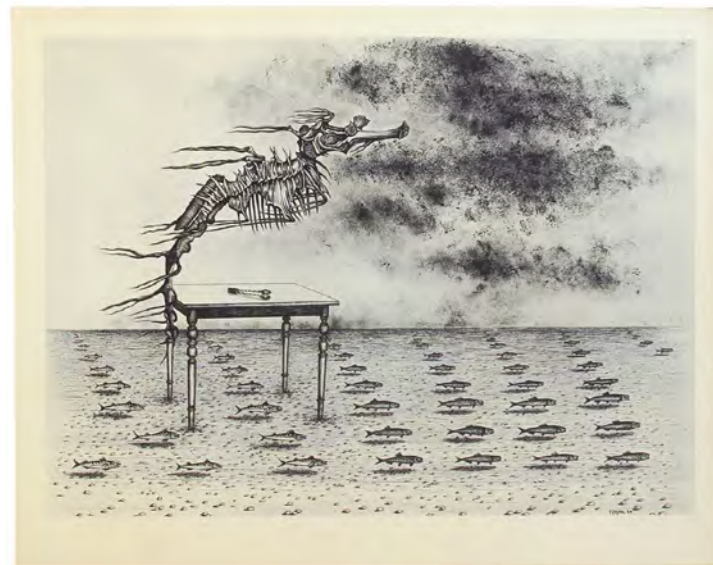
Folio. (430 x 322 mm). [Bifolium + 9 leaves]. Leaf with title and Toyen's presentation, leaf with Heisler's poem in double-columns in French, justification verso and 9 monochrome lithographs by Toyen on cream paper, each numbered in sepia ink verso in Roman numerals at upper left; sheet size: 306 x 399 mm. Loose as issued in original publisher's cloth-backed marbled card portfolio with interior pocket for text and plates, printed label with title in black to front cover.

Benjamin Péret's copy of the scarce collaboration between Toyen and Heisler *Cache-Toi Guerre!* with a presentation from the artist.

From the edition limited to 300 copies, this copy numbered in blue ink to the justification and with a presentation in matching blue ink: à Benjamin Péret / tres amicalement / Toyen / 15. / V. 1948.

Toyen, the pseudonym of Marie Cerminova (1902 - 1980) was a founder, together with Jindrich Styrsky, Vitezslav Nezval and Karel Teige of the Prague Surrealist group in 1934. The striking scenes of devastation and decay presented here were composed in 1944 and drew on her experiences under the German occupation of Czechoslovakia but the landscape is a dehumanised world of global degradation. The poem by Heisler together with Toyen's images date from 1944 but were not published until 1947 when the pair had fled to Paris together. The presentation to the poet Benjamin Péret, uniting the three Surrealists, dates from the following year.

\$6,000



75. VITRUVIUS. Di Lucio Vitruvio Pollione de Architectura Libri Dece traducti de latino in Vulgare affigurati: Comentati: & con mirando ordine Insigniti: per il quale facilmente potrai trovare la multitude de li abstrusi & reconditi Vocabuli a i soi loca & in epsa tabula con summo studio expositi & enucleati ad immensa utilitate de ciascuno studioso & benivolo di epsa opera. Como. Gotardo da Ponte for Agostino Gallo and Aloisio Pirovano. 1521.

Folio. (400 x 272 mm). [192 leaves; 8 unnumbered leaves, 183 leaves foliated I - CLXXXIII, final leaf with note and errata]. Collation: 8 leaves, 4 without signature, A8 - Z8. Contents: Leaf (i) recto: title page; leaf (i) verso: privileges of Pope Leo X and of Francis I of France; leaf (ii) recto - (vii) verso: index and table of contents; leaf (viii) recto: introduction; leaf (viii) verso: preface; leaf I recto - CLXXXIII recto: text of Book I-X with commentary, ending with colophon; leaf CLXXXIII verso: woodcut printer's device beneath register; leaf CLXXXIV recto: errata, followed by note of the editors A. Gallo and A. de Pirovano; leaf CLXXXIV verso: blank. Printed title with elaborate woodcut vignette and privileges verso, printed text illustrated with 117 woodcut illustrations and diagrams (10 full-page), printer's device (a smaller version of that for the title) on Z7 verso, errata and editor's note on Z8 recto, large historiated and foliated white-on-black initials throughout; some minor staining and occasional worming, repairs to the gutters of the last few leaves, the final leaf with the uncorrected heading 'tuta lopera'. Full sixteenth-century vellum, manuscript title to spine. [PROVENANCE: Ownership inscription in sepia ink to rear pastedown of Tiberio Carretto and dated 1596; calligraphic ownership inscription to title of the architect Domenico Martinelli (1650 - 1718) to title: 'Di Domenico Martinelli di Lucca'; ownership inscription to title: 'Di / Domenico Merle / di Lucca / 1781'].

A large and complete copy of the *Como Vitruvius* from the library of Baroque architect Domenico Martinelli, the first edition of Vitruvius in the vernacular and one of the most beautiful productions of the treatise.

First edition of the first translation of Vitruvius into a living tongue. (Fowler).

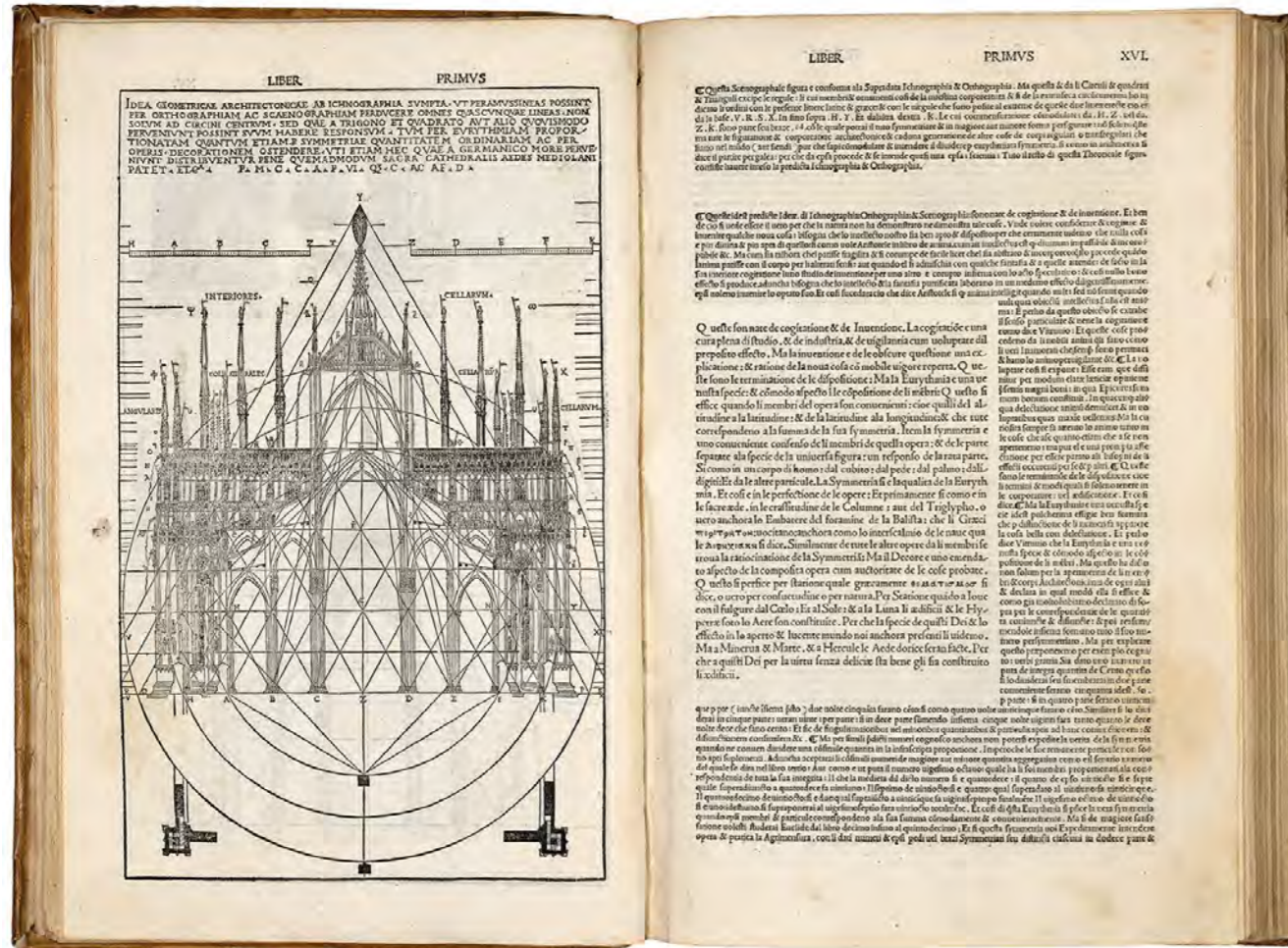
The translation was made by Bono Mauro da Bergamo and Benedetto Jovio da Comasio, and the highly original commentary is by Cesare Cesariano. Cesariano (1483-1543), a pupil of Bramante and Leonardo, who later became architect to the city of Milan, was also responsible for many of the very detailed illustrations, which include full-page plans and elevations of the cathedral of Milan, believed to be the first illustrations of Gothic architecture in a printed work. Cesariano amplifies the text and justifies its continued application by continual references to, and illustrations of, contemporary Roman and Lombardian buildings, and his application of the principles of symmetry and proportion attempts to establish a new language of architectural forms in a way which was later to be codified by Vignola.

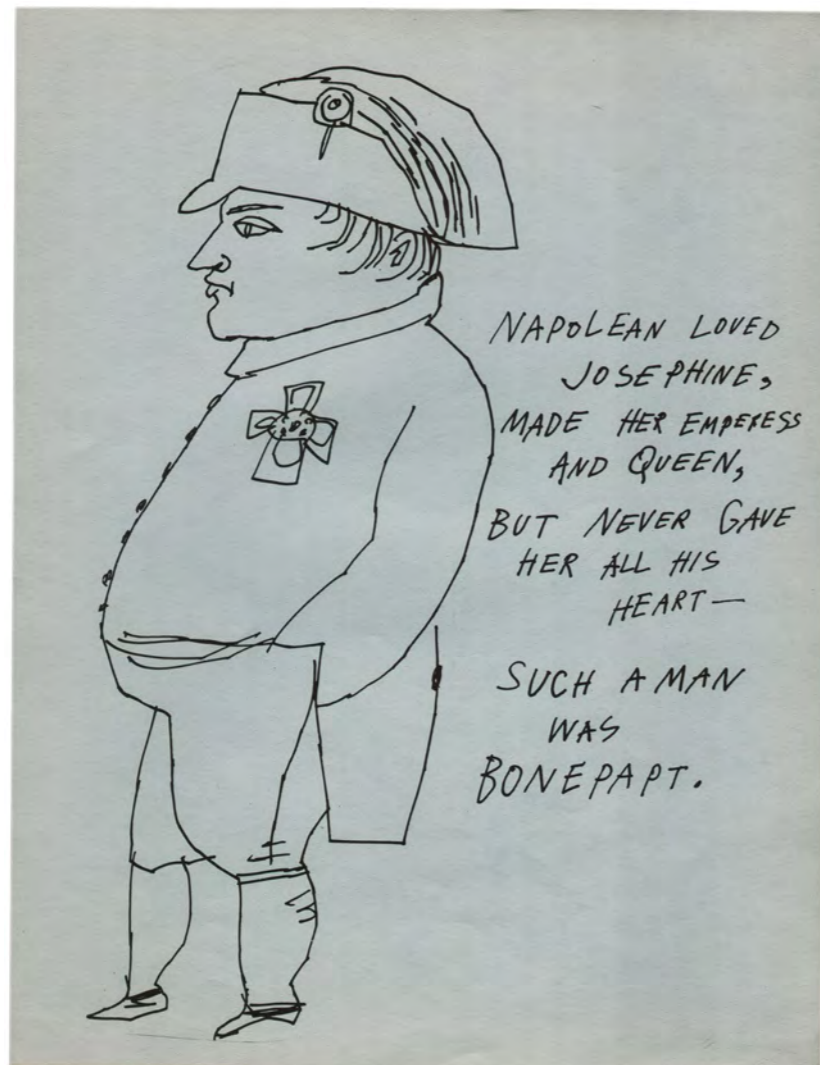
The *Como* edition of 1521 is the first in Italian - by Cesare Cesariano, a pupil of Bramante. It has splendid new illustrations, some of which are now attributed to Leonardo da Vinci, and is the most beautiful of all the early editions. (Printing and the Mind of Man).

De Architectura is the only text of Greco-Roman architecture that has survived from antiquity. Composed by Marcus Vitruvius Pollio (c.90 - c.20 B.C.) in ten chapters, or book rolls, the work was completed when the author was old and defeated. (Millard).

The Baroque architect Domenico Martinelli, whose ownership inscription graces the title, is synonymous with Baroque architectural development north of the Alps. After studies in Rome at the Academia di San Luca - where he also taught at a later date - and his ordination, Martinelli travelled to Austria and the Habsburg Court where he attracted several important and powerful patrons including the Prince of Lichtenstein, William of Orange (the English King), Count Kaunitz, the Polish King Jan Sobieski and the Elector of Brandenburg. Martinelli worked alongside Fischer von Erlach (a fellow proponent of the Baroque style) and Domenico Rossi on the Lichtenstein Palace in Vienna and was the author of ambitious projects - achieved or not - in Prague, Bohemia, Moravia, the Netherlands and elsewhere. In the early eighteenth-century Martinelli returned to Italy to teach at the Academia in Rome before retiring to his native Lucca. [Fowler 395; Berlin 1802; Cicognara 698; Millard 158; see PMM 26].

\$70,000





76. WARHOL, Andy. Ward, Ralph Thomas (Corkie). *Love is a Pink Cake* by Corkie & Andy. (New York). (By the artist). 1953.

Small folio. (278 x 216 mm). [25 leaves of blue paper]. Title and 24 plates, each with offset lithograph image and text in black recto only. Loose as issued.

An excellent set of Andy Warhol's early *Love is a Pink Cake*.

From the edition of unknown size; although the series has no explicit limitation the edition was likely small and considered usually to be of c.100 copies.

Andy Warhol's second book and his second collaboration with Corkie (Ralph Thomas Ward) - the first was *A is an Alphabet - Love is a Pink Cake*, treats the theme of historic love with camp irreverence. Each leaf has an illustration by Warhol in his characteristic 50s drawing style, many depicting a well-known lover or pair of lovers (Napoleon and Josephine, Chopin and George Sand, Tristan and Isolde &c.), and all but two have a verse by Ralph Thomas Ward punctuating the seriousness with which love is treated. Thus we have Warhol's *Romeo and Juliet*: *Romeo loved Juliet, / But neither could long forget, / To live alone is not much fun / When two can die as cheap as one.*

This copy is without the glassine wrapper (a later protective glassine wrapper is present) as for many examples.

[Feldman & Schellmann IV. 27 - 50].

\$13,000

A large teal circle is positioned in the upper left quadrant of the page. A black line graphic, consisting of two curved segments that meet at a central point, is located in the middle of the page. The top segment curves upwards and to the right, while the bottom segment curves downwards and to the right, ending near the bottom right edge of the teal circle.

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